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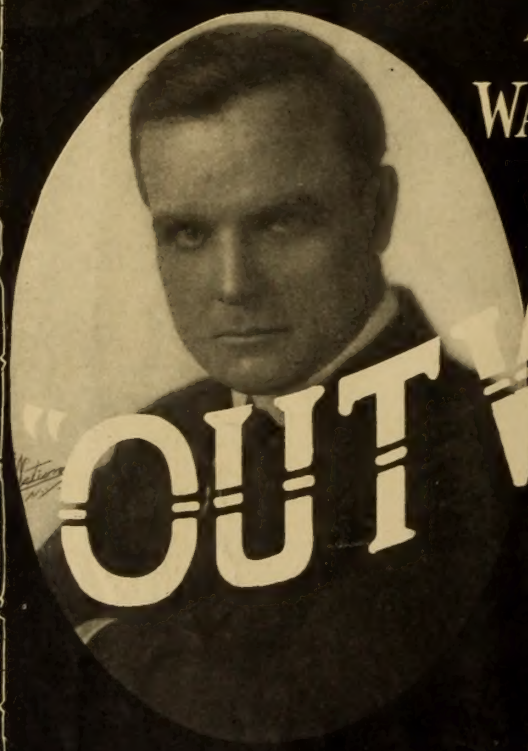

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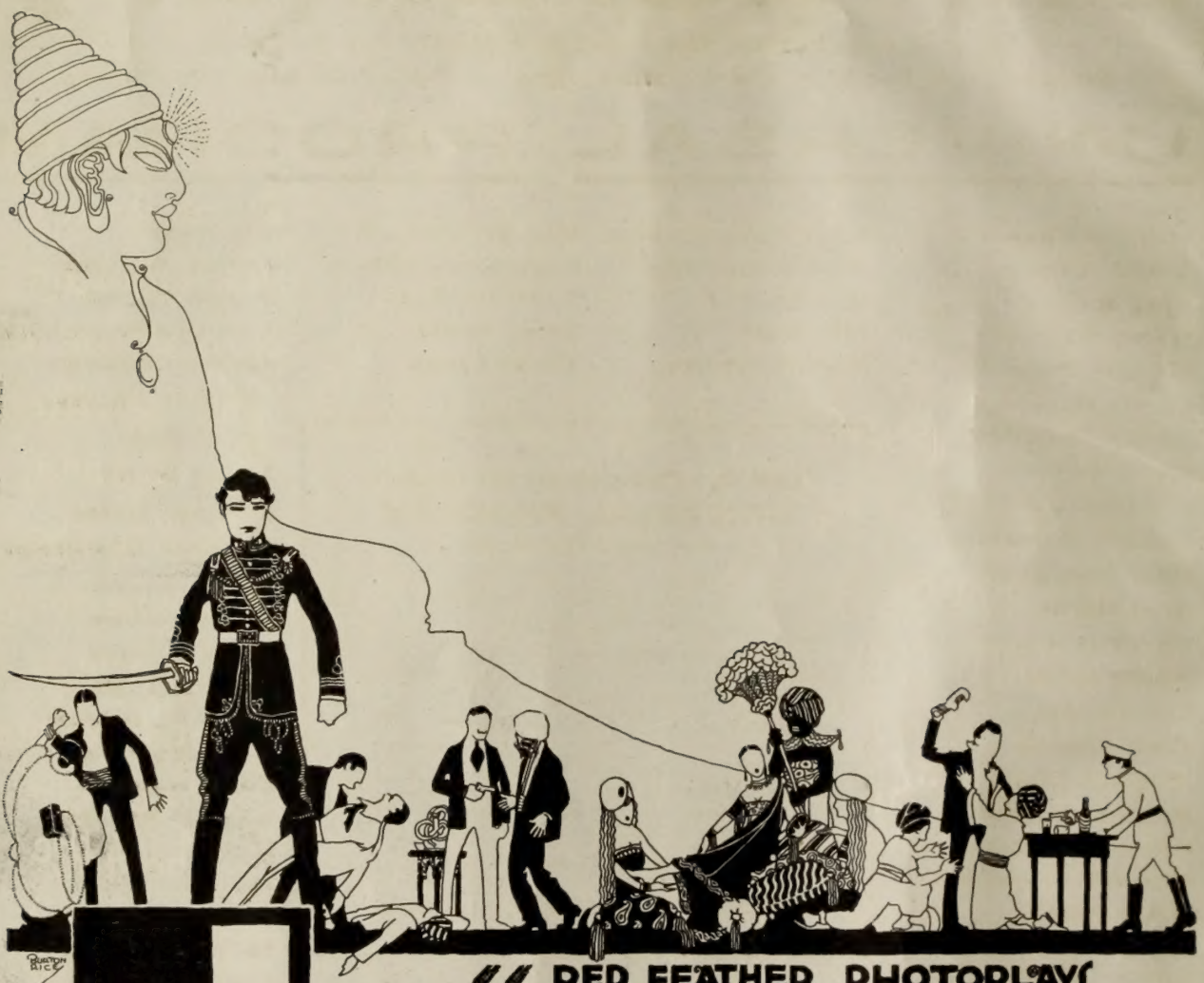
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Instalment No. 1: Released February 7.—**"The Cliff Dwellers of America"**
Instalment No. 2: Released February 14.—**"The Grand Canyon"**
Instalment No. 3: Released February 21.—**"A Day With a West Point Cadet"**
Instalment No. 4: Released February 28.—**"Our Middies at Annapolis" and The U. S. Aviation School**

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Psychology—Edited by Dr. Hugo Munsterberg. Dr. Munsterberg discusses in a practical and humorous way, the great problem of the day, "Are You Fitted For Your Job?"

Better Babies—Edited in conjunction with the Woman's Home Companion. This publication has made a great feature of this series and is picturizing what they have printed and what has caused great interest amongst mothers. Inquiries have been received by the Woman's Home Companion in regard to where these pictures may be seen, and these will be referred to us.

Science and Invention—Edited by Waldemar Kaempffert, Editor of the Popular Science Monthly. One of the early contributions will be putting a gyroscope to work by Elmer G. Sperry, Inventor. Here you see an aeroplane held erect by a gyroscope, while a passenger walks out on one of the wings and the aviator holds up both hands.

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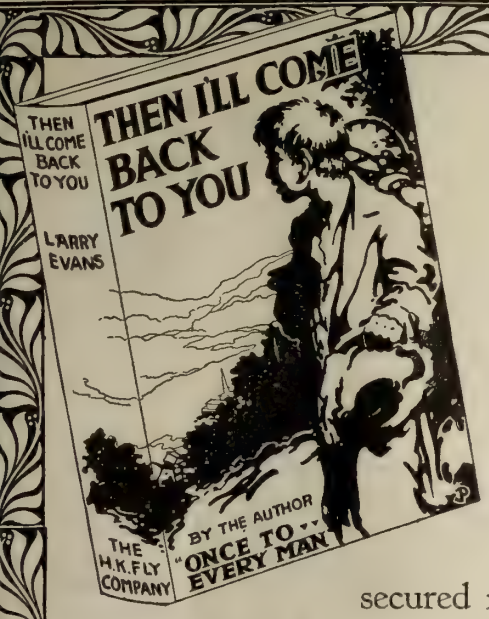

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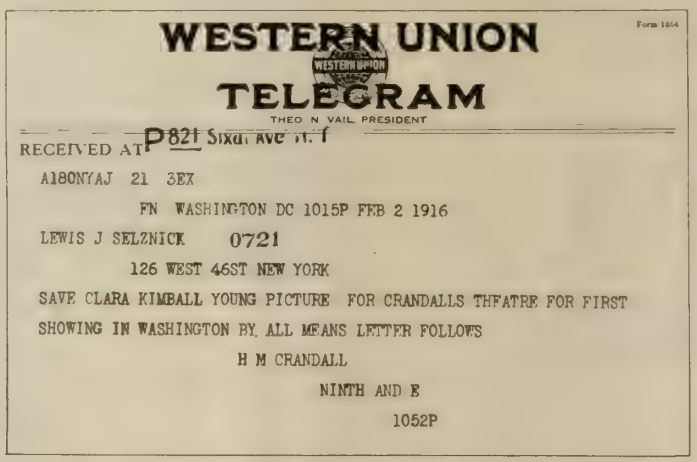

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A CORNER IN COTTON

SEE PAGE 4

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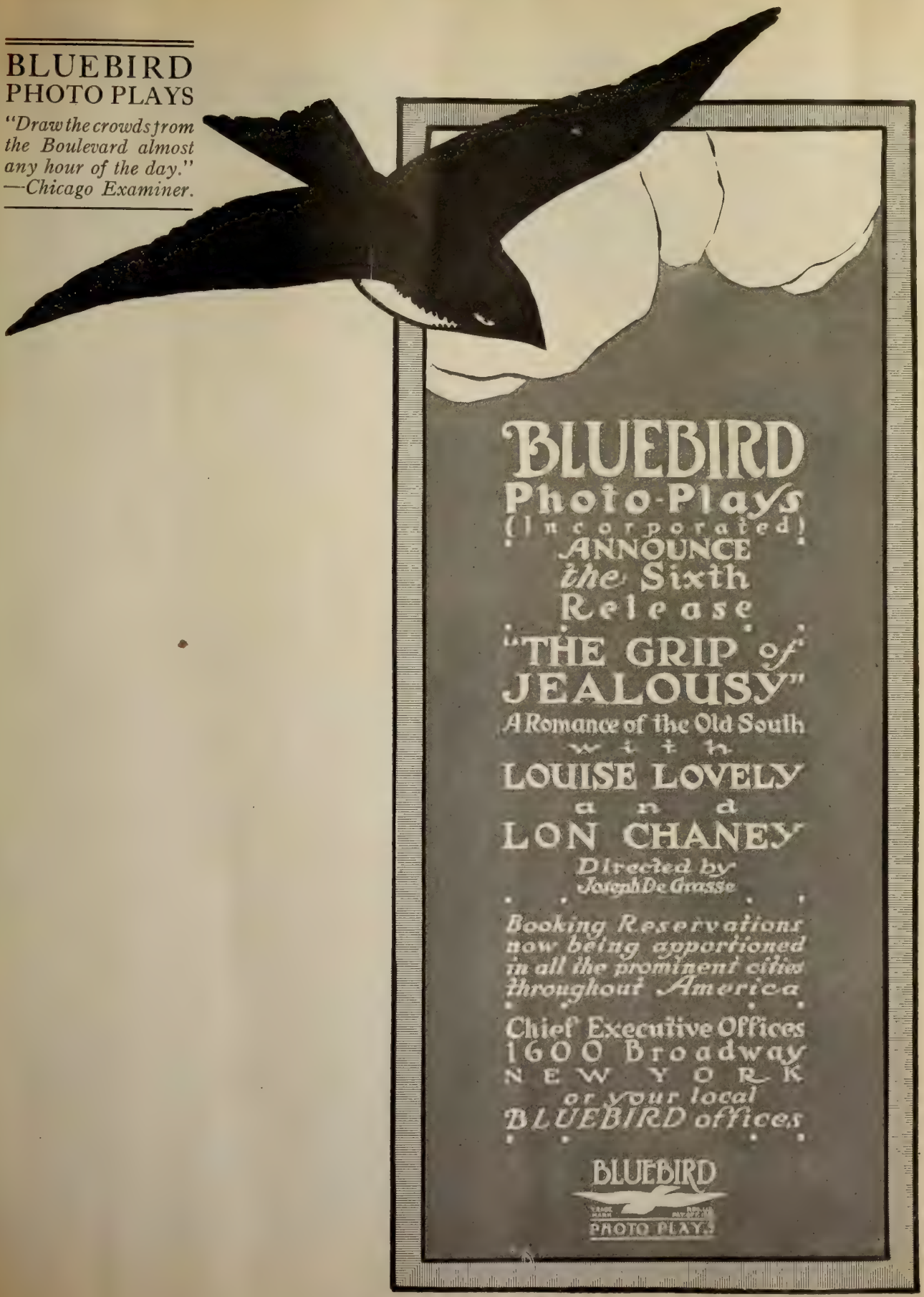
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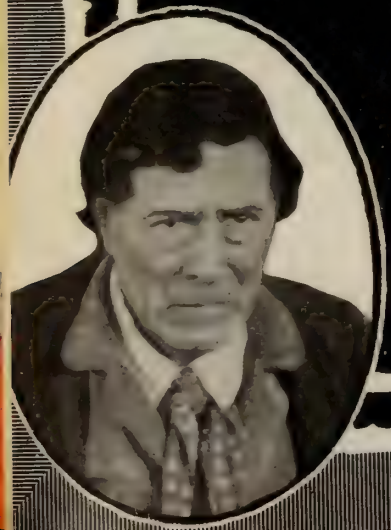

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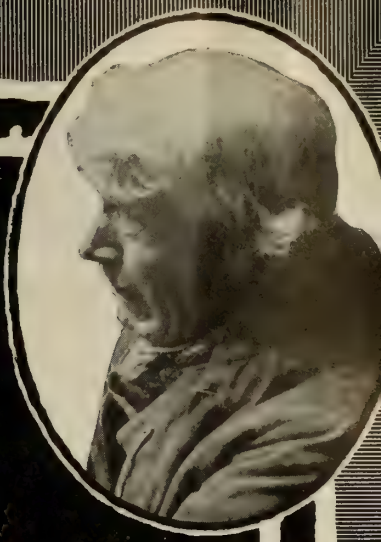

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A rousing reception greets each new chapter of "The Girl and the Game" everywhere. Exhibitors have called the police to handle the big crowds. "This breaks all house records after six years of business"—writes a big exhibitor of Cleveland. Unheard-of scenes of enthusiasm follow each thrilling exploit of Helen Holmes, the fearless film heroine. Death-defying leaps on speeding trains—from cliffs and bridges—sudden, sensational turnings of apparently hopeless situations into triumphs—simply stampede thousands of audiences into great demonstrations of delight.

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Vivian Rich—Alfred Vosburgh
George Periolat

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Directed by Frank Borzage

Released Feb. 22

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Three-Reel "Mustang" Drama

Anna Little—Thomas Chatterton
Jack Richardson

How a broken man was taken into a strong man's confidence—and betrayed him. The wife's battle! A red-blooded drama of the West—with the "punch"!

Directed by William Bertram

Released Feb. 25

Too Much Married

How a matrimonial agency nearly broke up his home!

One-Reel "Beauty" Comedy *Directed by Jack Dillon*

Carol Halloway—John Steppling—John Sheehan—Released Feb. 23

Cooking His Goose

Laughable One-Reel "Beauty" Comedy—Full of Fun

With Orral Humphrey *Directed by Nat Watt* **Released Feb. 27**

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Ill.

MUTUAL PICTURES

Paddy's Political Dream

A MINT of merriment! Paddy has a *whopper* of a dream. It's a scream from start to finish—Paddy's finish! Every time he turns around there's a new side-splitting mix-up. The comical Vogue comedians invent *new laughs* every instant. Fun by the ton!

Directed by Jack Dillon **Released Feb. 10**

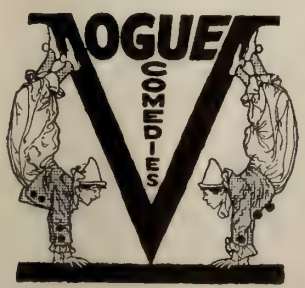
And Another—

Igorrotes, Crocodiles and a Hat Box

Convulsing — uproarious! Pretty girls and funny Vogue acrobats on a rampage.

Directed by Jack Dillon **Released Feb. 13**

Pack your house with Vogue Comedies. Tremendous drawing power! Unique! Sure-fire hits! Book Vogue comedies *today*–for prosperity.



Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.

Executives
JOSEPH H. FINN SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St., Chicago, Ill.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DRIFTER"
Released February 7

ALEXANDER GADEN

What Happens When the Gambling Passion Seizes a Divinity Student

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21

ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven Into a Stirring Story of Modern Life

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

THE MEASURE OF MERIT

IN his book, "With Lincoln at Gettysburg," Dr. Junius B. Reinensnyder declares that the immortal speech of the great emancipator was "not appreciated at anything like its true value at the time, evoking no applause and but brief press notices."

> *"But age, which is the true standard," concludes the writer, "has assigned the address a place foremost among the utterances of men."*

All worth-while things, like Lincoln's speech, are measured by the yard stick of time.

Therein lies, in part, the explanation for the substantial box office value of Big Four features. ***The public through long experience, has learned to associate their names with merit.***

As evidence that this confidence is fully warranted, we have only to refer to the releases of these producers during the past few months through this organization, including as they do, such widely known successes as:

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Battle Cry of Peace	*Charles Richman*	*Blindness of Virtue*	*Edna Mayo, Bryant Washburn*
The Misleading Lady	*Henry B. Walthall, Edna Mayo*	*The House of a Thousand Candles*	*Grace Darmond, Harry Mestayer*
The Juggernaut	*Anita Stewart, Earle Williams*	*The Great Divide*	*Ethel Clayton, House Peters*
Graustark	*Francis X. Bushman, Beverly Bayne*	*The Nation's Peril*	*Ormi Hawley, Earl Metcalfe*
The Island of Regeneration	*Edith Storey, Antonio Moreno*	*No Greater Love*	*Regina Badet*
The Rosary	*Kathlyn Williams*	*Souls in Bondage*	*Nance O'Neil*

That this confidence will be even further warranted in the future is indicated by the schedule of releases to come—some of which are described on the succeeding four pages, and others of which include

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Vultures of Society (Essanay)	*Marguerite Clayton, E. H. Calvert*	*Writing on the Wall (Vitagraph)*	*Virginia Pearson, Joseph Kilgour*
Unto Those Who Sin (Selig)	*Fritzi Brunette*	*Dollars and Cents (Lubin)*	*Tom Moore, Ethel Clayton*

The exhibitor seeking productions of consistent high general average and sustained strength which will increase his prestige and profits, would do well to consider carefully the worth in dollars and cents of such *time-tried* reputation.

V. L. S. E. Inc.

AN OPPORTUNITY

To give your patrons

The Famous Broadway Star

MAY ROBSON

The release of Jan. 31st

"A NIGHT OUT"

was written by

MAY ROBSON

and

CHARLES DAZEY

It is a unique original comedy in five parts

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers
TYRONE POWER
and KATHLYN WILLIAMS

America's Most Popular Stars, supported by an Exceptional Company of Selig Players including GUY OLIVER and EUGENIE BESSERER in

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A Spectacular Drama in Five Sensational Reels Which Includes the Wreck of a Liner in Mid-Ocean, While Thousands of Men, Women and Children Battle Desperately for Life.

SELIG
Released through V.L.S.E. *Inc.*

"Captain Jinks of the Horse Marines"

in 5 Acts

Presenting

Ann Murdock

A brilliant satire of the politics and frivolities of the '70s

Its fantasies, whimsical periods, its airy lightness its heart free gaiety, its spontaneous joy, open the springs of contagious laughter.

Clyde Fitch's fantastic comedy, arranged and directed by Fred. E. Wright.

Essanay

"First to Standardize Photoplays"

Released through V. L. S. E. Inc.

SUCCESS

SIGN POST NO 3

PICTURE CAPTURES CENSORS

Philadelphia

Mr. Walter W. Irwin
General Manager V-L-S-E Inc.,
New York City.

My dear Mr. Irwin:

Wish to inform you that Dr. L. S. Oberholtzer, Secretary, and Mrs. E. C. Niver, Vice-Chairman of the State Board of Censors, informed the writer that they consider "The Misleading Lady," the best picture that has ever been screened before their board and stated while they have seen many thousands of subjects, do not consider "The Misleading Lady," second to any one of them—in fact, in their estimation, is far superior to any subject that has been screened in their inspection room.

Very truly yours,
V-L-S-E Inc.,
J. S. Hebrew
JSH L Branch Manager

TOUCHED TOP RECORDS

Detroit,

Mr. Sydney E. Abel,
Branch Manager V-L-S-E Inc.,
Cleveland, Ohio.

My dear Mr. Abel:

Lubin's "The Great Divide," opened at the Majestic Theatre, Detroit, Sunday, Jan. 9th. Mr. Westbrook informed the writer last night that they came within $10.00 of breaking all the house records for the day.

I was in the theatre last night and the house, seating over 2,160, was packed to the doors at the first show with everybody highly pleased with the picture.

Mr. Westbrook told the writer they consider "The Great Divide" one of the very best pictures and the biggest success of any picture they have ever shown in the house. This for your information.

Very truly yours
V-L-S-E Inc.,
J. M. Duncan
Detroit Representative

CROWDS FORCE POLICE OUT

Chicago, Ill.

V-L-S-E Inc.,
New York City.

Gentlemen:

When we ran the 'The Rosary' it was necessary to sell tickets at two windows on account of the enormous crowd. Even so, at seven o'clock in the evening, we had to call up the police station to get two officers to hold the crowds back. Until after ten o'clock they stormed the entrance.

We are certainly highly pleased with this picture. We have played a lot of big stuff in the past, but believe we have never played any picture which gave better satisfaction.

Very truly yours,
Lowy Theatre

MANY SEE FEATURE OVER AGAIN

Mitchell, S. D.

V-L-S-E Inc.,
New York City.

Gentlemen:

'The Island of Regeneration,' was a great picture. Traveling men claim they never saw a better picture anywhere. You certainly are to be congratulated upon such efforts as these because they are works of art in every sense of the word.

The complimentary remarks of the patrons both to me and to each other, were very gratifying because they were sincere. There were perhaps twenty people who saw the picture on Thursday, who came again last night. One lady in particular, who made the remark that Edith Storey had no claim to being an artist, stayed through two complete shows and came out full of praise.

Keep up this kind of production and the V-L-S-E and in fact the 'Big Four Family' will be so far ahead of them all that they will be lonesome.

Very truly yours,
J. A. Dundas
Manager, Maynard Theatre

"I know not how to govern our own course save by the proven experience of others."

V. L. S. E. Inc.

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

Truly, a "Better Than Program" feature, this Six-reel picture should properly be classed as a SPECIAL PRODUCTION.

It contains all the elements which go to make a Masterpicture. Acclaimed by critics as the most noteworthy feature of the month, it is destined to receive still greater praise from the photoplay theatre patrons.

Edward Weitzel, in "The Moving Picture World," says: **"The opening episode of this six-reel photoplay is a stroke of genius."**

We repeat, get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.

126 West 46th Street, New York City

IVAN EXCHANGES

NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK AND NORTHERN NEW JERSEY —Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Liberty Film Renting Co., Pittsburgh, Pa.

OHIO—Standard Film Service Co., Cleveland and Cincinnati, Ohio.

MICHIGAN—Standard Film Service Co., Detroit.

INDIANA AND KENTUCKY—General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS AND SOUTHERN WISCONSIN—General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA, AND NORTHERN WISCONSIN—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

CALIFORNIA, NEVADA AND ARIZONA—All Star Features Distributors, San Francisco and Los Angeles.

TEXAS, LOUISIANA AND ARKANSAS—Central Feature Film Co., Waco, Texas.

FOREIGN RIGHTS—Winik-Brock, New York and London.

NINE CRITICS REVIEWED
BEATRIZ MICHELENA
IN
"The UNWRITTEN LAW"
By Edwin Milton Royle
Author of "The Squaw Man"
The "Unwritten Law" will be the first of a new series of
SIX A YEAR
"BETTER THAN PROGRAM"
FEATURES
To be released on the State Rights Plan. A trade showing of "The Unwritten Law" will be held in Wurlitzer Hall, New York City, on Thursday, Feb 24th, at 10 A. M. and 2.30 P. M.
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

THIS IS WHAT THEY SAID ABOUT IT

REVIEWED BY OSCAR COOPER IN THE MOTION PICTURE NEWS:—"This picturization of Edwin Milton Royle's stage play affords Beatriz Michelena opportunities for strenuous emotional acting which she realizes well, presenting an impersonation which is convincing in itself. In externals—that is, in photography, lighting, and sets—'The Unwritten Law' is thoroughly acceptable."

JACK EDWARDS IN THE BILLBOARD:—"Volumes might be written of the clever characterization of the well-known Broadway success, 'The Unwritten Law,' and still it would be inadequate to properly describe her wonderful portrayal of The Woman."

GEORGE BLAISDELL IN THE MOVING PICTURE WORLD:—"The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. 'The Unwritten Law' should be a popular picture."

T. O. ELTONHEAD IN THE NEW YORK DRAMATIC MIRROR:—"Beatriz Michelena scores another emotional triumph in Edwin Milton Royle's 'The Unwritten Law.' Miss Michelena is called upon to go through a wide divergence of emotions and it is needless to say that she does it in a thoroughly capable manner."

WID GUNNING IN WID'S:—"Miss Michelena makes this a 'worthwhile' production. The story gives her a chance to do some very good emotional work and she holds the interest nicely in all her scenes."

HARRY ENNIS IN THE CLIPPER:—"As an out-of-ordinary type of picture play 'The Unwritten Law' should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena as a stellar drawing card, there is also an excellent acting cast and a well played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement."

THOMAS C. KENNEDY IN MOTOGRAPHY:—"'The Unwritten Law' has a uniformly effective cast, supported by good directions. The direction is easily one of the picture's strongest points. The fire scenes are handled admirably."

F. R. BUCKLEY IN THE MOTION PICTURE MAIL:—"To sum up, this is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class—in which we have placed only two other five reel features during the last six months—which we can recommend to any exhibitor, anywhere, as an absolutely certain success."

DICKSON WATTS IN THE MORNING TELEGRAPH:—"Too much cannot be said in praise of Beatriz Michelena's acting. It is at all times natural and in the strong scenes, of an emotional quality rarely seen. No glycerine tears are needed to heighten the effect of her art, for some of the close-ups, which show real tears coursing down her cheeks, are quite harrowing enough."

VIM COMEDY FILMS

TWO REAL FEATURE FILMS OF FUN, EACH WEEK

"Vim Comedies head the list"—THEY say.

THURSDAY
FEBRUARY 17

"ONE TOO MANY"

featuring
BABE HARDY
AND
BILLIE RUGE

Two clean, fun-making slapsticks that have plots with points that please.

NO PROGRAM COMPLETE WITHOUT

A VIM

FRIDAY
February 18
featuring
ROBERT BURNS
AND
WALTER STULL
in
"PLUCK & LUCK"

Some unusual one and three sheet posters designed by real artists. Posters that Pull

Vim Comedies are obtainable at all General Film Branch Offices

KNICKERBOCKER STAR FEATURES February 11

"I've married Ollie myself—the steamer leaves in an hour, GO!"

A Three-Part Feature

"THE BIG BROTHER"

Featuring

HENRY KING

The "Big Brother," a United States Consul on a distant isle, proves himself "big" as he passes through tragic experiences in his defence of his younger brother. In the distant country among strange people, the brothers battle with unusual customs and with trying problems. As all seems lost to the "Big Brother"—all proves gain.

Next Knickerbocker Star Feature Release, Feb. 18

"CHILD OF THE WEST"

Artistic One, Three and Six Sheet Posters for All Features

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

STATE RIGHTS

WALTER McNAMARA

WALTER McNAMARA'S

POWERFUL TALE OF LIFE EMOTIONS AND PASSIONS

"THE HEART OF NEW YORK"

SEQUEL TO HIS RECENT SUCCESS

"TRAFFIC IN SOULS"

WITH

ROBT T. HAINES

AND SPECIAL CAST OF NOTED PLAYERS

A REAL THRILLING SITUATION

THE CITY OF LIES AND PITFALLS

"THE HEART OF NEW YORK" IS MORE VIVID, POSSESSES GREATER THRILLS MORE STIRRING CLIMAXES AND GRIPPING SITUATIONS THAN "TRAFFIC IN SOULS"

IT'S AUTHOR TITLE STAR ADVERTISING MATTER MAKE MONEY FOR BUYER & EXHIBITOR

UNSOLD TERRITORY NOW PROCURABLE TO RIGHT BUYERS

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AGNES EGAN COBB, GEN'L. MANAGER

LONGACRE BUILDING

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BRUCE F. BUNDY

PRESENTS

EL DORADO

FEATURE PRODUCTIONS

MASTERFUL IN EXECUTION

CONSISTENT IN QUALITY

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FIRST RELEASE NOW IN PREPARATION

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HARRIS L. FORBES, Managing Director

EL DORADO FEATURE FILM CO.

STUDIO AND EXECUTIVE OFFICES

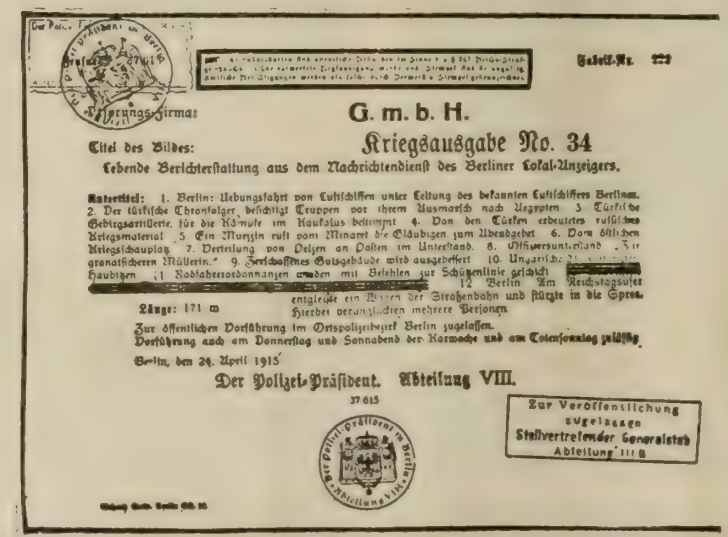
40 WEST MOUNTAIN STREET, PASADENA, CAL.

"GERMANY ON THE FIRING LINE"

is the celebrated war picture that broke all records in New York City. It ran six weeks at the Park Theatre to bigger business than any war picture ever shown

It Is Official

Here is the proof



G. m. b. H.

Titel des Bildes: Kriegsausgabe No. 34

Lebende Berichterstattung aus dem Nachrichtendienst des Berliner Lokal-Anzeigers.

Inhaltsangabe: 1. Berlin: Uebungsfahrt von Luftschiffen unter Leitung des bekannten Luftschiffers Berliner. 2. Der türkische Thronfolger besichtigt Truppen vor ihrem Ausmarsch nach Aegypten. 3. Türkische Gebirgsartillerie, für die Kämpfe im Kaukasus bestimmt. 4. Von den Türken erbeutetes russisches Kriegsmaterial. 5. Ein Murgin ruft vom Minaret die Gläubigen zum Abendgebet. 6. Dem östlichen Kriegsschauplatz. 7. Verteilung von Oelzeug an Posten im Unterstand. 8. Offiziersunterstand. 9. Verschossenes Gutsgebäude wird ausgebessert. 10. Ungarische [illegible] Haubitzen. 11. Radfahrerordonnanzen werden mit Befehlen zur Schützenlinie geschickt. 12. Berlin Am Reichstagsufer entgleiste ein Wagen der Straßenbahn und stürzte in die Spree. Hierbei verunglückten mehrere Personen.

Länge: 171 m

Zur öffentlichen Vorführung im Ortspolizeibezirk Berlin zugelassen. Vorführung auch am Donnerstag und Sonnabend der Karwoche und am Totensonntag gestattet.

Berlin, den 24. April 1915

Der Polizei-Präsident. Abteilung VIII.

37 613

Zur Veröffentlichung zugelassen Stellvertretender Generalstab Abteilung III b

Don't be misled by similar titles—make them show you the official authority.

It has played the following theatres:

Park Theatre, New York
Colonial Theatre, Baltimore
Lyceum Theatre, Buffalo
Pitt Theatre, Pittsburgh
Majestic Theatre, Brooklyn
Colonial Theatre, Cleveland
Orpheum Theatre, Milwaukee
Metropolitan Opera House, Minneapolis
Metropolitan Opera House, St. Paul
Lyceum Theatre, Duluth
Shubert Theatre, New Haven
Park Place Theatre, Newark
Park Theatre, Bridgeport

Wire the managers of these theatres—they will corroborate our statement 6000 FEET OF REAL FIGHTING PICTURES—NO FAKES OR MANEUVRES. It pleases every one—No propaganda. Just a thrilling, interesting history of the war. Every celebrated character shown on the firing line. No war correspondent collection, Taken by 106 official camera men operating under government supervision.

Wire or write for territory or bookings

KULEE FEATURES, 220 West 42d Street NEW YORK CITY

Hundreds Turned Away

Triangle Theatres Are Playing To Big Business

When the Triangle Theatre of Detroit, Michigan, was opened, the crowds were enormous.

Mr. P. P. Craft, of this theatre, reports on the business of January 26th last: "In spite of inclement weather, the crowds lasted all night, and hundreds were turned away on the final night's showing of 'Let Katy Do It.'"

Mr. Craft is interested in securing the class of pictures that insures appreciative audiences.

At the Liberty Theatre of Seattle, Wash., people waited in the rain to see a TRIANGLE performance

And this is nothing unusual. This house plays to large audiences night after night. Their business is successful because their audiences demand and appreciate the best in motion pictures.

There is a reason for the success of TRIANGLE Theatres.

The Reason is—

Because—

Bessie Barriscale, who has appeared in so many successful Thomas H. Ince productions, nas proved herself a wonderful drawing card.

Because—

Mabel Normand, the popular Keystone comedienne, draws the crowds into your theatre like a magnet.

Because —

It is actors like **W. S. Hart** that the public appreciates and will pay money to see.

And——

Because—

Douglas Fairbanks, who is starring in Triangle Fine Arts Productions, has that indefinable personality that gets over and has already made a big hit.

Because—

Lillian Gish has established a reputation in such famous photoplays as "The Birth of a Nation."

Because—

When the public knows that **Roscoe Arbuckle,** the man who makes the millions laugh, is to appear in a picture, you can't keep them away.

Also—

Because—TRIANGLE Plays, like "The Corner," in which Willard Mack stars, compel instant approval.

Because—

"Let Katy Do It," a typical **TRIANGLE** Production, in which **Jane Grey** and **Tully Marshall** appear, is the kind of a play the moving picture public love—and talk about.

And—

Because —

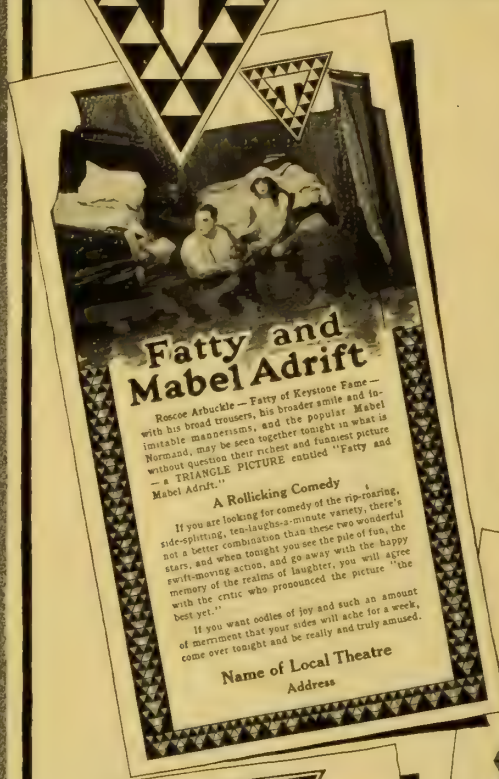
the favorite Keystone Comedies can only be secured as a part of TRIANGLE Releases. Such plays as "Fatty and Mabel Adrift" will surely pull crowds.

This is the class of stars and these are the kind of plays that make your audiences leave with the thought that they have received more than their money's worth. Unrequested they heartily endorse TRIANGLE Plays to their friends and increase the number of your regular patrons — the moving picture lovers that never miss a night.

This is the reason TRIANGLE Theatres are continually playing to capacity houses.

But, TRIANGLE Service goes further and offers more than just the best talent, and the best pictures —

It means —



Fatty and Mabel Adrift

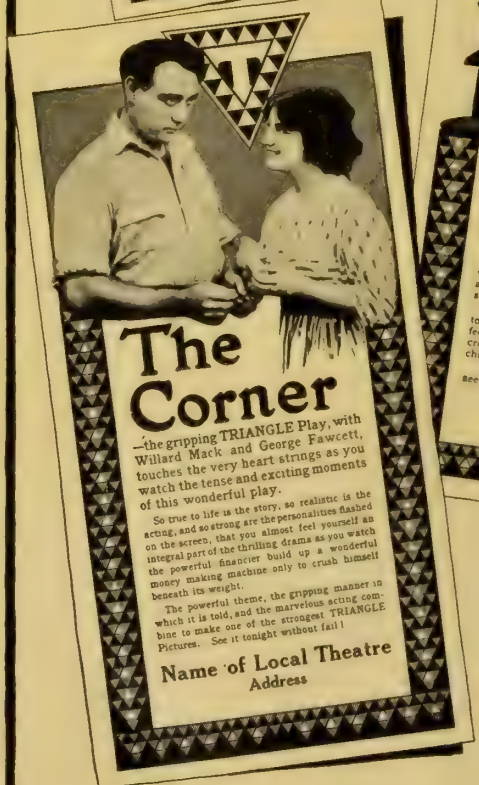
Roscoe Arbuckle—Fatty of Keystone Fame—with his broad trousers, his broader smile and inimitable mannerisms, and the popular Mabel Normand, may be seen together tonight in what is without question their richest and funniest picture—a TRIANGLE PICTURE entitled "Fatty and Mabel Adrift."

A Rollicking Comedy

If you are looking for comedy of the rip-roaring, side-splitting, ten-laughs-a-minute variety, there's not a better combination than these two wonderful stars, and when tonight you see the pile of fun, the swift-moving action, and go away with the happy memory of the realms of laughter, you will agree with the critic who pronounced the picture "the best yet."

If you want oodles of joy and such an amount of merriment that your sides will ache for a week, come over tonight and be really and truly amused.

Name of Local Theatre
Address



The Corner

—the gripping TRIANGLE Play, with Willard Mack and George Fawcett, touches the very heart strings as you watch the tense and exciting moments of this wonderful play.

So true to life is the story, so realistic is the acting, and so strong are the personalities flashed on the screen, that you almost feel yourself an integral part of the thrilling drama as you watch the powerful financier build up a wonderful money making machine only to crush himself beneath its weight.

The powerful theme, the gripping manner in which it is told, and the marvelous acting combine to make one of the strongest TRIANGLE Pictures. See it tonight without fail!

Name of Local Theatre
Address

Let Katy Do It

You should see this marvelous TRIANGLE PICTURE to appreciate the way these seven little kiddies, bright, live, red blooded American youngsters—act when they leave their comfortable New England home for the dangers that surround existence in a Mexican Mining Camp.

You'll be thrilled as you watch their bravery when they are put to the test to defend their lives and home against the ravages of the savage Mexicans. You can feel your blood run cold as you watch the stealthy manner in which the raiders creep up upon the house. And when the enemy is finally put to route by the daring children, you'll not be able to refrain from breaking into spontaneous applause.

This wonderful picture, featuring Jane Grey and Tully Marshall, may be seen at this theatre NOW.

Name of Local Theatre
Address

THAT you have at your disposal all the facilities of a thoroughly equipped organization that can help you solve your individual problems.

The Publicity Department is ready to supply you with advertisements of current releases for your local newspapers, which will take into the homes of your patrons the message of **TRIANGLE** Plays.

It will help you meet local conditions and has ready for use all manner of attractive slides, heralds, lobby display and other advertising material. Many **TRIANGLE** Exhibitors are securing our assistance with great advantage to themselves.

All over the country **TRIANGLE** Theatres are a success. Why don't you communicate with

Triangle Film Corporation

1457 Broadway, New York

Branches: **Los Angeles, San Francisco, Denver, Atlanta, Chicago, Boston, Minneapolis, Kansas City, St. Louis, Buffalo, Cincinnati, Cleveland, Philadelphia, Pittsburgh, Dallas, Seattle.**

LUBIN

Will offer the following during the week of FEB. 14TH

Feb. 14TH

"A SONG FROM THE HEART"

(ONE ACT DRAMA)

Feb. 17TH

"THE UPLIFT"

(3 ACT DRAMA)

Feb. 19TH

BILLIE REEVES COMEDY

(ONE ACT)

"A TEMPORARY HUSBAND"

GENERAL FILM LUBIN RELEASES

VITAGRAPH

Your patrons recognize
And appreciate sincere efforts.
Give them the best—

THE REGULAR VITAGRAPH PROGRAM

Vitagraph releases
Are popular because they
ATTRACT
Large audiences
DELIGHT
Them and give
IMPRESS
To your theatre, with
PROFIT
To the exhibitor.

BOOK THEM!

Regular Releases

"From Out of the Past"
Three part drama—Saturday, Feb. 12th
BROADWAY STAR FEATURE
With WILLIAM HUMPHREY and other eminent Vitagraph Players.

"You're Next"
One part comedy—Monday, Feb. 14th
Featuring WALLY VAN.

"In Arcadia"
One part comedy—Friday, Feb. 18th
Featuring William Dangman, Ethel Corcoran, Kate Price, William Dunn, Edward Elkas.

"The Man He Used To Be"
Three part drama—Saturday, Feb. 19th
BROADWAY STAR FEATURE
Featuring William Dunn, Naomi Childers, Belle Bruce, Mary Maurice, Charles Kent.

RELEASED THRU THE GENERAL FILM CO.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Announcement Extraordinary!

Beginning in February
The VITAGRAPH
Will release
Exceptional One Reel Comedies
Featuring
FRANK DANIELS
The funniest personality
On the screen.

MR. and MRS. SIDNEY DREW
And other distinguished
VITAGRAPH PLAYERS.

First
FRANK DANIELS COMEDY
Released week of Feb. 20th.
Thru the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

"The Writing On the Wall"

Is not the writing
Which spelled ruin
For Belshazzar
But the writing
Seen by an
Oppressor of today.

Adapted from
Olga Nethersole's
Famous Broadway
Success.

"The Writing On the Wall"
By WILLIAM J. HURLBURT

Is a gripping story
Of an owner of fire trap tenements—
A woman's
Unselfishness—
And the love of a
Little child.

It is a
Vitagraph Blue
Ribbon Release.

Featuring

Joseph Kilgour and
Virginia Pearson

A picture of
"Things as they are."

RELEASED FEBRUARY 14th

Through the V. L. S. E.

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VITAGRAPH

"KENNEDY SQUARE"

—Is a name to conjure with
—A name that brings up memories
—Of the old South.

This is one of the
Most beloved masterpieces of

F. Hopkinson Smith

Famous as an engineer—
Famous as an artist—
And most famous
As a writer of stories
Of romance and chivalry.

"KENNEDY SQUARE"
Is a VITAGRAPH BLUE RIBBON RELEASE
Featuring

Charles Kent,
Antonio Moreno and
Muriel Ostriche,

Depicting the battle of youth
Against odds—
And a youth's devoted friendship
For an older man.

RELEASED FEBRUARY 21st
Thru the V. L. S. E.

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And see it in the
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On Friday, February 18th
The Famous Comics
"KRAZY KAT" and "IGNATZ MOUSE"
will be shown in the
HEARST-VITAGRAPH NEWS

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If Your Business is "Making Money"

Book the Weekly SIS HOPKINS Single Reel Comedies and prepare for record smashing.

SIS starts her whirlwind screen career in

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Between smiles, snickers and laughs, your patrons will truly marvel to find something new in picture comedies at last.

The remarkable advertising value of SIS HOPKINS' fame and the pictures themselves guarantee big business—everywhere—eventually. Be with the wise ones who get aboard at the start of

The Smashing Big Hit of the Year!

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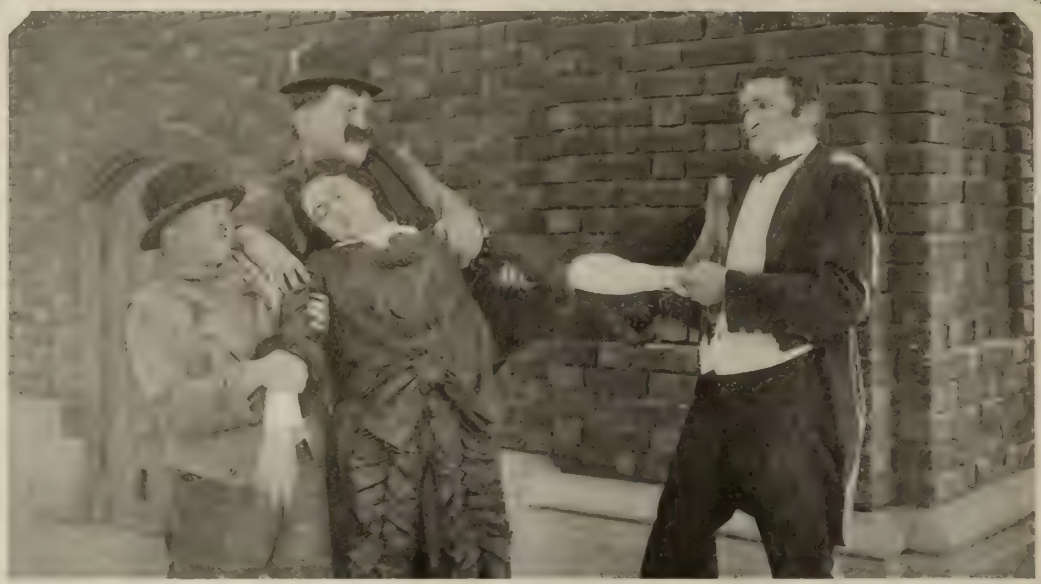

A "Ham" Comedy Is a Guaranteed Comedy--There Are No Regrets!

WINNING THE WIDOW

Released Tuesday, February 29th

"Ham's" return has brought the laugh into style again. "Winning the Widow" shows Ham and Bud as jealous and ferocious rivals for the favor of a winsome widow. But their chivalry gets them into a ludicrous fix that causes them to turn with a disdainful "Never again!" from the flirtatious invitation of a still prettier lass as the reel closes.

Are you using the business-building stock three-sheet on "Ham and Bud"? Catchy 1 and 3-sheets on this comedy, too.

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An Episode in the "Hazards of Helen"

A stirring one-reeler with a smashing big thrill when "Steve" Nelson attempts to escape on a stolen engine and is pursued on another locomotive by Helen. The girl telegrapher brings the two engines together and then crawls over the swaying coupling to bring "Nelson" to bay.

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A RIDDLE IN RASCALS

Vivacious Ethel Teare is the center of a jovial mix-up, in which a would-be Raffles, a near-detective and a real minion of the law are involved. Ethel driving a racing automobile is a picture not easily forgotten.

Have you added these new Wednesday Ethel Teare single-reel comedies to your regular programme? You'll find Ethel Teare's captivating personality a never-failing magnet. Supported by a strong cast of Kalem fun-makers, she just bubbles over with joy and laughter in these new comedies. You'll find "Ethel Teare Day" one of the most popular on your programme.

Released Wednesday, March 1st. Attractive 1 and 3-sheet 4-color lithographs on this comedy

Every Kalem picture has an advertising point. Helen Gibson, Ham and Bud, Ethel Teare—there is a quartette of names that are sure-fire business pullers

These pictures obtainable at all General Film Company branch offices

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

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PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1204)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 19, 1916

Facts and Comments

SPEAKING of a great feature film rejected by the Kansas State Censors a leading journal of the State says that "even the wives of the censors failed to see any immorality in the films" and that "others of the highly exclusive audience to which the showing was made concurred in the opinion of the wives." In trying to account for the supercensoriousness of the censors our esteemed contemporary is forced into the belief that the "morals squad" may have been flirting a little with "the God of Politics." Wait until the censorial engines are all oiled and geared by politicians and you will see some mighty new and startling things in American political life.

FOUR times now has the Grand Jury of Hudson County, N. J., refused to indict the motion picture exhibitors who had been arrested in Jersey City for keeping open their theatres on Sundays. On one occasion the Grand Jury submitted a presentment emphatically favoring the opening of motion picture houses on Sundays. In spite of this plain manifestation of an overwhelming local sentiment for open picture houses on Sunday the police authorities threaten arrest and prosecution for any exhibitor daring to respect such public sentiment. In all fairness it must be admitted that the police really have no option in the matter. They are sworn to enforce the State law while it remains on the statute books. There is but one way to change the situation. The law now on the statute books must be amended. We are glad to learn that steps looking toward that end are under way. A bill will be introduced at Trenton which will allow every municipality within the State to decide this question for itself. If such a measure can be passed it will solve the whole question. It stands to reason that public sentiment on this problem will vary in different localities. An old rustic settlement in the interior of the State and a modern manufacturing town on the banks of the Hudson in the shadow of the metropolis are two obviously different communities.

* * *

EATING sawdust or masticating chaff are just about as pleasant pastimes as looking at overcensored pictures would be. Somewhere in the Good Book a story is told of a confection made of fat and hair. The dainty morsel produced acute indigestion in the entrails of a dragon, causing that unlucky beast to go into a sudden decline. Censorial flavoring of pictures has about the same effect. If Crafts and his crowd are allowed to censor the motion pictures of the country motion picture houses will be visited by an epidemic of public disfavor which none will be able to survive.

* * *

EXHIBITORS who are opposed to censorship have an important and immediate and practical duty to perform. All along the borders and yes even a good ways beyond the borders of the censorship States films are displayed bearing the legend "Approved by the Pennsylvania censors" or "Ohio censors." The writer has seen these hideous tails on films displayed in non-censorship States. New Jersey and Delaware and Maryland are bad offenders in that respect. In Camden, in Atlantic City, in Trenton, in Wilmington, in Dover, in Baltimore, in Washington there are altogether too many motion picture houses advertising the censor boards of Pennsylvania and Ohio. West Virginia and Virginia are not much better. The stamp of censorial approval has been seen even in some theaters in the Bronx. Of course, the exchanges are to blame in the first place, but they plead lack of time. It's a poor excuse for such a serious offence as disseminating the dangerous microbes of censorship. There is no excuse for the exhibitor. Let him use his scissors freely. Cut the censorship "ad." out of your film and if you haven't a pair of scissors handy use your pocket knife or tear it out. They have no right to send it to you in the first instance. The writer personally knows of one case where this constant display of the censor board advertisement has resulted in local censorship. Exhibitors, in the name of common sense, stop advertising your own worst enemies. Use your screens for better purposes.

* * *

FROM the diary of a press agent having had experience: "Publicity is a coy maiden. When you try to force her she disappears. She may be won by waiting."

Sex Drama*

By Louis Reeves Harrison.

EXACTLY what is meant by "Sex Drama" awaits the lexicographer. The term is subject to wide difference of interpretation, but the significance most generally understood in this country has probably grown out of our attitude toward French plays, particularly those of the "eternal triangle." If we were to judge France by the work of her dramatists, we could not help thinking that French people lay too much stress on sex. Much that their playwrights have to say on the subject in their outspoken way disturbs us as much by its frankness as it does by an ethical standpoint somewhat opposed to our own.

"Love is the one subject," says Donnay, "which every member of the audience understands, and a dramatist must, of course, appeal to the masses." He is reflecting French life as he finds it, and he is probably sincere in writing a play such as "Amants." That he is able to treat the subject of conjugal infidelity with grace and charm, beautifying it with delicate sentiment, dignifying it by subtle character analysis, is because he is a veritable artist, but that beauty and dignity would be lost in translation, what is gross remaining, an unpleasant residuum.

While an artist of rare ability may handle a perilous subject with such skill as to strip it of offence, the clumsy artisan, hammering out an adaptation, may only thrust into prominence whatever is repulsive. At best he would be a follower of Strindberg, who says, "Let us have a theater where we can be shocked, where we can have revealed to us what has hitherto lain veiled behind theological or esthetic preconceptions." Such a theater would necessarily be devoted to the presentation of what is unnatural in our social structure or to the emphasis of what is morbid in human nature.

To brutalize French drama in one or another process of transformation is not to reflect French life, nor can it be honestly claimed that any such gross transformation reflects American life and ideals. Sex impulse the world over furnishes the teller of stories with a rich field of varied material, providing the central line of interest in a very large proportion of novels and plays. Any author of intelligence is aware that "love is the one subject which every member of the audience understands," but that does not imply a limitation to the monotonous eternal triangle of husband, wife and lover.

"Sex Drama," in a broader and more varied sense, offers much that is tragic and even more that is comic in the clash between all that is masculine on one side and all that is feminine on the other, but it is not so easy to differentiate the sexes as is commonly imagined. It is extremely difficult—it is ordinarily impossible—for a scientist to determine whether a human skeleton is that of a male or of a female being, and authors soon find that a careful examination of masculine and feminine characteristics reveals a confusing similarity of structure. The difference is largely that of individuals.

Nearly all stories consider men and women as *types* of the race, not of one or the other sex, unconsciously recognizing the old empirical dual sexuality, the presence in man of a womanish strain, or in woman distinctly paternal characteristics. Such stories do not clear the way in the matter of sex discrimination, but lead us deeper into the jungle. Given exactly equal conditions of heredity and environment, it might be reasonably doubted that character differences exist.

They do exist. Possibly the secret of all of them is to be found in the maternal instinct. A splendid woman can become completely and contentedly occupied with children, identifying herself only with what her husband creates simply for the love she bears him, but not really interesting herself in those creations further than that they bear upon the welfare of her children. This is often true of her home, especially when she is childless. She becomes so absorbed in its regulation that his irregularity of arrival perpetually jars her sense of fitness.

She especially aims to beautify with cleanliness and taste the common dwelling-place. In her intense desire for affection and her love of beauty lie qualities not insistently masculine. The average small boy hates to have his face washed, and the average man, living where there are only men, will wear a shirt until it *drops* off. The fact that a man's sensibilities become more or less indurated by intense devotion to work seldom meets with woman's approval—for her, love is ever the well-spring of existence. She *must* love some animate thing, even if it is only an old cat, to the last days of her life.

Heart hunger with man is intermittent. It *occurs* to him at all kinds of unexpected moments. The flash of a bright eye beneath a half-lowered lash, the faintest dimple of a feminine smile, and he forgets the business engagement he intended to keep. There is a lot of comedy in his erratic heart-hunger and a lot of tragedy in the heartache it causes. Close analysis brings to light many sex differences, most of them suggesting stories of infinite variety, nearly all interesting to the average audience, hence it seems unnecessary to use the coarser elements of sex relation for any form of drama.

Of course there are plenty of weaklings and warped minds in any mixed crowd. Some of them revel in penny-ante and fairly glow with excitement over losing sixteen cents in one night's play. Others grow positively devilish when they first burn brandy on the sugar of a demitasse at a fifty-cent French table d'hote. Their idea of having a good time is often confused with an odor of stale beer and they will gloat over a lurid poster promising either a chamber-of-horrors performance or one reasonably sure to call for action by the authorities.

Screen presentations appealing to low taste, produced to brutalize rather than beautify love, are often called examples of "sex drama," whereas many of them are but examples of the limit of a decadent mind, one which measures all humanity by its own imperfect standard. In process of deterioration, such minds are intent only on the demoralization of human life in its flower. They have no effect on the normal and fully matured taste, no other effect than that of nausea.

Our baser impulses need refining rather than stimulus We have *learned* to idealize love, to sweeten and beautify it through all the arts of expression. This does not mean that our blood shall not run red with intense feeling, but that our very passions shall grow more beautiful with our unfolding of character. Love can be all that love ever was and a thousand times more. Human nature may be superb in breasting a torrent of desire—it is pitiful when wallowing in the mire. The dramatist who lowers and cheapens the supreme sentiment which brought him into the world must surely forget the world's dearest gift, the benediction of a mother's eternal love.

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The Trend Is Upward

By W. Stephen Bush.

MANY thanks to Melvin G. Winstock, who has favored us with a most interesting and readable reply to the Cassandra-like wailing of our esteemed correspondent, Mr. Hoskins of Chicago. Mr. Winstock says:

"I make it my business every week personally to view every real feature on the market, selecting as I do the attractions for six big theatres. I must candidly confess that I would write down as most exceptional any human being who cannot find in most of the current releases an inexhaustible mine of intellectual and moral inspiration."

Now this is expert testimony and the testimony of an eye-witness besides. I think it is entitled to great consideration. Another telling point in Mr. Winstock's letter is his contention that the purveyors of public entertainment would quickly starve to death if they depended on the patronage of reformers and captious critics. He drives his argument home in this compelling fashion:

"A national photodrama cannot depend for its inspiration upon any small portion of the people. It must derive its inspiration from and make its appeal to the psychology of the multitude. That our art has become the fifth largest industry in the United States is a direct result of the fact that producers are striving earnestly and honestly for higher and better things. Of course, there are exceptions. I have seen a flock of buzzards in a field of lilies. They did not stay long. The company was not congenial."

Writing from Seattle, Wash., Mr. Winstock comments upon the all-pervading popular interest in motion pictures. Says he:

"With us there is no topic so upon the tongue of the multitude as the drama of the screen. You cannot go to club, hotel corridor, barbershop or church without finding many quite willing and even eager to discuss pictures. The subject has even been touched upon by our local board of censors."

Mr. Winstock fastens the epithet "Puritanical" on Chicago. We leave it to Mr. Hoskins to shake off this sharp-pointed and vibrant arrow shot at his good old home town.

We cannot help enjoying Mr. Winstock's optimistic conclusion which is to this effect:

"American photodramatic art is in process of evolution. Its trend is upward. If newspapers, magazines and the people will but help, the silent drama will do more toward shaping national destiny than any other one force in our national life."

No Surrender and No Compromise

By W. Stephen Bush.

ON this question of Federal Censorship there will be no surrender and no compromise. One of the companies which was claimed to be in favor of Federal Censorship has since emphatically disavowed any intention of favoring the Crafts Bill or any similar measure. The president of the Paramount Pictures Corporation, William W. Hodkinson, says that he has never heard any solid substantial arguments against Federal Censorship. If this is so the fault does not lie with the opponents of censorship. They have made their faith known and they have given the reasons for their faith night and day, in season and out of season.

We are opposed to censorship as a matter of principle. Censorship muzzles free expression. That reason is enough for any American. There are special reasons, however, why the motion picture men oppose censorship. National President Herrington objects to it because it robs the motion picture of all of its entertainment value. I would only send my very worst enemies to a motion picture show which had been censored by Crafts and his tribe. The motion picture thus censored might be a soporific of the highest quality, but as an entertainment it wouldn't be worth two cents. Really, the exhibitor is in a position to judge. Business has not increased in the censorship States. On the other hand we have noticed no marked moral improvement in any of the censorship States. The people of New York and New Jersey, for instance, see, day after day, the very pictures which Breitinger will not allow his Pennsylvanians to gaze at. In spite of all, the average of morality is not a bit affected when the train crosses the Delaware, whether it's going east or west.

No use wasting many more words about the new Crafts bill, which we are told has the explicit approval of the president of the Paramount. We have pointed out that in some respects it is worse than the old one and that is saying the limit.

We don't have to tell our readers that we have nailed the Anti-Censorship Slogan to the mast of the good old ship "Moving Picture World." It's been flying there for some time in good weather and in bad. It will stay there. Thanks to the many friends and readers who have taken the trouble to write us commending our stand.

Directors, Please Take Notice

By W. Stephen Bush.

AN ESTEEMED friend and reader of The Moving Picture World, a Catholic clergyman in Montana, voices a very just complaint against the misrepresentation of the priests of his church on the motion picture screen. Here is one part of his vigorous protest:

"Why do some producers of moving pictures persist in slapping their Catholic patrons in the face, when intentionally or otherwise they make the curé, the padre or the parish priest perform acts on the screen entirely at variance with the teachings of the church or their every-day mode of living? Now you'll see a Franciscan monk dressed in the penitential gown of his order harboring a 'ward,' an attractive young lady on the screen and bestowing 'fatherly attentions' on her, caressing her, etc., which if known to his superiors would be sufficient reason for his being unfrocked and sent out into the world in disgrace. Don't these producers know that no monks or members of Catholic orders are allowed to have female wards or even permit their entrance into the sacred confines of their monastery beyond the parlor? Again we see the priest on the screen impersonated by a so-called actor who has not the least idea of how a priest looks or acts in every-day life. Either you see frivolity or abandon written on his face with an utter lack of clerical decorum in his behavior, thereby ridiculing the sacred calling of the Catholic clergy, or you'll find him fashioned after a type of pharisaical and affected 'gentleman' of the funny papers with eyes rolling in holy terror, hands folded downwards in a holier-than-thou attitude and trying to bless himself in such an awkward way that it is apparent his impersonator has only a long-distance acquaintance with the character he represents. Then again, we'll see him perform ceremonies and rites that are either absolutely impossible under the circumstances, or against all the teachings of even the little catechism taught the six-year-old tots in our Sunday schools. Take the figure of the curé in "Hélène of the North," the beautiful play with Marguerite Clark in the title role. Apart from the fact that the priest in the story is a 'Deus ex machina,' and might well have been left out of it only for the ridiculous part he was scheduled to play in the last act, we see him perform a marriage ceremony that is no contract whatever in a legal, moral or ecclesiastical sense. He is seen 'marrying' Hélène to a Canadian constable when the girl in question is under the impression that she is marrying Pierre, the Canadian half-breed. In order to do this he performs the ceremony in Latin, which, curiously enough, is understood by the constable. He alone is aware of the contract he is entering into. Since when is a contract valid when one of the participants or contractors is ignorant of the essentials

of the contract? It is not necessary to be able to quote the theological impediment of error to see the absurdity of a marriage ceremony like the above; common sense should have told the author of the play and its producers that they were not only insulting Catholic intelligence, but styling themselves as incompetent to picture life in its more serious aspects.

Our esteemed correspondent calls attention to the friendly attitude of the Catholic church toward the motion picture and also to the fact that Catholics "constitute a considerable element of the theatre-going public." "We are not complaining," he says further, "about the motion pictures emptying our churches on Sunday evening. The church that cannot compete with the theatre in holding her people to the practice of their religion had better take stock of herself to determine what's wrong in her own vitals rather than try to eliminate competition by smothering the other fellow."

The remedy of our correspondent for these constant blunders and misrepresentations is very simple. It is described in such convincing and vigorous fashion that we reprint it in full:

"Let non-Catholic authors and actors, when dealing with topic or persons Catholic, study their subject as they would any other, by seeking advice there where it can best be had—the local clergy. In impersonating a Catholic clergyman let them remember that the priest is just an ordinary human being, and that any gentleman with common sense and decency, by simply turning his collar around and dressing and acting conservatively, is bound to make a good priest on the screen. Yes, let him smoke a cigar in his study or walk around his garden in his shirt sleeves, rather than go to the other extreme to which our Lord referred when He spoke of 'plastered graves, hypocrites and vipers.'"

The Historic Event

By W. Stephen Bush.

WE ARE still near enough to the Great Event of January 27 to make congratulations timely. The Great Event, of course, is the annual dinner of the Motion Picture Board of Trade and the now historic visit of the President of the United States. The President showed a statesmanlike shrewdness and vision in according so much attention to the motion picture. The motion picture was honored, but it was honored upon a basis of merit rather than upon an assumption of favor. We would much rather have it so.

One lesson stands out pre-eminently: The industry dare not for a moment forget its vast and growing responsibilities to the public. The recognition by the President of the importance and dignity of the New Art makes it more than ever our duty to keep the screen free from all that is objectionable on moral grounds.

In whatever achievements we have attained equal shares of credit go to every branch of the industry. Producer, distributor and exhibitor all have done their part. The credit for the arrangement of the dinner goes to J. W. Binder, the executive secretary of the Motion Picture Board of Trade.

ZOE BECH, CHILD ACTRESS, WITH UNIVERSAL.

There's another pretty blue-eyed blonde at Universal and she is attracting a lot of attention. Blondes with blue eyes and blessed with good looks are numerous at the Universal Company's big picture plant. But the one in question is a real beauty and an actress of proven ability, even though she is only five years old.

The pretty blue-eyed blonde about whom we are writing is little Zoe Bech, who hereafter will be known as the Universal baby. Zoe, who formerly lived in Chicago, has been appearing in motion pictures since she was a year old, making her debut with the Selig Polyscope Company. She has appeared in more than thirty-five pictures produced by the Biograph company, in each of which she played child leads.

A Week of Mutuals

Masterpictures De Luxe for the Week of February 14 Offer Some Good Numbers.

WITH the week of February 14 the Mutual Film Corporation's new six features a week policy—three Mutual Masterpictures, de luxe edition, and three three-reel features—will be in full swing, although a departure from the general rule will be made in the release of "Silas Marner," a seven-reel feature, instead of the usual five-reel length.

"Silas Marner" is one of the most pretentious feature pictures ever presented by the Mutual. In the leading role, as the classic weaver-miser, is Frederick Warde, the celebrated Shakesperean actor, who makes his bow to Mutual audiences. George Eliot's novel has been ably translated into picture form by a splendid cast of Thanhouser players, under the direction of Ernest Warde, the son of the star. "Silas Marner" will be released on February 19.

This same week will serve to introduce a second new Mutual star to the motion picture world. On February 17 Marguerite Courtot, the charming little Gaumont star, will appear in her first Masterpicture, de luxe edition, in "The Dead Alive," a story of quality, written especially for her.

The remaining Masterpicture, de luxe edition, of the week is "Life's Blind Alley," which really leads off the week, being released on Monday, February 14. This picture, which is one of the most human dramas ever put on the screen, was made by the American Film Company and features May Allison and Harold Lockwood.

The three three-reel dramas for Tuesday, Wednesday and Friday are "A Modern Sphinx," "Outwitted" and "When the Light Came." There is always something alluring about the colorful atmosphere of Egypt and the mystery of the Sphinx. Winifred Greenwood, the American star, is seen in one of her most fascinating impersonations as Asa, a maiden of the Nile, in this American drama.

"Outwitted," a drama in which Lady, a clever collie, outwits two villains in their plot to steal a goodly sum of money along with a young lady's affections, will be the Thanhouser three-reel offering of Wednesday, February 16. Aside from the valuable dog, there are in the cast Wayne Arcy and Hazel Kirk, popular Thanhouser players.

Thomas Chatterton is responsible for the excellently produced American drama of Friday, February 18, entitled "When the Light Came," and Anna Little is responsible for some charming acting in her role of Martha Merrill, the leading lady. Mr. Chatterton himself plays the hero role—that of Jim Morton, ranchman.

The Vogue comedies of Thursday, February 17, and Sunday, February 20, are funny pictures of that quality which the name Vogue alone stands for. "At the End of His Rope" features Rube Miller and Madge Kirby, who are supported by Alice Neice and Arthur Travares. The picture is directed by Rube Muller. "Heaven Will Protect a Working Goil"—and it might be added help her escape in a "flivver"—is a screaming farce comedy which features Russ Powell and Priscilla Dean. It was produced under the direction of Jack Dillon.

The Beauty comedies for the week of February 14 are "Ella Wanted to Elope" and "The Battle of Cupidovitch," both of them stirring picturizations of life when Cupid's arrows have struck home. Ella in the former picture is looking for romance with a capital R. She is dying to elope. Her mother knows it and tries to fix it up with her attorney so that the child may have her little elopement but be deserted before the minister has tied the knot. The affair is fixed up and results in a tangle such as Neva Gerber, the American star, only can untangle. Appearing with Miss Gerber are Lucille Ward, William Carroll and Richard Rosson. Dick Rosson, Carol Halloway, John Steppling, John Sheehan and Mary Talbot are in the cast of "The Battle of Cupidovitch."

Mutual Weekly No. 59, showing glimpses of world events, and "See America First" No. 20 and "Keeping Up With the Joneses" will complete the list of Mutual releases for the week of February 14.

ABANDONS EDITORIAL FOR SCREEN WORK.

John Sacker, former editor of the Photoplayers' Weekly, and who for several months past has been playing juvenile leads with the Malibu company at Santa Monica, has joined the Universal's forces at their western studios, where he has been cast for a character part in Francis Ford's production of "The Madcap Queen of Corona," in which Grace Cunard enacts the leading role.

Knickerbocker vs. Triangle

Effort to Oust Motion Pictures as Inferior Grade of Amusement Meets With Stout Resistance—Motion for Injunction Adjourned Until Thursday, Feb. 10.

ON TUESDAY, February 1, papers were served on the Triangle Film Corporation as lessees of the Knickerbocker theater, Broadway and 38th street, New York, in a suit brought by Robert W. Goelet, owner of the property and others, to enjoin them from conducting what was alleged to be third class performances in showing pictures continuously at popular prices and thus damaging the character of the theater which was alleged to be first class. A hearing was set for Friday, February 4.

The allegations of the plaintiffs that a motion picture exhibition at popular prices tended to degrade the theater has precipitated a contest between the motion picture and the theatrical interests and the former have flocked to the support of the Triangle without regard to affiliations. This was proved when the matter came up in Part II. of the Supreme Court on February 4. The answer of the defendants was submitted by W. N. Seligsburg as counsel. It was voluminous and included affidavits from a large number of motion picture men, all tending to show that there had been no violation of the terms of the lease as viewed by the motion picture fraternity and by theatrical managers and producers, who have entered the latter field while retaining their position in the realm of the spoken drama.

Among the signers of affidavits were Harry H. Aitken, president of the Triangle Film corporation; Lawrence Anholt, manager of the Park theater; Alexander Lambert, musician and principal of a musical school and studio at 792 Lexington avenue; Henry J. Brock, who conducts a chain of theaters in New York, Buffalo, Toronto, Ottawa and Montreal; Henry I. McMahon, Boston manager for "The Birth of a Nation;" Leon Langsfeld, manager of the Broadway theater, Broadway at 41st street; Lyman O. Fiske, manager of the Dramatic Mirror; Frederick F. Schrader, playwright and dramatic critic; Harry R. Raver, manager of "Cabiria," and S. L. Rothapfel, manager of the Knickerbocker theater and of the new Rialto theater, under construction and now nearing completion.

Affidavits by Messrs. Al. Hayman and Daniel Frohman in connection with previous litigation of a similar character were introduced through filing certified copies. Harry G. Sommers, author of the only affidavit filed by the plaintiff, was quoted in support of the defence through the filing of letters over his signature in which he advocated the reduction of prices, which he subsequently swore constituted a cause for declaring the terms of the lease violated.

Messrs. Cary and Carroll, 59 Wall street, counsel for Mr. Goelet, declared themselves unprepared to proceed after viewing the avalanche of evidence introduced by Attorney Seligsburg, and were given until Thursday, February 10, to file answering and opposing affidavits. Argument of the motion for an injunction was set for Thursday, February 10.

Mr. Aitken, in his affidavit, makes known some of the inner secrets of the motion picture business, for instance, that the standard of seat valuation is reversed when that form of amusement follows the spoken drama. "The front rows of the ground, or orchestra floor, are the best seats for spoken plays," he avers, while "at motion picture plays these seats are too near, and the best seats are those at the front of the balcony."

Mr. Aitken goes into the history of the lease of the Knickerbocker theater from Mr. Goelet to Messrs. Klaw & Erlanger, Al. Hayman and Charles Frohman, and from the latter to himself. Mr. Sommers was manager of the theater at the time he secured it, he swore, and continued in that capacity until on or about January 8, when his services were dispensed with and Samuel L. Rothapfel was installed as manager.

"Plaintiff made no objection to the presentation of motion pictures while Mr. Sommers was continued as manager in charge of the Knickerbocker theater," continued Mr. Aitken. The latter cited the fact that "Cabiria" played a long engagement at the theater with $1 as the highest price charged for admission; that Mr. Sommers advocated and endorsed in writing a reduction of the prices charged under the Triangle management, and that there was no complaint of any kind until Mr. Rothapfel readjusted the prices in accordance with moving picture standards, charging $2 and $1.50 for box, loge and the choice of balcony seats and 50 and 25 cents for the rest of the house.

He then delved into theatrical history to show that the Astor, Liberty, Criterion, New York, Strand and Broadway and other Manhattan theaters had enjoyed a fling of moving picture operation without having had their class altered or their renting value impaired. The upward trend to the north in affairs theatrical and not the presence of films, he averred is responsible for a diminished rental value for the Knickerbocker theater.

S. L. Rothapfel gave a detailed review of the performances he is presenting at the Knickerbocker, declaring them first class in every respect "and equal to any entertainment of their nature given anywhere in the United States or abroad, and patronized by the same class of patrons who patronize the other first class theaters of New York." The remainder of his affidavit is devoted to an analysis of the performance and of the prices charged.

Al. Hayman, as general manager for the late Charles Frohman, is then quoted as having deposed as follows: "The producing of photo drama in a 'first class theater' is not calculated to in any way diminish the value of such theater, or to injure its reputation as a 'first class theater.' The price of admission to a theater does not determine whether or no it be a 'first class house,' this is regulated solely by the manner that the same is conducted and managed, and not otherwise."

The evidence, as introduced, is believed to indicate the full position of the moving picture interests as a whole, although the defendants will have further opportunity to amplify their defense after the introduction of the plaintiff's evidence at Thursday's hearing.

New Jersey Threatened With Censorship

Bill Introduced in Trenton at the Instance of the Holy Name Societies.

AT the session of the New Jersey Legislature opening for the week of February 7, a bill has been introduced proposing to create a state board of censors whose approval will be necessary before films may be shown in the State, probably will be introduced in the Legislature Monday night. The bill was drafted by a committee of the Essex County division of the State Federation of Holy Name Societies and has received the indorsement of representatives from other divisions and of P. A. Dwyer, of Paterson, president of the State Federation, at a meeting in this city.

Those who attended the meeting were Hubert J. Rowe, Robert Powers and Rev. M. P. Corcoran, rector of St. John's Catholic Church, the three representing the Essex Division; Frank J. Reardon of Jersey City, representing the Hudson County Division; Charles McCarthy of the Passaic County Division and Mr. Dwyer. The bill was drafted by Mr. Rowe and Michael J. Tansey.

Regulation of the character of pictures shown, even though passed by the informal national board of censors, is considered necessary by representatives of the Holy Name societies.

The New Jersey exhibitors are thoroughly aware of the dangers which threaten them if this bill were enacted into a law. Following the plan of the New York exhibitors they propose to hold a state convention at Trenton, the State capital, in order to impress the Legislators with their numbers and their power. A committee has been appointed to make the necessary arrangements. It is believed that the sponsors of the bill and its supporters are animated by sincere motives and have the best of intentions. An effort will be made to get into touch with them and convince them of the earnest desire of all producers and exhibitors to have none but clean pictures.

JAMES YOUNG SUES SELZNICK.

James Young, husband of Clara Kimball Young, has commenced an action in the Supreme Court against Lewis J. Selznick for alienation of the affections of his wife. He claims damages to the amount of $100,000. Mr. Selznick, in his answer, denies all the allegations in Mr. Young's complaint and says that the trouble of the Youngs commenced long before he became interested in the artistic success of Mrs. Young.

JACK GRAY WITH NICHOLS-FINN COMPANY.

Jack Gray has resigned from the Vitagraph Company to accept a position with the Nichols-Finn Advertising Company, and will be in charge of the company's offices at 200 Fifth avenue, New York. George H. Sheldon, who was in temporary charge of the offices since the resignation of Mr. Kuhn, has turned the affairs of the company over to Mr. Gray and returned to Chicago.

Censorship Threatens New York

Assemblyman Ahearn, of Brooklyn, Introduces Vicious Measure in Albany—Unless State Meeting March 1st and 2d at Albany Acts, New York Will Have Censorship by July 1st.

By W. Stephen Bush.

NEW YORK is now actually threatened with the worst posible form of censorship. Assemblyman Ahearn, of Brooklyn, has introduced a State censorship bill at Albany, which has been refetred to the Committee on Codes The bill is much worse than the censorship laws in Kansas, Ohio or Pennsylvania. Appointment of the State censors is made by the Governor "with the advice and consent of the senate." This phrasing makes it sure that the appointments will be purely political. No appeal from the decisions of the censors is allowed. Their findings are absolute and the exhibitor or producer must abide by them, no matter how unreasonable they may seem.

The act is to take effect on the first of July of this year. This means that in a little more than four months we will have the worst censorship in the country, unless the organized and the unorganized exhibitors rally in one grand impressive protest against the measure.

Motion pictures in the censorship states have lost much of their popularity. The butchering and mutilating of films by the censors simply spoils the motion picture entertainment and results in direct losses to the exhibitors.

Exhibitors Must Act.

The exhibitors can beat this measure if they will get busy at once. A grand rally of motion picture exhibitors is proposed FOR MARCH 1ST and 2D at ALBANY. Albany is the place for a strong demonstration of motion picture men. At Albany the legislature is in session. It will be in session March 1st and 2d. These days have been chosen to make sure that the legislators will be in Albany when the grand rally of exhibitors takes place. Shake off your indifference and prepare for the great state meeting at once. Write either to State President Lee A. Ochs or to the Moving Picture World of your intention to be there.

The advocates of this measure will make a desperate fight for its passage. For them the defeat or the victory of this bill will mean nothing but notoriety, to you, exhibitors, the failure or passage of the measure is surely a question of life and death. With all the life and humor and sensation censored out of your films the public will stay away from your houses. Act without delay. Remember the time, March 1st and 2d, the place, Albany, Ten Eyck Hotel. Get busy.

Full Text of the Bill.

The full text of the proposed censorship measure is printed below:

AN ACT

to amend the state boards and commissions law, in relation to creating a state board of censors to regulate moving picture exhibitions.

SECTION 1. Chapter fifty-six of the laws of nineteen hundred and nine, entitled "An act in relation to state boards and commissions constituting chapter fifty-four of the consolidated laws," is hereby amended by inserting therein a new article one, in place of such article inadvertently repealed by chapter six hundred and forty-seven of the laws of nineteen hundred and eleven, to read as follows:

ARTICLE 1.
Short Title.

SECTION 1. Short title. This chapter shall be known as the "state boards and commissions law."

SECTION 2. Such chapter is hereby amended by inserting therein a new article two, in place of such article repealed by chapter six hundred and forty-seven of the laws of nineteen hundred and eleven, to read as follows:

ARTICLE II.
STATE BOARD OF CENSORS; MOVING PICTURE EXHIBITS.

SECTION 5. State board of censors.
SECTION 6. Powers and duties of the board.
SECTION 7. Description of moving picture films or reels to be furnished by vendors, lessors or proprietors.
SECTION 8. Unapproved films, reels and views not to be exhibited; penalties.
SECTION 9. Salaries of censors.
SECTION 10. Records and reports.
SECTION 11. Examination fees.

SECTION 5. State board of censors. The state board of censors is hereby established, to consist of three members, to be known as moving picture censors. Such censors shall be appointed by the governor, by and with the advice and consent of the senate for a period of six years, from the first day of January, on which the term of office of one censor shall expire on January first, nineteen hundred and eighteen; one on January first, nineteen hundred and twenty, and one on January first, nineteen hundred and twenty-two. The board shall elect one of its members to be president, to act as such during the term of his appointment as member of such board. The members of such board shall be persons duly qualified for performing its power and duties.

The board may employ a secretary, and such clerks and agents as it may deem necessary or proper to carry out the provisions of this article.

SECTION 6. Powers and duties of the board. The board of censors shall examine all moving picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral and as shall tend to debase or corrupt the morals. Upon each moving picture film or reel approved by the board, the board shall cause to be placed the words "Approved by the New York State board of censors," accompanied with the date of such approval.

The board shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places within the state. Such power and authority shall include the power to inquire into and investigate, and to have displayed for the benefit of the board, the moving picture films or reels intended to be displayed.

SECTION 7. Description of moving picture films or reels to be furnished by vendors, lessors or proprietors. It shall be the duty of every person, firm, association or corporation intending to sell, rent or exhibit any moving picture films or reels within the state to furnish to the board whenever the board shall so require a description thereof, including a description of the scenes and purposes of such moving pictures and to display the same for examination by the board, with reference to its approval or disapproval thereof.

SECTION 8. Unapproved films, reels and views not to be exhibited; penalties. It shall be unlawful for any person, firm or corporation to exhibit or use any moving picture film or reel unless such film or reel shall have been approved by the board of censors under this article. A person, firm, association or corporation exhibiting or using any unapproved moving picture film or reel, shall be guilty of a misdemeanor, and punishable by a fine of not more than fifty dollars for the first offense and not less than fifty dollars nor more than one hundred dollars for each subsequent offense. The unlawful use or exhibit of any such film reel or view, shall be deemed and held a separate violation as to each separate film or reel for each day that the same is exhibited or used. All fines recovered under this section shall be paid into the state treasury.

SECTION 9. Salaries of censors. The members of such board shall each receive an annual salary of five thousand dollars, together with the actual and necessary expenses incurred in carrying out the provisions of this article. Each member of such board shall give a bond to the people of the state in the sum of three thousand dollars, to be approved as to sureties, by the state comptroller. Such bonds shall be conditioned upon the faithful performance of the duties of the censors executing the same. Each bond shall have two or more sureties, or in lieu thereof, a surety company authorized to transact business in this state. Each such bond shall be filed with the state comptroller.

SECTION 10. Records and reports. The board shall keep an accurate record of all examinations made by it, noting such pictures as shall be disapproved with the reasons for withholding approval. It shall report annually, on or before the fifteenth day of January, to the legislature and governor and shall file a duplicate with the state comptroller. Such report shall show: A record of its meetings and an abstract of its proceedings during the preceding year; the results of any and all examinations or investigations made by it, such statements, facts and explanations as will disclose the actual workings and operation of the board. A statement in detail of the necessary traveling and other expenses and disbursements of the members of the board and its employees, expenses of the board in carrying out the provisions of this article and the amount of examination fees received by the board and paid over to the state treasurer during such year.

SECTION 11. Examination fees. For each examination made by the board of censors under this article, the vendor, lessor or proprietor of the film or reel examined shall pay to the board a fee of two dollars and fifty cents for each such film or reel so examined. No film or reel shall be examined, or any picture shown therefrom examined, until such fee shall have been paid. Such fee shall be paid over monthly to the state treasurer as provided to the state finance law; but the legislature shall appropriate annually the necessary moneys for paying salaries and expenses under this article.

SECTION 3. This act shall take effect July first, nineteen hundred and sixteen, except as to the appointment of censors under section five of the state board and commissions law as added by this act, and as to such provisions, this act shall take effect immediately.

SOME BLUEBIRD BRANCH MANAGERS.

General Manager H. H. Hoffman, of Bluebird Photoplays, has began the announcement of managers lately appointed to represent Bluebird interests in various territories. Sol J. Berman is the New York manager, established in commodious offices on the seventh floor of the Mecca Building.

Boston offices have been opened at 205 Pleasant street, with Frank Jaques in charge. Mr. Jaques was formerly connected with the Boston Photo-Play Co., and later was manager of the Globe theater, Brockton. He will supervise operations in the New England territory around Boston.

C. G. Sidney, formerly manager of the United Film Service, in Albany, has been made representative for Bluebirds in Eastern territory, with headquarters in Albany.

In Detroit, Robert S. Bedell will represent Bluebird interests. He has lately been with the Majestic Feature Corporation and was formerly with Broadway Feature Films Co., in both instances located in Detroit.

MISS NILSSON SEEKS LOCAL COLOR.

Anna Q. Nilsson, the motion picture actress, spent an entire week in a lower East Side settlement house in New York City to gain local color for the photoplay, "To Him That Hath," in which she is appearing opposite Robert Warwick for the Premo. Miss Nilsson is cast for the role of a young society girl who wearies of her artificial life and goes into settlement work. The young Swedish star had never been inside of a settlement house, so her director gained permission for her to live in one for seven days. She attended sewing, cooking and dancing classes, and even assisted the dramatic coach in putting on a play. Miss Nilsson was so fascinated by her glimpse into settlement life that she has consented to give one evening a week to the coaching of amateur dramatics.

American's New Chicago Home

"Flying A" Company Occupies $200,000 Establishment—Handsomely Appointed Offices and Work Rooms.

AMERICAN FILM COMPANY, Incorporated, now is "at home" in a spick and span and spacious new building at 6227-35 Broadway, Chicago. At a cost of approximately $200,000, an entire new plant has been erected in

New Home of American Film Company, Inc., Chicago.

Chicago to house the American and its ever-growing activities. The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of 9,000 square feet. Work of construction was begun April 1, 1915. President Hutchinson and his army of co-workers expected to occupy the new home some weeks before the holidays. An extensive strike, which tied up building operations in Chicago for a period of nearly two months, proved a severe blow to the hopes of moving in before Old Man Winter closed his fist on the Windy City.

S. S. Hutchinson, President American Film Company, Inc., at Desk in New American Offices, Chicago.

The buildings formerly occupied by the American are moved back close to the "L" tracks and are being used as store rooms and for other activities in connection with the greatly increased output of the American.

The former projection room still is in use, but a new one also is in operation. It is in this new projection room, fitted with four Motioscope motor drive projectors, that representatives of the trade press sit weekly on Thursdays to review forthcoming American releases.

The new projection room is some 60 feet long by 20 wide. It is fitted with comfortable chairs and tables, over which are bent well shaded electric lights. A specially constructed screen is built in. The new projection room is modern in every respect.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults. The general offices are on the second floor facing Broadway. President Hutchinson's suite is finished in heavy, dark walnut, and a unique beamed ceiling effect has been worked out. Adjoining Mr. Hutchinson's offices is the room of Manager R. R. Nehls, and adjoining Mr. Nehls' room is Mr. Ziebarth's. These offices are finished in the same general material and design as those of Mr. Hutchinson.

The year of 1915 saw a tremendous increase in the output of American Film Company, Incorporated. Early in the year it was seen that new offices and factory rooms were absolutely necessary. Accordingly, Mr. Hutchinson laid plans for a structure modern in every way, which he ordered constructed along lines best suited to the motion picture industry.

Practically all of the mechanical work, in connection with

R. R. Mehls, Manager American Film Company, Inc., at His Desk in New American Offices.

American films, is now done in Chicago. The large studios in Santa Barbara and elsewhere in California supply the reels and reels of film. In all there are nineteen American companies at work producing screen entertainment for the millions of picture lovers in all parts of the world, and the film dramas, comedies and tragedies produced by these

Drying Room—New American Plant at Chicago.

nineteen companies are more than sufficient to keep the big force in Chicago working at top speed day after day.

PREMO APPOINTS JERKOWSKY MANAGER.

Louis Jerkowsky, formerly of Harry Rapf's vaudeville offices has been appointed by the Premo Film Corporation, 11 East 14th street, as the manager of the office and studios in the old Biograph Building.

"BRONCHO BILLY" IN THE EAST.

Gilbert M. Anderson, of the Essanay Company, better known to some as "Broncho Billy," is visiting New York City.

Big Four's New Quarters

Home Offices in the Mecca Building, Broadway and Forty-Eighth Street, Model of Convenience.

ALTHOUGH the V-L-S-E moved its home office and the New York branch office from the seventh to the sixth floor of the Mecca Building several weeks ago, workmen have been constantly employed in the new quarters, putting the final touches on their appointments and it was only last week that the undertaking was declared completed.

One thing noticeable is the efficiency with which the new offices of the Big Four have been laid out, and the convenience and comfort which has been provided, not only for the executive force of the Big Four, but for those who call at that office as well. For instance, the poster display room and the projection room in which the exhibitors and the press are entertained by the showing of new Big Four releases offer unusual facilities for consideration of those factors which go to make for successful presentation of features.

Office of General Manager.

The projection room is the most commodious in the city, with a throw of fifty feet. It is tastefully and comfortably furnished, and a great deal of care has been exercised to insure perfect projection. The poster room is as large as the entire office space of many representative organizations.

The arrangement of the New York branch lends itself ideally to the convenience of visiting exhibitors. All the departments are adjacent so that after making his selections, an exhibitor can go right down the line to the cashier and stock department, and complete his whole transaction with a minimum amount of effort.

John McAlier and P. A. Mansfield, representing the Pittsburgh Screen Club, were in New York City the past week seeking to obtain the promise of players to attend the big ball of their organization on February 14.

Kleine Outlines Billie Burke Novel

Actress Will Appear in Twenty-Chapter Story and Will Be Supported by Henry Kolker.

"I DO not believe that I have ever seen a production so lavishly treated—so carefully handled as to cast and details—as the new Billie Burke novel." This is the statement made by George Kleine, of the Kleine Feature Service, in response to queries regarding the new Kleine Burke novel.

"Exhibitors have sought detailed information about this new play through our various offices, but until now we have been unable to give out any information," continued Mr. Kleine. "This new production is by Rupert Hughes. We will endeavor to establish the fact that the motion picture is a logical medium for original literary activity. We intend to demonstrate that a modern work of fiction can be presented quickly and clearly through the medium of the screen—that the novel in picture form is easily interpreted, entertaining and interesting.

"We have been fortunate in securing our cast. Billie Burke is a great favorite. Her charming manner makes her an ideal screen subject. Her method of interpreting the emotions is distinctive. I cannot recall any screen subject so admirably fitted to portray the heroine's role in the new novel. From the first scenes made I am convinced Miss Burke will prove extraordinarily appealing. Our leading man is Henry Kolker. His successes on the speaking stage, as well as on the screen, are numerous.

"Much attention has been paid to the minor parts in the new novel. In order to interpret the roles properly, we had to have certain types. We have given considerable time to our selection of these players. David Powell will be cast as Richard Freneau. William Roselle is to play the part of the heroine's brother. William T. Carleton will have the role of the heroine's father. Miss Jule Power will interpret Marcia, the sister of the heroine.

"As to the story, it will be a society drama, for which Rupert Hughes has become so well known. Miss Burke will be seen in the role of a youthful society girl whose father is a wealthy banker. Her engagement to a rich Wall Street broker and her subsequent love affair with a dashing young doctor form the basis of a mystery plot that is excitingly interesting. Throughout the play Miss Burke will wear gowns especially designed for this production. It is our intention to make the gowns a sort of 'fashion bazaar.'

"The action of the new novel will be logical. There will be numerous stirring adventures throughout to maintain strong interest. The play will have all the attention-holding elements that usually are found in the most successful magazine stories. The films are now being made at my studio in New York City, which is thoroughly equipped with every modern convenience and invention.

"To insure proper direction of the pictures, I have appointed my chief director, Walter Edwin, as director. Mr. Edwin has many novel photographic treatments in view for the new play and I am sure we will see great results from his effort."

The new novel will be presented in twenty chapters of two reels each. It will be released to exhibitors through the Kleine feature service exchanges. No release date has been set.

Office of Manager New York Branch, V-L-S-E.

Office of Assistant General Manager, V-L-S-E.

The Motion Picture Exhibitor

CLEVELAND EXHIBITORS HAVE PLAN.

Suggestions Made to Manufacturers Calling for Selected Pictures and Subjects Suited for Children.

MUCH of the activity of the Northeastern Ohio Motion Picture Exhibitors' League for the past fortnight has been devoted to a discussion with Cleveland club women, of a plan which the women contend will improve the standard of pictures shown in local theaters and draw bigger and better audiences.

Club Women's "Better Films" Campaign.

A week ago the club women, in the person of members of the Civics and Legislation Committee of the Federation of Women's Clubs, conferred with the Executive Committee of the Exhibitors' League with the idea of securing permission to operate a picture theater in a different section of the city one night a week for two months, to present selected films. Following this conference the entire Federation, comprising half a hundred women's organizations, endorsed the civics committee plan for holding "family nights," at theaters in residence districts and defined the class of pictures they deem proper for family night programs.

The definition of what a good film is, was submitted to the exhibitors in a letter signed by Mrs. Elmer G. Derr, secretary of the committee and now the exhibitors have arranged to have the club women view films they believe fit the definition, at an open meeting in the screening room of the General Film Company. This meeting is scheduled for February 9, and the club women promise to have at least 125 members present.

Their letter addressed to C. A. Megown, special representative of the Exhibitors' League, is as follows:

On Jan. 6, the Federation of Women's Clubs, composed of fifty clubs, heartily endorsed the plan of the Civics Committee for co-operating with your league, in giving, on stated nights, special programs for families which will be, as we have already stated, "entertaining, worth remembering and talking about in the family circle, educational, something amusing and nothing to emphasize bad manners and bad morals." The Federation voted to aid and stand back of the plan, leaving the working out of details to this committee and your committee.

We accept your invitation to view pictures accepted and rejected by the censors, at an open meeting at the General Film Company's building, 2200 Superior ave., and at your suggestion, have chosen Wednesday, Feb. 9, at 2 P. M., as the most convenient time for this meeting. We will endeavor to have 125 women present. If we do not finish in one afternoon, we are willing to give more time to it later.

Trusting the composite committee will be able to arrive at something definite and practical in the near future, I remain Yours Truly,

MRS. ELMER G. DERR, Secretary.

According to Mr. Megown, many pictures which fit the definition given by the women have been run from time to time in Cleveland theaters without any particular recognition, and others have even been rejected by the Ohio Board of Censors for reasons not clearly explained.

Benjamin J. Sawyer, president of the League and Special Representative Megown of the League, believe the series of meetings with the club women will go far toward eliminating much unfair criticism which has been made of the motion picture business.

League's Letter to Manufacturing Companies.

In line with the agreement of the members of the Exhibitors' League to co-operate with the club women in presenting "family programs," Special Representative Megown is seeking to enlist the aid of every film manufacturer in the country. To this end, the following letter has just been sent to film manufacturers by Mr. Megown, on behalf of the League:

The Question of Censorship.

The question of censorship has not proven satisfactory in Ohio, even to those who advocated it two years ago, and there has arisen, as a result, a strong demand among a certain element for local censorship, and this has been particularly true in Cleveland.

The policy of the Exhibitors' League of Northeastern Ohio is quite capable of handling the situation, and we have met all the different societies that have been talking of the same in open debate without losing any ground. But to my way of thinking, this is but one of the things that should be done in reference to the question, and to the other things that should be done, I am addressing myself, in behalf of the League, to all manufacturers of regular service, who must constitute the backbone of all advancement in the film business, for the reason that if we are to depend upon the fly-by-night, we can never reach anywhere.

First, remember that the mere stopping of agitation does not accomplish anything, if there is left any reason, good or bad, in the minds of agitators, for a propaganda. Again, we must recognize that the easiest way to convert an agitator of censorship is to make a fan of him.

It must be recognized by all observers of the film industry the one great fact, that to keep up an interest in the business, there must be something new and something different done all the time. We cannot show the same old stories in the same old way to the same people week in and week out, and expect the business to keep up.

Children Patrons Important.

Again, we must recognize that while the business does not depend upon the amount of money paid in by children, that the children are still the real advertisers and interest-creators in the general run of films. Certain films may create an interest among a certain class for a certain time, but take the child life and the child interest out of the business and it will soon die and go into decay.

The child must be fed wholesome and interesting pictures in order to interest the parent, and the agitator of censorship must be brought to a full realization of this fact and of the further fact that there are hundreds of wholesome films made and exhibited in order to get them interested and make them see the question more from our standpoint than from the standpoint of an idealist.

Now we recognize as exhibitors, the fact that there have been any number of films made that will accomplish the above results, but they have been lost in the lock system that made it impossible to call the attention of the general public to the fact and to interest those who do not attend shows.

Special Shows for Friday, Saturday and Sunday.

One other further fact in this connection I wish to call to your attention, and that is, that few children attend the shows from Monday until Friday night, that their attendance of Friday, Saturday and Sunday is being made, more and more, a reward for good work in school, and we must recognize this fact and we are so doing in this city.

Now it is our proposition, which meets the approval of a class of people who have not given great attention to picture shows, to try and arrange a week-end program that will create a general public demand by both young and old, to get a better understanding for the picture business.

This will be an impossible task if we were to ask you to do it in your regular releases, and realize it could not be done that way, but we believe that this could be done in another way and that the experiment would be well worth trying.

Would Get Up List of Good Pictures.

We would get up a list of certain pictures that have been run, that we know of, and if you would reprint them, we could get enough exhibitors to try the experiment in different sections of the city, behind which movement we have the promise of the support of the papers and different civic bodies, and if we find that it creates a proper sentiment and meets with popular approval, we could then formulate a plan whereby each manufacturer could make film for that purpose, that would only be released on Friday, Saturday and Sunday, and do it in such a way as not to interfere with or change your regular program.

Whoever is in the film business that does not recognize the confidence of the public as one of the assets of the business, must fail in the end, and if the average exhibitor, in the house of five hundred or less, cannot run his show with a regular program, he must sooner or later go out of business.

Now we want your immediate reply as to your willingness to comply with our request, upon a cost basis to start with, then we will send you a list of subjects that you have made in the past and that we desire to have reprinted, assuring you that in this locality we, who have fought our way through every struggle with success, will succeed in turning all agitators of censorship against any form of the same.

HUDSON COUNTY (N. J.) EXHIBITORS ORGANIZE.

Will Start Campaign for Sunday Referendum.

A MEETING of the exhibitors of Hudson County, N. J., had been called for Thursday, February 3, in the offices of Frederick C. Henn, in the Spingarn Building, Five Corners, Jersey City. About fifteen exhibitors responded. Among them were Moody & Higgins, who control a chain of theaters; Louis Blumenthal, Peter Steup, M. S. Schlesinger and J. M. Brennan of the Orpheum theater, Jersey City; A. M. Robinson, Dr. Hespe, A. Calibrati, L. Lowenthal, Edward Dougherty of the Rex theater. A temporary organization was effected by the election of Dr. Hespe as chairman and Mr. Robinson as secretary.

It is proposed to have Senator Eagan and Assemblyman Henn introduce bills for either a total repeal or a substantial modification of the present Sunday laws. The modification aims at submitting the question of Sunday opening to the various cities or counties of the state. A committee was appointed to confer with Senator Eagan, Mr. Henn and W. S. Bush to draft the necessary bills. A resolution was passed

pledging Senator Eagan the support of the motion picture men in his efforts to promote liberal Sunday legislation. A further resolution which was passed unanimously provided for a conference with the Newark exhibitors for co-operation in the anti-blue-law campaign. Steps were taken for the forming of a state organization and for the holding of a state convention at the state capital. Upon motion of Mr. Blumenthal it was decided to seek affiliation with the national league at the earliest possible date.

Mr. Robinson made an able address, in the course of which he said that now was the psychological moment for the exhibitors to organize. He said that exhibitors today had more at stake than ever before. Their investments were greater than ever before and the need of organization correspondingly greater. A vote of thanks was given to the Moving Picture World for its loyal and consistent support of the exhibitor. Another meeting will be held next Thursday, February 10, at the offices of Mr. Henn, Spingarn Building, Five Corners, Jersey City. The meeting will be called to order at four o'clock. It is very important for all the exhibitors of Hudson County to attend. While Sunday legislation will be one of the important topics of the meeting, there will be other matters of great and vital interest to the exhibitor. The spirit of organization among the exhibitors is in the air, and it is hoped that the gathering at Mr. Henn's offices in the Spingarn Building, Jersey City, at four o'clock Thursday, February 10, will be a very large one. Several important committee reports will be received, among others the result of the conference with the Newark organization.

It was decided to call the organization the Hudson County Exhibitors' Association.

Newark Exhibitors Meet

Special Session Held Wednesday—Difference of Opinion on Sunday Shows—Effected Permanent Organization.

AT a special session of the Essex County Motion Picture Owners' Association, held Wednesday morning, February 2, at Achtel-Stetter's, Newark, N. J., it was decided to map out a definite program on the Sunday picture question this next Sunday. The entire city will be canvassed for members, and permanent organization will be effected. The temporary organizations, as stated in last week's Moving Picture World, was formed last Sunday with about a dozen charter members.

The Wednesday morning meeting was called for the purpose of hearing the report of the committee, that visited Chief Long in regard to Sunday opening. Joseph Stern, owner of the National theater, Belmont avenue, Newark, gave the report for the committee. Mr. Stern said that Chief Long did not object to giving permits for Sunday shows, providing there was no complaint from the neighborhood, and that fifty per cent. of the net profit should be assigned to some charity designated by him. The gist of Mr. Stern's report was "let well enough alone."

There were many present at the discussion who were content with the present conditions. Mrs. Charles Webb, the only woman present, emphatically opposed opening on Sunday. Mrs. Webb is the mangeress of the Goodwin theater, Broad street, Newark.

The prevalent opinion, however, was that either all the houses should be opened, or all closed.

Newark Exhibitors Strongly Organized.

In response to urgent invitations and to the "ad" in the Moving Picture World, more than 60 per cent. of the exhibitors of Essex County, N. J., attended the meeting of the new organization which was held on Sunday, February 6, at Achtel Stetter's Restaurant on Broad street, Newark, N. J. The following new members were received into the organization: Putnam and Jacobs, Paramount theatre; H. Austerman, Playhouse; Arnold Davis, Park theater, J. Boyland, City theater; J. Crawford, Crawford theater; C. J. Straehle, Star theater, John J. Whelan, Central theater, A. J. Besson, Victoria theater; A. and B. Nussbaum, Colonial theater. The following committees were appointed: Legislative committee, Jacobs, Crawford and Putnam; Committee on By-Laws, Boyland, Lebow and Amsterdam; Local Welfare Committee, Amsterdam, Eckstein and Nussbaum.

Louis Blumenthal made an address on the just grievances of the exhibitor. His remarks were followed with close interest and were heartily applauded. The Legislative committee was authorized to take steps toward holding a State convention at Trenton in the near future. The permanent organization and election of officers resulted as follows: President, Joseph Stern; secretary, Philip Bornstein; treasurer Morris Feldman. The next meeting will be held at 11 P. M., Thursday, Feb. 10, in the Paramount theater. There will be regular meetings either once or twice a month. Announcement of date and place will be made later. A vote of thanks was given to the Moving Picture World for its consistent support of the exhibitor.

PITTSBURGH LOCAL GROWING.

The Pittsburgh local of the Motion Picture Exhibitors' League continues to grow by leaps and bounds, as brought out by the large and enthusiastic gathering held on Tuesday, February 1. Many new applicants for membership were enrolled, as is the case at every meeting. Secretary James Delves, who is also national secretary, states that the affairs of the Pittsburgh branch are in a flourishing condition and that its recent progress has been highly gratifying and profitable to the members. He says, furthermore, that he would like to have reports of the progress of the other locals everywhere, as it is essential that they co-operate more closely than ever in view of the big questions now involving the exhibitors large and small throughout the country.

INDIANA EXHIBITORS TO MEET.

The Indiana Motion Picture Exhibitors Association will hold its first annual banquet and convention in Indianapolis at the Hotel Severin, March 3. The committee on arrangements is holding weekly meetings just now to get the program under headway.

F. J. Rembusch is chairman of the general committee. Ernest P. Hunter is secretary, Joseph H. Gavin, treasurer; Fred Sanders, in charge of entertainment and publicity; J. C. Lockwood is chairman of the reception committee; John B. Huber is arranging the ball: Bingham, Crose and Cohen have charge of the program. Hugh O'Donnell is president and general advisor. Already there is word of a number of exhibitors who will make a showing of new apparatus for the benefit of the visiting picture men.

DETROIT EXHIBITORS PROTEST.

The Detroit Motion Picture Exhibitors League held a special meeting Monday, January 31, for the purpose of expressing opposition to the proposed new order of the public lighting commission to the effect that all theaters must have electric wires placed in underground conduit. Those theaters erected within the past eighteen months are so constructed and the order, if enforced, would effect particularly the smaller houses built previous to that time, putting them to considerable expense. The Detroit Motion Picture Exhibitors League believe such an order is unnecessary and out of reason at this time.

NORTH CAROLINA EXHIBITORS CONVENTION CALLED.

Secretary H. B. Warner of the Motion Picture Exhibitors League of North Carolina, has issued a call for a convention of exhibitors of that state to be held at Greensboro, February 13 to 15. The Guilford Hotel has been selected as headquarters and the first session will be held in the Piedmont theater at ten o'clock Monday morning. Questions affecting the trade will be considered and a full attendance is requested.

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

FAMOUS PLAYERS MOVE OFFICES AGAIN.

Announcement is made by the Famous Players Film Company that the executive offices of the company, which have been located at 507 Fifth avenue ever since the fire which destroyed the company's plant in West 26th street, have been moved to 130 West 56th street, New York, where the company's studio is also located.

Chicago News Letter

By JAS. S. McQUADE.

Pavlowa Acclaimed in "The Dumb Girl of Portici."

THE first presentation of "The Dumb Girl of Portici," at the Colonial, on Sunday, January 30, was viewed by a gathering of moving picture lovers that taxed the capacity of the "theater beautiful" to the utmost. The night was one of the most forbidding of the winter season, as the cold spell had been succeeded by a thaw and the heavy drizzling rain was swept with such penetrating effect as to make umbrellas useless and hermetically closed autos and taxis the only refuge from the storm. But the turnout was a magnificent triumph over all the discomforts, and President Carl Laemmle, who has so much at stake in the great spectacle, had a face that was wreathed in smiles. The talented artiste, Pavlowa, who had succeeded in canceling her operatic engagement at Cleveland for the night, was present in one of the boxes, modest and retiring, and not all the spirited ovations that were extended to her personally could move her to appear on the stage to acknowledge them. She was content to rise in her seat and bow profoundly on several occasions, preferring to let the screen tell its story and the spectators judge her by her artistry before the camera.

This is not a review of the subject, but it is only fitting that the renowned artiste who has fixed a new standard in terpsichorean art should be acclaimed for the success of her first essay before the camera. One is surprised that she succeeds so well in her first attempt as an actress on any stage. The death scene, in which Fenella receives a mortal wound at the hands of her beloved brother, is most affecting and well acted. Another is that where, in her pure maiden simplicity, she succumbs to the wiles of the courtly Alphonso and becomes the cornerstone of the revolution that follows.

In the screened views of the revolutionary mob that attacks the ducal palace we are given a series of the most stirring and awe-inspiring spectacles yet taken by the camera. True, captious criticism may find fault—and with reason—with the too-prolonged run of the mob's violence; but the terrifying atmosphere carries its lesson just the same, and we are taught that the frenzy of a people justly aroused is one of the most fearful forces that can be called into being, that of the earthquake and of the whirlwind not excepted.

With more easily read announcements and a careful pruning of redundant action, this most imposing—and, in many respects, artistic—spectacle will be considerably benefited.

I nearly overlooked to give due credit for a praiseworthy innovation in the leading announcements in this subject. The spectator will notice in an inclosed space at the top of these announcements a flashing picture of an object (or objects) which indicates the main feature of the action in the pictures immediately following. This is really startling in its significance, for it gives the first promise I have ever had brought to my notice of a substitute for typed or written announcements, one that is in complete harmony with moving pictorial art. What a boon and triumph it will be to and for the moving picture if the future will reveal a way to make intelligible the dark places in a screen drama by means of these flash pictures, or something akin to them!

Captain Boening Should Be Elected Alderman for the Twenty-eighth Ward.

Exhibitors in the Twenty-eighth Ward of this city have it in their power to elect Captain Louis A. Boening for Alderman in the coming election. Captain Boening has been connected with the moving picture business in various capacities for a long time, and he is well posted on the opposition in this city to the business by overzealous reformers. It is a good thing to have a friend at court in cases of emergency, and it will be wise to use all justifiable means to elect Captain Boening.

February 29 is primary day, and the election will be held April 4.

On January 27 the following resolutions, favoring the nomination and election of Captain Boening, were drawn up and signed by R. R. Nehls, Richard C. Travers, Wm. J. Sweeney, Watterson R. Rothacker and George Berg, all officials of the Reel Fellows' Club of Chicago:

WHEREAS, It has come to the notice of the members of the Reel Fellows' Club of Chicago that several reform or uplift societies are endeavoring to have laws passed which, if put into operation, will seriously interfere not only with the motion picture manufacturers and film exchanges, but with the motion picture theaters of the city of Chicago. These laws if passed will make it almost impossible for an exhibitor to conduct his business at a profit.

THEREFORE, BE IT RESOLVED, That the board of governors of the Reel Fellows' Club of Chicago, in executive session, do hereby unanimously indorse the candidacy of Captain Louis A. Boening as Republican candidate for Alderman of the Twenty-eighth Ward.

Our great trouble has been that we have had no one to represent the motion picture interests in the City Council, who is thoroughly familiar with all of the requirements of the motion picture industry, and we earnestly request that all theater owners and managers who are operating within the jurisdiction of the Twenty-eighth Ward assist and cooperate in every way possible toward the election of Captain Boening, as we need him in the next City Council.

Kindly assist him by allowing his slides and motion picture films to be operated in your theaters free of charge, as the time has come for us to put a stop to the practice of unqualified officeholders from using our motion picture business as a football to be kicked around at their pleasure. With a man like Captain Boening in the City Council, we can be assured of intelligent action on the censorship question.

Thrilling Story of Difficulties Encountered in Securing Views for the Selig-Tribune.

The Selig Polyscope Company has just received a letter from E. B. Lockwood, one of the cameramen on the staff of the Selig-Tribune, describing his thrilling experience in getting views of the train wreck on the Great Northern Railroad near Corea, Washington, which was caused by a snowslide. Four lives were lost and three passenger coaches were wrecked by the avalanche. Exclusive pictures of the catastrophe were taken by Mr. Lockwood and will appear in No. 11 of the Selig-Tribune, released February 7. The railroad authorities were opposed to the filming of the scene of the wreck and herded five cameramen in a coach, taking exceptional care that this coach was kept far away from the scene. Mr. Lockwood, however, was wise from previous experiences and contrived to get on the spot. How he did it is told best in his own language.

"I had an idea that the cameramen would not be welcomed with open arms, and when our train reached Skykomish I quietly dropped off the train and cached my camera," writes Mr. Lockwood. "I then went to the hotel and posed as a timber cruiser. There I became acquainted with a poolroom proprietor and through his assistance and that of a Seattle newspaperman I was able to get a guide and two packers.

"Knowing that we would not be allowed to reach the scene of the wreck over the right-of-way, we took the trail overland, leaving Skykomish at four o'clock in the morning. We had only three pairs of snowshoes, and as I was the lightest and carried only the grub I did without them. The snow was about eight feet deep on the level and we expected to make the eleven miles to Scenic, Wash., by three o'clock Monday afternoon. As a matter of fact, we did not reach Scenic until six o'clock, and our grub was all gone. At one place near Scenic we crossed a big slide, and it took us just forty-five minutes to make seventy-five feet.

"Reaching Scenic, I again posed as a lumber cruiser and was able to deceive the railway officials and the detectives who were in the hotel there to prevent cameramen from getting pictures. Tuesday morning we left early for the scene of the wreck, and on the way I struck a bad spot and was carried 250 feet down the mountain before I was able to grab a sapling and stop my progress. Later I fell into a hole in the honeycombed snow and was rescued by the packers.

"We reached the scene of the accident at one o'clock Tuesday afternoon, and I made my first set-up 300 yards from the scene of the accident. Between this point and 200 feet of the wreck I made four pictures, and each time it was necessary to knock down, pack, carry and then set up the machine. The last picture was made about 200 feet from the wreck and just off the right-of-way.

"I am now feeling the effects of my trip. When I slid down the mountains, my leggings were ripped off and the skin was stripped from my legs from the knee to the ankle;

but at that I was fortunate, as I secured about 280 feet of film. My belongings are scattered from here to the Coast, my overcoat being at Scenic and my grip at Skykomish, so I have been recuperating in Spokane."

Pacific Coast newspapers describe the fate of the other moving picture cameramen, who were placed in a coach near Skykomish and sent back, being denied the right to walk on the company's property. In view of the fact that the railroad was flanked on one side by a high precipice and on the other by a deep chasm, the cameramen succumbed gracefully and returned to the Coast.

Chicago Film Brevities.

Invitations have been sent out by Mr. and Mrs. George Kirke Spoor for the marriage of their daughter, Miss Gertrude Keith Spoor, to Lieut. Douglas L. Weart, on Saturday evening, February 19. The marriage will be solemnized at the Fourth Presbyterian Church, Lincoln Parkway and Delaware Place, this city. The ceremony will be followed by a reception at the home of the bride, 908 Argyle avenue.

* * *

Mme. Marguerite Beriza, the Chicago grand opera soprano who recently joined the Selig forces as a star, has presented the manuscript of a book which details some very interesting incidents in her life to the Selig Polyscope Company. Among these is a story of her husband, Andre Bacque, to whom she was married in France four years ago. "He is not only a great actor but also a talented painter," says Mme. Beriza in her work, "and his productions are bought at Paris by the most critical art lovers. * * * He was honored recently by the French government by the purchase of one of his paintings. Since the beginning of hostilities in Europe, nineteen months ago, he has been in the trenches of France, contributing all the relief in his power to the wounded soldiers."

* * *

It is with great regret and sorrow that I announce the sudden death of Nathaniel F. Sawyer, vice-president of the Industrial Moving Picture Company, this city. It was only a few days ago that I paid a visit to the plant of the company on West Erie street, and was conducted throughout it by Mr. Sawyer. He was an enthusiast in his work and thorough in everything. The installment of the machinery had been made under his supervision, and I could not help noticing that he was up to date in every particular. He spoke with high hopes of the opening of the company's new plant at Diversey Parkway, Ward street and Southport avenue, this city, and was already arranging for the transfer of the machinery and its installation there. Mr. Sawyer died on Tuesday morning, February 1. He had complained a little of indisposition on the Saturday previous, but had thought nothing of it. A post-mortem examination showed that death was primarily due to appendicitis, the appendix having suffered rupture shortly before his death, which resulted in peritonitis. Mr. Sawyer was a young man, not yet in the prime of life, which makes his sudden taking off all the more deplorable. He had been vice-president of the company for the past two years, since its last incorporation. The funeral took place Friday morning, February 4, and his remains were laid at rest in Graceland Cemetery.

* * *

About four or five thousand feet of negative has been received by the Selig Polyscope Company from the battlefields in Poland. These films are said to show the true war conditions in that unfortunate country. They will be in readiness for release in about two weeks, I am told. The films present almost every aspect of war's devastation. The starving population, largely composed of grief-stricken women and little children; the marching columns of soldiers, and scenes along the lines of battle are vividly pictured. The leaders of Polish societies in the United States, who are working to alleviate the suffering among their helpless countrymen and women in Poland, are taking great interest in these war films.

* * *

At the special meeting of the Reel Fellows' Club of Chicago, in their clubrooms at 17 North Wabash avenue, on Wednesday, February 2, the discussion of plans for the year was limited by the fact that the election of officers will take place in March. The members fixed Wednesday, February 16, as the date of their annual beefsteak dinner.

* * *

Charlie Chaplin made a short stopover in the city Friday, February 4, on his way from the Pacific Coast, and then left for New York City to join his brother, Syd. When questioned about his future plans, he replied, "To sign up with the film company offering me the most money, unless my brother Syd and I free lance."

It appears that on the last day of the run of "The Birth of a Nation," at the Colonial theater, the Appellate Court handed down an opinion dismissing an appeal taken by the city from an interlocutory decree in the Superior Court, enjoining it from interfering with the exhibition. The city failed to perfect its appeal to the upper court within the period prescribed by statute. It will be remembered that on June 5, last year, Superior Court Judge William Fenimore Cooper granted a petition for an injunction restraining the city from interfering with its exhibition, after which the city took an appeal to the Appellate Court.

* * *

A novel use of the moving picture has been made by J. H. Harlow, of this city, who has been engaged since May 9, 1915, in showing the work of tearing down a fourteen-story building on State street and the erection of a nineteen-story structure on the same site. The film is in two reels and required 32,000 exposures in its making, daily exposures being made to show the progress of the work. The last snap was taken on Sunday, January 30. The film bears the title, "Magic, or the Busiest Corner of the Loop."

* * *

Out in Evanston the new moving picture censor board is having troubles of its own. The board has thus far taken in $215.90 in fees, while the city has been obliged to pay $482.25 for the censorship of films. It is now intended to increase the inspection fee from 30 to 50 cents, and the moving picture theater managers have come back with the announcement that at least a nickel more for theater tickets will be charged.

* * *

E. C. Divine, president of the Strand Theater Company, this city, announces that, beginning Sunday, February 27, Mutual Masterpictures will be used in the Strand theater here and at the Strand, Indianapolis, instead of Paramount programs. John R. Freuler, president of the Mutual Film Corporation, arrived in the city Wednesday, February 2, and completed arrangements with Mr. Divine.

* * *

The Studebaker will supplant the Triangle program by a Paramount, beginning Monday, February 28. An orchestra of 25 pieces has been engaged to interpret the pictures. Soloists of prominence will also appear during the intermissions. The prices will be: afternoons, 25 cents; nights, 25 and 50 cents.

* * *

The La Salle theater, beginning Saturday, February 12, will offer Paramount programs. The opening feature will be Mary Pickford in "Poor Little Peppina."

* * *

On Sunday, February 27, Triangle programs will hold the screen at the Colonial and will continue for an indefinite period. S. L. Rothapfel, the Belasco of moving picture presentations, will be in the city one week before that date, and will remain for four weeks, supervising the presentations in his own inimitable way.

* * *

W. E. Weinshenker, who has acted as special representative for the General Feature Film Company, this city, for the past three years, has resigned his position to accept that of special traveling adjuster for the Metro Pictures, Inc., working out of the Chicago office, under Harry Weiss. Mr. Weinshenker has a wide acquaintance with exhibitors throughout middle western territory. Previous to his connection with the General Feature Film Company, he was engaged in the exhibiting end of the business, acting as manager for the Ideal theater, this city.

* * *

Alfred Hamburger recently completed negotiations with Metro to present one of their features each week at the Ziegfeld theater. The first feature will be "Man and His Soul," in which Francis X. Bushman and Miss Beverly Bayne are featured. The second will be "The Upstart," featuring Marguerite Snow, supported by George Le Guere, James Lackaye and other prominent players.

* * *

C. A. Ziebarth, superintendent of the Chicago laboratories of the American Film Company, Inc., is now out at the Santa Barbara plant of the company, installing some new equipment there. He will return in about two weeks.

* * *

Aaron A. Jones, one of the biggest heavyweights in the exhibiting end of the moving picture business, is out for the Republican nomination for Alderman in the Sixth Ward. I hope he will get the nomination and win out in the election on April 4. Exhibitors in the Sixth Ward can do a great deal in securing the nomination and election of Mr. Jones. They should get busy right away, as nomination day is February 29.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FURTHER DEVELOPMENTS ON CENSOR BOARD QUESTION.

Opposing Councilmen Agree to Vote for New Ordinance Providing That Proposed Film Commissioner Is Given Power to Overrule National Board.

As stated in these columns last week Los Angeles has decided to abolish the local board of censors and appoint a film commissioner. The ordinance to be drafted on this matter was opposed by some of the councilmen but principally President Betkouski and Councilman Wheeler. The chief opponents have now agreed to vote in favor of the ordinance providing that certain changes are made in the drafting of the same.

As a result of this, the Public Welfare Committee has decided to amend its recent report favoring the abolishment of the motion picture censors, and the creation of a single commissioner to enforce the rulings of the National Board of Censors, and will recommend a new plan.

Under the new plan the film commissioner will have the authority to overrule the National Board of Censors' rulings on films, but in general will be guided by the action of that board. He will also have power to approve a film produced here or elsewhere that had not been passed on by the national board.

In case of doubt or dispute the commissioner will be authorized to call on the council and the police commission as an advisory board. This authority to overrule the national board's rulings will give the moving picture commissioner the power to reject any film that for special reasons is objectionable here, but which the national board might approve.

The commissioner is to be appointed by the Mayor, subject to civil service rules, and is to receive a salary fixed by the council.

By these changes the chief objections of several members of the Council will be met. One of these objections has been that any proposal to make the National Board of Censors supreme will be to delegate Los Angeles police powers to an outside body. The other objection to the first proposal of the committee, it is stated, was that if only pictures passed upon by the national board should be permitted in Los Angeles this might amount to recognition of any combination of motion-picture producers that perhaps would control the national board. This complaint will be eliminated by a provision which says the local commissioner may pass upon and permit the showing of film not submitted to the national board.

The ordinance will be drafted along these lines and submitted to the council some time this week.

There is also a possibility that the controversy over the proposition to abolish the board of moving picture censors may be put up to a vote of the people at the special election to be held next June.

Mayor Sebastian has expressed the opinion that this matter is of so much importance and one upon which there is such a wide difference of opinion that it would be well for the council to obtain an expression from the people themselves before taking action.

MUNICIPAL MOVING PICTURE THEATERS FOR LOS ANGELES.

Mayor Sebastian Proposes Free Film Shows for Children of the Poor—Says It Would Solve Juvenile Problem of the City.

Free municipal moving pictures for the boys and girls of Los Angeles, who are so situated that they cannot enjoy motion pictures under proper guardianship, was suggested by Mayor Sebastian this week. The suggestion was made to a committee of teachers in the public schools, who called on the Mayor to ask his advice, as to methods for exerting a beneficial influence on the children of the city. The Mayor said with reference to the moving picture problem that he believes that a free motion picture theater for children, who are unable to pay their way to procure the amusement and instruction they crave, will go a long ways towards solving the juvenile problems of Los Angeles.

The Mayor's plan, as outlined to the teachers, is to provide moving picture entertainments regularly in various districts of the city where the children may be entertained under chaperonage and guardianship of the city, instead of being allowed the freedom from restraint which often leads to mischief or worse.

"Don't call upon or expect the police to look after the boys and girls any more than is absolutely necessary, but see that the parents are made to assume proper responsibility for the conduct of their children," was the advice given by Mayor Sebastian to the delegation of teachers.

The Mayor said he believes the proper enforcement of the curfew law is dependent upon getting more patrolmen for the residential districts, but that police regulations should not be depended upon so much as home influences. Children, the Mayor said, should be accompanied by parents or responsible guardians when attending picture shows.

RAILWAYS BAR FILMS.

Order Issued by Railroad and Steamship Lines That Films Shall Not Be Carried as Ordinary Baggage.

War between Los Angeles motion picture interests and the railroads become imminent this week when an order was issued by the railroads and steamship lines that films shall not be carried in passenger steamers and trains as ordinary baggage.

The order also prohibited the shipment of films in baggage cars.

The railroads claim that the films are liable to explode and point out a recent accident in Chicago where thirty-eight passengers were burned.

Motion picture men declare the order to be nothing less than a move to benefit the express companies, as under the new order they will be the only concerns qualified to handle the shipment of films.

The Western Pacific, Southern Pacific, Northwestern Pacific, Salt Lake and Santa Fe roads have announced that the order will go into effect at once.

INCE TO START SCHOOL.

But Not for Acting—He Will Instruct and Elevate the Indians Used in Ince Pictures.

The tribe of Redskins employed at the canyon studios of the New York Motion Picture Corporation are to be polished and refined, by being sent to a new school at Inceville, according to what Mr. Ince told us the other day.

The initial step toward this plan was taken immediately following Ince's decision, when a corps of men was put to work erecting a two-story building adjacent to the tepees on one of Inceville's hills where the Indians live. This will be used as the instruction hall and will be divided into various departments after the manner of the modern school.

Already the task of grading the redskins has begun. This is being done by W. A. Brooks, showman and student of the West, who is now with the Ince forces. Under the supervision of Brooks, each Indian is being examined with a view to ascertaining just how much he or she knows of elementary subjects. Records are being kept and when the "school" goes into full swing the matter of assigning the aborigines to classes will then be easy.

Among the subjects to be taught the redskins will be reading, writing, arithmetic, geography, spelling, history, and grammar. A number of the Sioux already are adept in these subjects and they will begin their respective courses in the Inceville School as advanced students. The tribe boasts several Carlisle graduates among its bucks and it is not at all unlikely that these young men will be made assistant instructors after they shall have demonstrated their fitness for such positions.

In all, there are one hundred and twenty-one Indians at

Inceville and seldom does any of them devote more than three or four hours a day to work before the camera.

The Indians have received the news with jubilation. Old Chief Two-Lance, the ninety-two year old warrior, who is reputed to be worth approximately a quarter million dollars in property holdings, was the first to whom the announcement was made. Brooks declares he executed a tribal dance and then hastened to spread the news to his people in the tepees.

"There is no reason in the world," Ince is quoted as saying, "why these Indians should not be given an education. We are going to provide the facilities for it and hope that in the course of two months a full fledged institution of learning will have begun activities. We don't expect to teach the Indians philosophy and economics, but we do intend to instill into their minds the rudiments of the elementary subjects. Their minds are susceptible to development along these lines and we are going to do our best to bring about the development."

STATIC CLUB BALL.

Los Angeles Cameramen Entertain With Notable Affair—Thomas H. Ince and Anna Held Lead Grand March—Many Stars and Players Present.

The third annual ball of the Static Club of America was held in the beautifully decorated Rutherford Hall on the evening of Friday, January 28, with several hundred moving picture people present. The Static men are to be complimented upon their ability to make a good time for everyone and at the same time engineer the event. The affair was even better than former ones, and the officers and committees deserve much credit.

President Edward G. Uhlman was on duty every minute, greeting the many visitors, superintending the floor and looking after the whole business. He was no busier, however, than Secretary Charles G. Rosher, who flitted about with his big reception committee which was composed of E. G. Uhlman, Harris N. Ensign, Albert E. Cawood, Ira H. Morgan, James A. Crosby and W. F. Alder. The ball committee was made up of Ralph Morello, who was executive director before and during the function; Charles G. Rosher, Harry Gersted, and Harry McGuire. S. S. Norton, treasurer, and William J. Piltz, vice president, were also on the floor. On the committee which ran the dance were J. D. Jennings, George W. Hill, E. J. Vallejo and Fred L. Granville, R. D. Armstrong and K. G. McLean. The man who used his voice to good advantage and who patched up the little things that went wrong, and who was the buff between committee and guests, was the knightly H. L. "Buck" Massie, erstwhile traveler, and who is well known at the Universal studios as the host.

The grand march, with Miss Anna Held and Thomas H. Ince, as leaders, was a line of gorgeous color and finery. The officials of the club participated, as did members of the committees and their ladies. The line was made up of many prominent directors, stars, players and guests of the Statics. Among those who marched were Ella Hall and Daddy Manley, Herbert Rawlinson and Caroline Arnold, Victoria Forde and Tom Mix, Glen Cavender and Mrs. Cavender, Wheeler Oakman and Mrs. Oakman, P.D., and Mrs. Gold, John M. Nickolous and Mrs. Nickolous, Sesseue Hayakawa and Miss Tsura Aoki, Edna Maison and Beverly Griffith, Harold Lloyd and Beebe Daniels, Mabel Condon and Clem Pope, Grace Cunard and Francis Ford, Charles Parrott, Gus Inglis, Gene Lowery, Ray Gallagher, Allen Davey, Rhea Haines, Billie Rhodes, Raymond B. West, Jerry Jerrard and Fred Leroy Granville.

UNIQUE STAGE LIGHTING.

Live Wire Exhibitor Uses Auto Lights When Storm Wrecks Electric Wires.

Mr. H. G. Hyde, manager of the Rink theater in Lindsay, Cal., used a novel system for retaining his house at the same time giving the audience an evening performance, instead of pictures, when the lights went out, caused by the heavy storm last week.

Mr. Hyde ran his automobile into the theater and lit the stage by means of the powerful electric lights of the car. It happened that C. E. Hudson was billed to appear along with the program to do some legitimate entertaining. The manager naturally had to give the show, so he impressed the veteran actor into some character impersonations and the show went on, while the rest of the town was in darkness.

HORKHEIMER LANDS STAR.

Balboa to Feature Lois Meredith.

The petite and girlish Lois Meredith is the latest addition to the galaxy of stars at the Horkheimer beach studio. Upon her arrival at the busy studio she started work on a five reeler under the direction of Harry Harvey.

During the past half year, Miss Meredith has filled a number of screen engagements and now President Horkheimer has a number of specially written feature plays built to her requirements. Lois Meredith is young, pretty, vivacious and an actress naturally endowed.

Third Annual Ball of the Static Club of America, at Los Angeles, January 28, 1916.

How H. M. Horkheimer happened to engage Miss Meredith is a bit out of the ordinary. He saw her in a screen production in which the part she played did not show her to an advantage. But she made such an impression that he arranged for an interview.

Her winsome personality and bright manner impressed the producer as having wonderful possibiltiies, particularly in view of the girl's notable stage career. Miss Meredith is one of the youngest stars, in fact so young that her mother must sign her contracts to make them legal.

When she decided to go on the stage, Miss Meredith obtained a hearing from H. W. Savage and was immediately cast for the part of "Modesty" in the original production of "Everywoman." Next she followed Laurette Taylor in "Peg o' My Heart." Later she was selected for the New York opening of "Help Wanted" to do the feminine lead. In theatrical vernacular, she "got over big" in all three of these parts. For a girl not yet of age, this is certainly a record.

RAOUL WALSH BACK TO COAST.

Former Griffith Director, and Present Feature Producer for Fox Arrives in Los Angeles to Make Pictures.

Manager Robinson of the local Fox exchange met R. A. Walsh at the depot in the rain last Friday morning upon his arrival from New York. Mr. Walsh is to direct some big pictures here with Theda Bara and an all-star cast. While

Exchange Manager Robinson, R. A. Walsh, George Benoit.

waiting for the rest of his company Mr. Walsh is putting on a true Western picture. He and Mr. Robinson and Mr. Walsh's cameraman were busy discussing plans and locations for this picture when the World man visited the studio this week.

After doing the Western picture he will make a monster feature production using many people and going miles for locations. Walsh is accompanied by his brother, George, his cameraman, George Benoit, and James Marcus, who was seen in many of the releases. Mr. Walsh is the producer who made the Fox version of "Carmen," the "Regeneration," and "The Serpent," Miss Bara's latest success.

PREPAREDNESS AT LASKY'S.

Here is something that ought to come before the War Department. According to the father of Pete Props of the Paramount studio, the Jesse L. Lasky Yachting and Rowing Association has proven such a success during the recent rains that the members are now seriously considering organizing a Naval Reserve, and are having the property department build a couple of battleships and submarines to serve as an auxiliary fleet to the more or less well known United States Navy. The command of a vessel will be given each of the directors and the manoeuvers will commence as soon as stage room is available. During the present downpour the stage has been used exclusively for swimming and fancy diving contests. It was planned to hold the manoeuvers in the lot, but the Admiral decided it was not advisable for the fleet to cruise so far away from its base as without competent pilots the vessels are liable to strike a submerged and unchartered set.

All songs pertaining to "Sunny Southern California" have been barred from the Lasky dressing rooms.

Los Angeles Film Brevities.

Criticism of a motion picture play was one of the subjects given the pupils of a Los Angeles High School class, last week. Some twenty of our future citizens went to Tally's Broadway and reviewed "The Beloved Vagabond," with the result that young Miss Dorothy Kerr was given the highest mark of the class on her composition. C. Percival Garrett, the organist, was highly edified at the following "boost":

"The man that plays the organ at Tally's is an entertainment in himself and is well worth listening to, especially on a rainy afternoon."

* * *

The moving picture as an advertising medium has proved its efficiency to Manager Chester W. Kelley of the Manx hotel, San Francisco. It seems that upwards of one year ago Director Robert Leonard of the Universal Film company came to San Francisco for the purpose of taking scenes for the "Master Key," a four-reel Universal feature. Leonard and his crowd stopped at the Manx, and several hotel scenes required in the production were staged in the lobby of the hotel.

The picture has since been released throughout the United States with the result that a number of former patrons of the Manx have recognized the lobby and Manager Kelley, who was filmed several times during the process of securing scenes. Several communications to this effect from various sections of the country have been received by the management.

Kelley says he believes the moving picture to be an excellent publicity medium.

* * *

A fair imitation of the European war broke out in a San Pedro picture theater this week, when fifty or more Italians and Austrians in the audience attempted to emulate the fierceness with which their countrymen were fighting on the screen.

The film first showed Italian soldiers gallantly at war on the Italian-Austrian front. The patriotism of the sons of Italy in the audience was aroused and they applauded so vigorously that the Austrians present took umbrage.

Then followed a battle royal in which the Italians, who were in the majority, forced the Austrians to retreat.

But the Austrians retreated only to gather reinforcements. That accomplished, they returned to the theater. The previous "battle" was nothing to what followed. The glass front of the theater was broken before the police arrived and dispersed the "armies," while the Acting Desk Sergeant stopped the further showing of the film.

No arrests were made and no serious injury was reported.

* * *

Recognizing the possibilities of motion pictures as a means of spreading propaganda, the Morals Feature Film Corporation has been organized with headquarters in Los Angeles. W. A. Hoesgens is president and general manager and F. W. Emerson, national committeeman of the Prohibition party of California, is vice-president.

While the active organization is not yet complete, it has been definitely decided to immediately produce a twelve-reel feature, "The Beast," for use in Prohibition campaigns throughout the country, and to follow this up with other features of a moral uplift nature, not necessarily confined to Prohibition propaganda.

Contracts, it is stated, have been signed by a number of prominent film artists to appear in "The Beast," which will be released in May.

For the making of this photoplay one of the studios already established will be leased; but it is the intention of the new company to build its own plant and produce pictures on a large scale.

* * *

James Young, director of note, has arrived at the Lasky studio where he will start production on a big picture. He brought his own assistant and cameraman.

* * *

Thomas Dixon is busy at the Hollywood studios and is finishing the erection of a large glass structure. The contract calls for thirty thousand dollars worth of buildings.

* * *

Albert W. Hale, producer, manager, writer and author of many stories has shaken the dust of the West from his feet and has boarded a train for the East.

* * *

De Wolf Hopper, ever a story teller (not what you think I mean—real stories) put over a good one the other evening in showing how busy he is acting before the camera.

"I am as busy," he smiled, "as the young man in Washington who hung up his shingle as 'attorney-at-law' and had not yet been overwhelmed with clients. A friend, entering the office one day, observed on the desk a cheap alarm clock.

"Taking it home, eh?" he observed. "Good thing at this time of the year. Everyone is liable to oversleep these mornings."

The lawyer smiled. "I have not purchased that clock for the reason you mentioned. I keep it here to wake me when it's time to go home."

* * *

Owing to the set-backs and delays caused by Southern California's recent attack of "unusual" bad weather, the Rolin Film Company has practically completed arrangements for the building of a glass studio measuring eighty by one hundred and twenty feet. Final arrangements are pending decision of the company as to the proper style of electric lights to be installed for night work, and assisting the natural light on dull days.

* * *

When it rained the roads went into the surging waters and Cecil B. DeMille, the Lasky director general, at the completion of the picturization of "The Trail of the Lonesome Pine," who hied himself to his ranch in the southern part of the State, has been there ever since. Owing to the washed out condition of the roads he has been unable to return.

* * *

The other night Ed Brady of the Balboa "motored" into town for dinner. After the feast he went for his car and it was gone! They disappear almost as fast as they are made.

* * *

Allan Dwan, the producer, who departed recently for the East to stage two Triangle plays, has completed his mission and is home again at the California studio.

The two Eastern plays Dwan produced are "Betty of Greystone," with Dorothy Gish, Owen Moore and George Fawcett, and an untitled light comedy with Douglas Fairbanks. The latter has also started on his return journey to the Western Fine Arts studio.

* * *

As father used to say:

"Early to bed and early to rise makes a man healthy, wealthy and wise." If that is so William Duncan, leading man with the Hollywood Vitagraph forces, is a very strong man physically and morally too, for that matter. He dearly loves a joke and while the company stayed for refreshments in one of the small towns on the way home from Bear Valley, he stopped at the blacksmith's shop and quietly raised a one hundred and eighty pound anvil. He then deliberately yawned and turned away. Soon after he saw several men go to the anvil and one after another try to lift it without success. As his auto left he looked around and the men were still gazing after him wondering who the dickens he was. Bill must go to bed early alright.

* * *

Director Billy Cabanne, while filming snow scenes in and around Truckee, California, for use in Lillian Gish's latest Triangle play, "Marja of the Steppe," by W. E. Wing, and his company encountered a terrific snow storm that continued for three consecutive days. Cabanne took advantage of the storm and secured some very picturesque snow scenes. From reports the snow was twenty-two feet deep in spots, and the weather was 12 below zero.

Included in the party who journeyed with Cabanne to Truckee were Lillian Gish and her mother, Mrs. W. C. Cabanne, Walter Long, W. E. Lowery, Cameraman Billy Filden, and a staff of stage carpenters and property boys.

Miss Gish thoroughly enjoyed the trip, it being the first time she had seen snow for three years, since leaving New York.

Raoul Walsh, Fox's big director, who arrived here this week, says he is certainly glad to be back in the West again.

* * *

This week at the new Hollywood Vitagraph studio when Nell Shipman was introduced to the man who was to play the part of her father in the Blue Ribbon feature, "God's Country and the Woman," she incidentally met, for the second time in her life, the man who is her god-father. Her first meeting with William Bainbridge was in Victoria, B. C., on that occasion when the baptismal waters were poured upon the head of the baby Nell, and Mr. Bainbridge thereupon undertook the honor and responsibility of being her god-father. And it was a mutual pleasure and a unique circumstance, the bringing of William Bainbridge and Nell Shipman together in the roles of father and daughter in the Curwood drama of the frozen north.

* * *

The other day, while visiting the Biograph studio, we overheard a little conversation which illustrates the word "coincidence" better than a dictionary. It is an odd little incident and is worth repeating.

A visitor from the American studio at Santa Barbara was greeted by Albert Russell of the Biograph Company with the inquiry, relative to his brother, William F. Russell.

"Did you see Bill up there?"

"Yes," replied the visitor, "he's got a new car."

"He has?" exclaimed Albert in surprise, and added, "so have I. When did he get his?"

"Yesterday."

"Huh! So did I. What kind?"

"Purgeot."

"So is mine!" came the weak response from Albert, with a limp gesture toward the speaker's newly acquired car.

* * *

Herbert Rawlinson has blossomed out this week at the Big U studio in a pair of very nice puttees and breeches—the conventional attire of the moving picture director.

Herbert is to put on some immense stuff, the nature of which has not yet been disclosed, but it is known that Francelia Billington has joined the U and is playing leads opposite Herbert Rawlinson under his direction.

* * *

Charlie Chaplin left for New York. He has many offers with his "big salaries" attached, to appear in various concerns, it is said. So long Charlie.

* * *

Our hats are off to Roscoe Arbuckle, if this news is correct that he, "Fatty," is shortly to appear on the stage at the Orpheum. He has a monologue which the vaudeville people feel is a sure-fire success. Fifteen hundred dollars will be "Fatty's" weekly stipend. Think of it!

* * *

Miss Jane Waller, Miss Buster Gould and Mrs. I. J. Lamore, mother of Miss Waller, narrowly escaped injury one day this week when Miss Waller's automobile, in which they were riding from Universal City to Los Angeles, was struck by a street car at Hollywood.

The machine turned on its side, throwing the women to the street. The two younger women escaped unhurt. Mrs. Lamore sustained slight injuries.

* * *

Mr. C. A. Ziebarth, Superintendent of the American Film Company in Chicago, was a visitor to the World office Sunday afternoon accompanied by Mrs. Ziebarth. He has been spending a few days at the Santa Barbara studios of the Flying "A" and will return East next week.

* * *

For the exhibitor life is just one * * * thing after another. Now Japanese of this city have filed a protest against showing Lasky's "The Cheat" with the city council, but sentiment of the public welfare committee is that the council can no nothing, as the film has been passed by the National Board of Censors.

Japanese associations in San Bernardino, Riverside, Santa Monica and other surrounding cities have vigorously protested against this picture play, declaring that the film scene of a Japanese branding an American woman on the back with a branding iron would embitter the American people against Japan.

No action has been taken by the local boards in the cities mentioned.

"POP" ROCK AT PALM BEACH.

W. T. "Pop" Rock and Mrs. Rock left New York on Saturday, February 5, for a few weeks' sojourn at Palm Beach and other points along the Florida east coast. Both "Pop" and Mrs. Rock were in the best of spirits and looked forward to a delightful vacation in the salubrious climate of the southern resort.

CHARLES CHAPLIN IN NEW YORK..

Charles Chaplin arrived in New York City on the evening of February 4. It is his first visit to the metropolis since his entrance into pictures two or more years ago. The comedian came east to take up business matters and to consult his brother and business confidant, Sid Chaplin, formerly of the Keystone.

Does the Picture Appeal?

Director Taylor Says the Critics Should Answer That Question First.

THAT many of the so-called failures in motion pictures which do not meet the demand from exhibitors which their producers expected, are due to lack of proper care and skill in handling lighting effects, is the opinion of Director S. E. V. Taylor, who is now completing his second picture for the Equitable programme. And he goes further than that in asserting that the stock descriptions in publications pretending to be edited by "experts" fail lamentably in not paying due attention to that very important part of the finished picture.

"Lighting Good," "Lighting only Fair," "Lighting Poor," Mr. Taylor says, convey no information except to the technical reader, and he knows how widely views may vary. His contention is that in a motion picture which appeals to the eye first of all, the way that appeal is presented is fully as important and deserving of as much attention from the critics as any other feature of the production.

"The best efforts of the actors and actresses," he says, "are often and easily nullified by a slight defect or oversight in the proper use of lights. The cameraman may do his best, the artists give all that is in them, the settings be all that they should be, and when the picture turns out to be only mediocre in its drawing power, even though it carry a vital story, the critic will say 'Lighting Poor,' and let it go at that, without either showing wherein the lighting was faulty, or pointing out where it was good. The average critic knows what he likes when he sees a picture, but when it comes to explaining why he likes or dislikes it, that is another story, and the effects of the laws of optics, and the refraction, reflection and diffusion of light, are generally far beyond his ken."

Mr. Taylor won his spurs under David Wark Griffith, and the points he makes seem to be up to the critics to answer. His work in "Her Great Hour," in which Molly McIntyre and others did some exciting business under peculiar light conditions, is cited as an example of what he is driving at, for what everyone else considered a vital point the critics passed over in silence.

Grace Cunard

"I HAVE just one wish," says Grace Cunard, actress-director of the 101 Bison Universal, "and that is that the days were forty hours long, instead of twenty-four. I've pretty nearly succeeded in learning to do without sleep, but even if I stayed up all night long, I should not find time for all that I want to accomplish. You see, I write almost every scenario which is used by Mr. Ford and myself. I play the feminine lead in some of them, and I direct some of them besides!

Grace Cunard.

"Then, I am a great believer in the importance of costuming on the screen, and I spend hours planning and choosing my gowns and trying them on. Besides that, I am a perfect devotee of motoring, and simply must take time for a spin in my Lozier car. No speed is great enough to please me, and I have been severely reprimanded several times already!"

Miss Cunard is a fearless creature, and has taken so many risks in her work that she has been forced several times to succumb to an injury and take some time off in the hospital. She was born in Paris, France, and educated in Columbus, Ohio. She went on the stage at the age of thirteen, in stock, and was starred in 1910 in "College Days." Four years ago she joined the Biograph and since then has played with the Lubin, Republic and Kay Bee companies, finally ending up with the Universal, where her many admirers hope that she will stay for many, many years to come.

Annulment of Service Legal

Texas Supreme Court Says It May Be Done to Enforce Payment of Rental for Pictures.

THE legal right of a local exchange to enforce payment of rentals on contract by annulment of service is established by decision in favor of the Mutual Film Corporation just handed down by the Court of Civil Appeals, of the Second Supreme Judicial Court of Texas, Ft. Worth. Litigation was begun September 5, 1914, when Morris & Daniel brought suit against the Mutual Film Corporation of Texas for $10,600 in the District Court of Taylor County, Texas.

Morris & Daniel conducted a theater at Abileno, Texas. They had a contract with the Mutual Film Corporation for service. The Mutual defended on the ground that Morris & Daniel left C. O. D. shipments in express offices and that after having become delinquent in payment, service was cut off. Further, it was charged by the Mutual that payment was stopped on checks sent in remittance by Morris & Daniel.

In a suit, the exhibitors set up the claim that they had contracted for service from the Mutual to them so long as the theater and the Mutual Film Corporation remained in existence. Mutual responded by a plea that the contract was unilateral and lacked mutuality. On this showing, the case was dismissed. A series of amended complaints was filed by Morris & Daniel and at last in a trial before a jury, they received a verdict for $1,500. The Mutual fought the case and through appeal won the victory of the Ft. Worth decision. This will have an important bearing on film rental and collections in the state of Texas.

Henry King With Knickerbocker

HENRY KING, who starred a hit in the "Who Pays" series, also made himself well liked in "Should a Woman Forgive," and many other big dramas, will be seen in the coming release of the Knickerbocker Star Features, "The Big Brother," a three-part feature, uniting Virginia with a distant Island Kingdom in the Pacific.

Mr. King is a screen star who is making a careful, conscientious study of his work, and with each release, it is seen that he is a little higher up in his art. Besides being a finished actor, Henry King is a capable director, having put on a number of big dramas.

Mr. King is a Southerner, he works with his company, and because of his tact and considerate treatment of his fellow actors, he has been fittingly dubbed, "the gentleman."

Henry King.

In "The Big Brother," Mr. King does some excellent work, which will readily take its place in the front ranks of the General Film Company's releases for the coming week. "The Big Brother" will be released February 11.

EARL O. SHENCK NOW WITH GAUMONT.

Earl O. Shenck, who has become well known as a leading man for the Pathe company, has joined the Gaumont company at Jacksonville, Fla. He will play opposite Miss Iva Shepard in the first Gaumont Mutual Masterpicture in which he will appear. This is a story with an East Indian setting which is now being filmed under the direction of Edwin Middleton.

COLONEL BRADY WRITES NOVEL.

Colonel Jasper Ewing Brady, recently appointed manager of the Vitagraph Scenario Department, has written a novel entitled "The Pharisee," which Small, Maynard & Company, of Boston, will publish in book form.

Spiegel to Install Service Department

New General Manager of World Film Corporation Plans to Introduce New Ideas in Film Business.

IN a short talk amplifying the statement printed in last week's Moving Picture World, as to the changes in management of the World Film Corporation, Arthur H. Spiegel, the new general manager of the Forty-sixth street concern, intimated that he was not at the moment anxious to add to what had been printed. He said he preferred to work out the plans he had in mind and let the exhibitors and the public judge for themselves. He had no doubt the plans would be made good. He said he had not given up his interests in Chicago, where he is president and general manager of the Spiegel May Stern Company. His organization in that city, he said, was so well perfected he intended to devote but a couple of days each month to matters there.

Mr. Spiegel said he would continue as president and general manager of the Equitable and that the identities of that company and the World Film would be preserved in so far as the producing brands were concerned. He added that the executive offices of the two probably would be consolidated on one floor, not as a measure of economy primarily, but in order to increase efficiency and convenience. It was possible the accounting department might be removed to the first floor, where the shipping room now is. Harry Drum will be assistant general manager, Felix Feist sales manager, Harry Reichbach publicity manager and John Goldfrap advertising manager. Producing and releasing arrangements would be continued practically without change. Each company would have one release each week.

It was brought out in the conversation that one of the innovations would be a service department, on which the officers of the company were strongly banking. Mr. Spiegel was inclined to be reserved as to details, saying that while the plan was thoroughly worked out the executive of the department had not as yet been chosen. It was intimated the annual appropriation for this special service would run to six figures.

When Mr. Spiegel was asked in regard to the status of Lewis J. Selznick he said the former general manager of the World Film Corporation was still a director and member of the executive committee. Asked as to how the formation of the new company of Mr. Selznick in which Clara Kimball Young would be starred, would affect the World Film, Mr. Spiegel said she was under contract with the World Film until August 31 next, and that he expected for the company a goodly number of subjects in which Mrs. Young is featured before the expiration of the agreement.

Paramount Pictographs

Latest Thing in Pictures Is Modeled Along Lines of Popular Magazine—First Issue a Success.

Reviewed by Lynde Denig.

PARAMOUNT PICTOGRAPHS are not intended to invade the province of news weeklies, any more than newspapers are intended to cover the field of magazines. The daily prints report events as they happen; the weekly and monthly publications, at least the more significant of them, discuss the social problems arising out of these events and act as a guide to public opinion. Such is the function of Pictographs, designed to reflect the big movements of the day as seen through the eyes of leaders of thought in all branches of politics, sociology and science. It is an excellent idea, and judging from the first issue of this novel screen publication, it is destined to be fulfilled in a most interesting fashion.

One is struck by the completeness with which the policy of a progressive, popular, yet thought-provoking magazine is carried out in the contents of this single-reel release. The contributors are men of world-wide fame, such as Frederick Palmer, Henry Reuterdahl, Hugo Munsterberg and Elmer G. Sperry, and the film is composed with a view to providing something to attract all elements in an audience, just as a magazine that goes beyond the million mark aims to reach every class of reader.

Considering the state of the public mind at present, the leading article in the first issue of Pictographs is quite properly devoted to a plea for preparedness, with pictures and text compiled by Frederick Palmer in support of the slogan: "Millions for defense, but not one cent for tribute." In the next issue, Theodore Roosevelt will present his views on this subject. Henry Reuterdahl offers a strong plea for a large navy and Elmer G. Sperry is responsible for a clear and interesting scientific article entitled, "Putting the Gyroscope to Work."

But it remained for Professor Munsterberg to devise the most ingenious contribution to the first number, with his mental test by which he asks the spectator to decide whether or not he is blessed with a constructive imagination. Letters are thrown on the screen from which words may be made, if one is alert enough to transpose the letters in the limited time allowed. The Woman's Home Companion gives the initial installment in a department devoted to the better care of babies, and J. R. Bray supplies an effective cartoon based on the preparedness issue. Then there are some clever trick pictures calculated to please children, also a few glimpses of the latest fashions, without which no popular magazine would be complete.

Universal to do Booth Novel

Famous Prison Reform Story, by Maud Booth, "Was It Murder?" a Timely Subject—Other Adaptations.

THE Universal Film Manufacturing Company has procured the rights to picturize Gen. Maud Ballington Booth's famous novel, "Was It Murder?" which made the Salvation Army head one of the most talked-about writers for some time. Newspapers and magazines the country over spilled column after column of comments on this great work, and its sale reached into the millions. Without a doubt this is the greatest scoop in the line of adaptation that has been scored in many a month, coming as it does right upon the prison reform period which the State of New York is now undergoing. Gen. Booth's great novel was one of the very first published dealing with prison reform, which makes it all the more important today because many of the prophesies and remarks which were made at the time by the writer have become actual facts, according to revelations made in the testimony given at the investigations conducted by the State of New York in regard to the management of the prisons and its so-called reforms. This wonderful novel will undoubtedly be done in pictures by King Baggot under the direction of Henry Otto, immediately following the filming of "The Honorable Peter Stirling." It has also been arranged by the Universal to take scenes for this picture in and around Gen. Booth's home in the Adirondacks.

But great as this scoop may be, the Universal did not stop there, but went to several of the most widely-known writers of the day and purchased their original material for early releases on the Universal program. The first of these great writers whose best works will be seen on the screen, will be Paul West, formerly editor of the New York Sunday World. His first contribution is now being done by Harry Myers and Rosemary Theby being entitled "Object—Matrimony." This is an excellent two-reel comedy, to be followed immediately by another two-reel comedy to be done by Matt Moore and Jane Gail, entitled "The Society Sherlock." Another celebrated writer of the present day whose efforts will be filmed by the Universal is Thomas Hardy, managing editor of Snappy Stories, whose first contribution, "Behind the Curtain," is now being made by Henry Otto with Alan Holubar as the star before Mr. Otto starts directing King Baggot. Seymour Galland, another well-known author, has written a fine society drama which is going to be done in a five-reel feature by the eastern studios, called "The Crucible of Life." These authors will continue to contribute to the Universal program, and some exceptionally fine pictures may be expected from them in the near future.

Among the adaptations from popular magazines, will be a story by Wallace Irwin, "Nags," which appears in the February McClure's, and Norman Duncan has contributed a story of the Labrador ice fields, "Doctor of Afternoon Arm," which is now being made by Director Bob Hill, the story of which will appear in the Ladies Home Journal simultaneously with the release of the pictures.

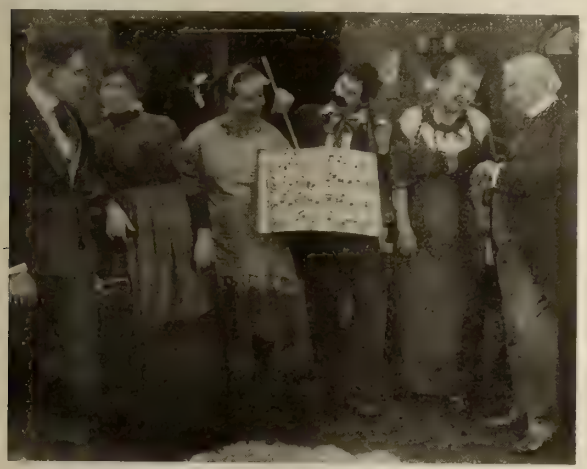
HOLLISWOOD HALL TO BE SEEN IN PICTURES.

Holliswood Hall, a famous restaurant familiar to Long Island motorists, will soon be shown on the picure screen in a new feature production of the Vitagraph Company. The restaurant stands on the heights above Hillside avenue, Jamaica, and its architecture and interior decorations offer splendid scene settings for motion pictures. Theodore Marston is directing the film for the Vitagraph and will stage a huge ball scene in the dance room.

"Sis Hopkins" Films Here

Kalem Announces "A Flock of Skeletons" as Initial Release in New Comedy Line on March 3d.

SIS HOPKINS is here! "A Flock of Skeletons," the first release in the new line of Kalem comedies featuring Rose Melville, creator of the famous character, is now ready for release and will probably be given its advance showing to the trade papers this week. The initial production is scheduled on the General Film program for March 3d, following which there will be a single reel release every week, taking the Friday date on the Kalem calendar.



Scene from "A Flock of Skeletons" (Kalem).

"A Flock of Skeletons," the initial release in the new line, gives a good idea of the type of work that will be found in the Sis Hopkins comedies. Sis will be seen in the familiar character that made her nationally known a decade ago on the stage. She will be the same gawky girl of the farm, with the same ludicrous pigtails, gingham apron and straw bonnet. The stories vary from exaggerated farce to the quiet comedy of character, and occasionally the quaintly lovable character of Sis is used to bring in a touch of heart interest that is quickly followed by a laugh. Each single reel release tells an entirely distinct story.

The opening scenes of "A Flock of Skeletons" finds Sis at home on the farm. The slavery life tires and she pines for the easy ways of the city. Her arrival in the metropolis isn't very auspicious, for she has Mr. Newlyrich arrested for mashing after he had considerately offered to help her with her bulky green carpet bag. The fun begins when Sis later finds herself the girl-of-all-work in the Newlyrich home. She blunders into a knowledge of the secret escapades of each member of the family and is soon the guardian of the family's skeletons. Their efforts to keep her knowledge from the other members of the household make life a whirl of excitement for Sis. Mother is a would-be song-bird, under the tutelage of a professor who is hard of hearing, daughter is in love with a matinee idol, and the sudden acquisition of wealth hasn't cured the son of the family of his love for the rolling dice. Life on the farm never appealed to Sis as this does.

Kalem believes that the excellence of the supporting cast in the Sis Hopkins Comedies will prove a more than welcome surprise to film followers. Frank Minzey, who played the principal male role in the play "Sis Hopkins" since its first stage presentation, has been secured by Kalem, and will make his screen debut in these subjects. Arthur Albertson, who secured popularity in Kalem multiple reel offerings during the past year, is another member of the company, as is Richard Purdon, the Kalem "Daddy." Olive West and Henry Murdock are two players drafted from the stage who are well known for their character comedy work for many seasons past. Miss West will be remembered for her appearances on Broadway in "Mrs. Wiggs of the Cabbage Patch," "Rebecca of Sunnybrook Farm," and such attractions. Murdock is an acrobatic comedian whose work has delighted the critics of the private projection room. Mary Kennedy, a pretty Jacksonville girl, is another Kalem player added to the Sis Hopkins company. In preparing for the Sis Hopkins Comedies the Kalem officials insisted upon securing the best players obtainable and giving them stories of the finest quality.

Pyramid Pictures Makes Bow

New Producing Company Formed by Arthur Smallwood. Who is President and General Manager.

ARTHUR N. SMALLWOOD, president and general manager of the newly organized Pyramid Pictures, Inc., 220 W. 42d street, New York City, announces it as the policy of the new concern to act as contracting producers in the making of feature productions and serials with possibly an occasional industrial feature. The new company will assume full charge of production including the preparation of script and casting of players when so desired.

Mr. Smallwood has been identified with the film industry as an independent producer since the beginning of the independent movement. Early in 1908 he was associated with the United States Film Company, which began operations in Cincinnati by making Western. Later he operated the business in the same company in New York, establishing an office in the then "film row" on 15th street, where the Champion, Defender, Lux and Yankee offices were located. The company then specialized in industrial, advertising and educational films, in which field Smallwood was one of the earliest pioneers.

When the Smallwood Film Corporation absorbed the United States Film Co., in 1913, Arthur N. Smallwood was made president and general manager of the company. The Smallwoood Corporation made features for Warner's Features, Inc., and later when the United Film Service was inaugurated, the company produced two brands for that program, one featuring Edwin August and Ruth Blair and the other Ethel Grandin.

Helen Greene

IN HELEN GREENE the Lubin Manufacturing Company has a star acknowledged to be one of the most versatile women players on the screen. Miss Greene, being born into a theatrical family, comes by her success naturally. Her father, Clay M. Greene, was one of the old troopers and production manager, a newspaper man and more recently a recognized playwright of no mean ability.

Helen Greene.

During the past two years Mr. Greene has devoted most of his time to writing photoplays for the Lubin Company, and a short time ago took over the direction of his own features.

Following the advice and experience of her father, Miss Greene rapidly rose from one of the lesser lights of the stage and developed her talent to such degree that she was accorded leads in some of the prominent stage productions, during which time she devoted her spare time to study.

About five months ago and just at the time when public recognition was hers, her father induced her to join his company of photoplayers and she made her debut on the screen in Lubin Films. Under the personal direction of Mr. Greene, this pretty and vivacious young lady has won for herself in a very short space of time, a wonderful following. Admirers of versatility have always found Helen Greene to be "just herself," whether playing the vampire, the heroine, a society matron, the fond mother or any of her ingenue parts. She is at home and at her ease on a horse, behind the wheel of a snorting speed car, in the water or on it.

The pictures in which Miss Greene shows herself to advantage are "Heartaches," "Beyond All Is Love," "Her Wayward Sister," "The Uplift," "Revenge" and another four-reel feature which is now in the course of completion.

Among young actresses who have come to the front in pictures, Miss Greene deserves a place by right native ability and hard work.

Essanay Releases for February

Will Have a Number of Good Subjects on the Programs of General Film and V-L-S-E.

ESSANAY offers an exceptionally strong program in February, both through the General Film Co., and the V-L-S-E. Two multiple reel features, five acts each, will be released through the V-L-S-E. These are "Vultures of Society," released February 14, and "The Discard," released February 28. "Vultures of Society" features Lillian Drew, Marguerite Clayton, E. H. Calvert and Ernest Maupain, and is directed by Mr. Calvert. "The Discard" was written by Charles Michelson, war correspondent and former editor of the Chicago American, and features Virginia Hammond, the former Frohman star and for four years leading woman with E. H. Sothern; Ernest Maupain, former leading man for Sarah Bernhardt, and Harry Beaumont.

"The Primitive Strain," on the General Film program, is one of the best north woods stories produced. It ends with a fight that is a fight. In fact, it was so realistic, and the players fought in such dead earnest that a doctor had to be called to treat two of the participants and an innocent bystander. One actor had a rib broken, another broke a blood vessel in the nose and a woman was knocked down and badly bruised by the overturning of a table. The play features Edward Arnold and Nell Craig.

"Beyond the Law," a three-reeler by Henry Oyen, is another strong release. This is a sequel to "The Snow Burner" and was published in Adventure magazine under the title of "The Snow Burner Pays." E. H. Calvert takes the part of the snow burner, Hell Camp Rivers, which he played in "The Snow Burner," while Marguerite Clayton takes the leading feminine role.

The story is of the northwest—a red blooded tale of lumber camp life. Mr. Calvert took a company of players to Virginia, Minn., where the play is being staged in the exact part of the country Mr. Oyen wrote about.

Among the other strong releases are: "The Rough Neck," featuring Harry Beaumont and Alton Goodrich; "The Man in Him," featuring G. M. Anderson; "Golden Lies," featuring Bryant Washburn and Elizabeth Burbridge; "Politeness Pays," featuring John Junior; two of George Ade's fables; a cartoon of Wallace Carlson on "Dreamy Dud Lost at Sea," and a cartoon on Chicago by the famous cartoonist, Vernon Howe Bailey.

Activities of Gaumont Directors

What the Producers of the Mutual Ally Are Doing—Many Productions Under Way.

THE month of February will see unusual activities at the winter studios of the Gaumont company at Jacksonville, Fla. The policy of giving a director time to prepare for a new production is meeting with unqualified success. Three big feature photoplays are always in work, and the fourth director is planning his new production.

The first three February releases have of course been completed in "As a Woman Sows," "The Idol of the Stage," and the first Marguerite Courtot photoplay, "The Dead Alive."

Director William F. Haddock is just filming the last scenes of "I Accuse," the Marjorie Howe story picturized by George D. Proctor, Gaumont scenario editor. It will be released February 21 with Alexander Gaden in the leading role. Miss Helen Marten is playing opposite him.

The first March release Gaumont will make as a Mutual Masterpicture, de luxe edition, will be "According to the Law." For this production, which will be directed by Richard Garrick, supervising director of Gaumont stock companies, Howard Hall has been secured. Mr. Hall is an actor of forceful personality who has only recently turned to the screen. He has been featured in numerous Broadway productions and has starred at the head of his own company for years. "According to the Law" was written by Paul M. Bryan and Joseph H. Trant.

An East Indian village is now rising on the water front along the St. John's river opposite the city of Jacksonville. Here Director Edwin Middleton is already taking scenes of East Indian life, which is the setting for a story written by O. A. Nelson.

Beautiful Marguerite Courtot will be the star in the next photodrama to be directed by Henry J. Vernot for Gaumont. Paul M. Bryan, who wrote "The Idol of the Stage," has written the new play with Miss Courtot in mind. It is called "Feathertop," and the influence of the story of this name by Nathaniel Hawthorne upon the persons in the photodrama is so strong that they are vitally affected.

"Most Extraordinary"

Story That a Kalem "Ham" Comedy Makes a Dumb Soldier Speak.

FROM England comes one of the most amazing stories of the motion picture in war times that has yet been chronicled. Had it been the creation of a publicity man the story could not have been more startling. It tells of a wounded British soldier, robbed of his speech by a gas bomb, and invalided home. He attended a picture theater where a "Ham and Bud" comedy was being shown and was so amused by the comedians that his speech was suddenly restored. The account of the event as printed was given in a letter from Mr. Arthur Tench, lessee and manager of the Norbury Palais de Luxe.

"'It will interest you to hear of another instance of the usefulness of the picture theater in the stirring times of the present day. Cyclist J. Hopkins, of the 9th Div. Army Cycle Corps, now at the Stamford Road War Hospital, Norbury, was badly gassed at Ypres. He entirely lost his power of speech, and was invalided home. It was feared he would be dumb for life, and things looked pretty black for the poor fellow. A good angel, however, in the form of one of my lady patrons, brought him along one evening to my theater to see the pictures, and he was so affected by the eccentricities of Ham and Bud in a comedy I was then showing that his speech was entirely and at once restored, and although the gallant fellow came into the hall absolutely dumb and had been so since the fateful day in Flanders, he went out, to the astonishment of the hospital authorities, chatting merrily. Additional interest is perhaps lent to this case by the fact that Cyclist Hopkins has had some years' experience of the moving picture profession, his most recent post having been that of chief operator and electrician at the St. George's theater, Kendal. He is now going back to the front, and I am sure carries with him our best wishes.'"

STRIKING ANTI-CENSOR CARTOON.

The above engraving is a reproduction of a cartoon which appeared in a recent issue of the New York American and which illustrates in a most graphic manner the evil of Federal Censorship as proposed by the Crafts bill.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IF any prediction ever made in these columns proved true, it is the one that the old-time theatrical people have never and never will, become reconciled to the conditions established by the advent and progress of motion pictures. We are told that "film men are split on the proposed Federal censorship bill." The truth is there is no split. We read of certain moving picture makers and handlers fawning and crawling upon the lap of Chairman Hughes of the Committee on Education at Washington and offering him a practical—in fact, a decided—surrender of their constitutional rights, while nearly all motion picture people stand upon principle. It is a remarkable fact that the fawners are people who three years ago derided and detested motion pictures. It is also a fact that the children who have crawled upon the knee of Chairman Hughes for ground-floor recognition and free publicity are not as numerous as they appear to be. One corporation signing the paper is the distributor for at least two of the most prominent of other signers. Two other signers, although separately inscribed, are covered by one organization, so that, instead of having four very prominent penitents upon his knee Chairman Hughes has but two.

* * *

To be plain about the matter, let us take indisputable facts. One party which practically surrenders to the Federal Censorship movement is the Paramount Picture Corporation. It is followed by the Famous Players Company, the Lasky Feature Play Company, the World Film Corporation and the Equitable Motion Picture Corporation. Now, first, the Paramount Picture Corporation is not a manufacturing concern, but a releasing company which handles the productions of both the Famous and the Lasky companies, so that the Paramount really sits in the lap of Chairman Hughes for itself, the Famous and the Lasky companies—a representation of one. Mr. Hughes is told the World Film Corporation and the Equitable Motion Picture Corporation want to be good. He counts two more converts, while in fact there is but one, as the Equitable productions are released through the World Film Corporation, so that he has in all but two converts upon his knees.

* * *

On the other hand we find arrayed against Federal censorship the Universal Film Company, the Metro Pictures Corporation, the American Film Company, the Mutual Film Corporation, the V-L-S-E., representing four of the best known moving picture manufacturers, the International Film Service and the Nicholas Power Company. With them are representatives of notable motion picture publications, organizations of exhibitors and the Motion Picture Board of Trade. Does this indicate that "film men are split on the censorship bill"? If a percentage of 100 to 20 can be called a "split," then we must recede. The last named companies are on record against pre-publicity censorship and stand ready to support any measure that may be framed to hold them repsonsible under the criminal laws if they produce or exhibit anything that does not comply with the laws.

* * *

A representative of one of the organizations that has become servile to the Federal bill agitators says there are many persons in the moving picture business who look upon it as a means for a quick clean-up and a get-away for profit. All of which is quite true. But such people are the bandits of the business. They are the people who flourished some years ago, but can now only be found skulking in the darkness, producing for and marketing their products to the unwary and depraved exhibitors. Despite the opinions of many and the rulings of the courts in recent years regarding the existence and operations of moving picture trusts, one truth stands out boldly. If it were not for the establishment of some of the combinations the moving picture business would not have the world-wide standing it has to-day. Twelve years ago the country was flooded with interloping motion picture producers who were, as the representative says, "get-rich-quick artists." The first thought of combination was directed against the class who gave attention to quantity rather than quality and the effectiveness of that campaign is shown by the fact that not one of the guerrilas is represented in the ninety-five per cent. of motion picture business. The five per cent. is composed of the people for whom the agitators hold the entire business responsible.

* * *

To reach the outlaws the agitators would shoulder the responsibility and expense upon the innocent, without according them their constitutional rights to a day in court. The legitimate producer must abide by the delay and cost attending the pre-adjudication of his subject and support the supervising body for considering the subjects of the irresponsible producers who abandon their subjects when they find they cannot "get away with it." The honest man is put on all fours with the culprit without a trial. That is a true picture of pre-publicity censorship. Ordinarily all persons accused are entitled to the benefit of a doubt. Not so with the motion picture producers and exhibitors. They are first condemned and then tried. As a prominent director of pictures said the other day, "This censorship is one of the greatest insults to American manhood ever contrived. I am a respectable American citizen. I am raising a family and am as jealous of the spiritual and moral welfare of my wife and children as any man who ever attempted to teach the gospel. I would not allow myself to picturize anything that would contaminate the mind of man, woman or child, yet I am branded by these censorship people as one of degraded inspiration. Why, because I produce a picture showing a policeman accepting a bribe. The police say it unduly reflects upon the police departments. I am condemned because I show a clergyman who has become involved in unfortunate mercantile speculation because it tends to diminish respect for the cloth. I dare not produce a picture showing a man pointing a revolver at a burglar who has entered his home at night, because it is contrary to the commandment, 'Thou shalt not kill.' I dare not expose the conduct of a libertine, because the mind might otherwise remain ignorant of the existence of such affairs. In brief, I dare not tell the truth, no matter how delicately I may do it, because the 'holier than thou' feel that such affairs should be kept under cover, and yet the newspapers, magazines and novels of unlimited circulation, teem with such stories, the stage tells them day after day, and not a protest comes from these censors. Many of the newspapers and periodicals reek with filth, and I'll stake my reputation, together with my salary for a year, that the so-called reformers cannot find a filthy photoplay in any part of the country. The answer comes back, clear and distinct. The foundation for the censorship of moving picture films is pure, unadulterated graft. The condition of affairs in the moving picture business is terrible and I blame the manufacturers for it. They have given these 'holier than thou' people too much rope. They have lacked backbone enough to fight them inch by inch and have the courts determine how far sanctimonious interference with legitimate business shall be tolerated. 'Cut out the drinking scenes' is one of the injunctions issued to us. How in the name of all that is good are we to show the degrading effects of the liquor habit if we do not show its indulgence and results? If John B. Gough were alive to-day he would be one of the foremost moving picture exhibitors with his programme filled with drinking scenes. He went the picture one better and showed terrible examples in flesh and blood on the lecture platform. So did others in his time. Many of the so-called reformers of to-day will stand in the pulpits and upon the platforms, ranting about wine being a mocker, yet they deem it an honor to sit at festive boards surrounded by uplifted glasses, flowing over with bubbling wine. I always admired President Rutherford B. Hayes and William Jennings Bryan for their consistency in this respect. That is more than I can say of nine-tenths of the so-called reformers with whom I have come in personal contact. What do I think of censorship? I answer in the legal definition of the term 'fraud.' It is a dishonest or illegal artifice by which undue advantage is taken of another, or by which the interests of that other are uniustly prejudiced. My profession is an honorable one and I follow it accordingly. I take pride in it; and when anyone, whether he be of the cloth, or otherwise, says I make a business of contaminating the mind or impairing the morals of the young or old, he is deliberately guilty of a falsehood. By his reckless declaration he prejudices the interests of my employer, my family and myself. By his blanket charge against my profession as a whole, he commits the meanest act man can do. His artifice in besmirching all for a few is a fraud upon the intelligence of all. I am heartily in favor of penalizing any manufacturer or exhibitor of an improper moving picture, and that cannot be done until offence has been committed against the public and the offender given a trial. You cannot collect damages against a newspaper, or imprison the editor, before a libel is published."

Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases:—"I've written three scripts better than that play and got 'em all back!"

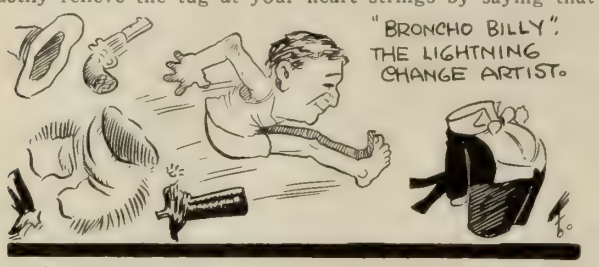
* * *

Successful authors we have known—Rex Beach, Bob W. Chambers, Charles Dickens, Homer, Conan Doyle and Joe Brandt. Joe had a hand in "Graft."—P. S. We mean he was co-author of that story.

* * *

Have you heard of the recent metamorphosis of Gilbert Anderson?

Right away now you think he's in bed with it, but let us hastily relieve the tug at your heart strings by saying that



Broncho Billy has shed the old cowboy garb and discarded his trusty "gat" for the less dangerous evening costume in which he will make perilous ventures into society pictures. So passeth Broncho Billy. How western villainy will flourish now.

* * *

Our tenderest sympathy goes out to that brave little band of Edison pilgrims led by Dick Ridgely as they languish among the Havana cigar makers and list to the drone of the tobacco bug as it flits from leaf to leaf. Words tremble on our lips as we think of the sleety, rainy, snowy weather of New York, from which they have been so unceremoniously yanked to be compelled to bask in the balmy, lazy atmosphere of the West Indies. Between scenes, can you not visualize

that heroic flock standing on the silvery beach, sadly gazing across the vast expanse of blue and sobbing to the accompanying of the wailing waves—"I love the "L" and subways, but this is the life."

* * *

The Motion Picture Board of Trade entertained the President of the U. S. A. the other night. Also the Mayor of N. Y. Those present were Mrs. Ne——(What do you think this magazine is? A directory of the United States?—Editor.)

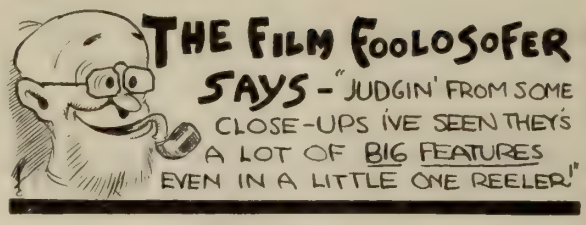
* * *

Hurray! This is the month, too, that the Motion Picture Board of Trade gives a dinner to the cartoonists of New York. A sign painter has been engaged by the committee to make some of the following notices to be hung: "Cartoonists will please not push! There will be room for all." "Don't get excited—if there isn't enough in the kitchen we can send out for more."

"Speak kindly to your competing cartooner. He too might be hungry." "Don't hit your fellow diner in the head with the dishes—remember good dishes are expensive." We can't think of the rest.

* * *

And also besides being the month in which Abraham Lincoln and G. Washington were born—(of course, those events didn't happen this particular month)—it is also the month of the Screeners and Exhibitors affair. There'll be a lot of peaches in Madison Square Garden that evening. The band will play and quips and pranks and merry jest and men of chest will all hold sway (did you get the poetry?). Anyhow, let's make it a big night.



Australian Notes

Hoyt's, Ltd., a Melbourne company, is about to erect a fine picturé theater in Sydney, with a seating capacity of over 3,000 people. It will be the largest of its kind in Australia.

* * *

Australasian Films, Ltd., have secured the sole rights for Equitable Features in Australia. The first one shown here was "Divorced," with the Australian actress Hilda Spong in the leading role.

* * *

A new theater, the Piccadilly, has been opened in Sydney. It is rather small, only seating about 600, but is well fitted up. The management is at present showing Alliance Features. The prices of admission are six-pence and one shilling (10c. and 25c.) while private boxes can be obtained at one and six pence (35c.) per person. The latter is an innovation in photoplay theaters in Sydney, but promises to become very popular.

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"My Old Dutch," is playing to capacity houses at the Crystal Palace here this week. The attendance so far has broken all records.

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Fraser Films, Ltd., and Australian Feature Films, two prominent exchanges here, have amalgamated. The former has the agency for Universal pictures, while the latter are the sole agents for Paramount features.

* * *

The Clement Mason Cine. Co., the agents for Essanay, have just released the first of the Henry B. Walthall pictures, and are widely advertising them. Three have been released, viz., "Temper," "The Woman Hater," and "The Circular Path." Walthall is very popular in Australia, because of his work in "The Avenging Conscience."

* * *

During the past month the following features have been shown in Sydney:—"Divorced" and "Should a Wife Forgive," Equitable features; "The Morals of Marcus" and "Stolen Goods," Paramount; "Alias Jimmy Valentine" and "The Boss," World Film. TOM S. IMRIE.

LESSER BOOKING DIRECT TO EXHIBITORS.

Sol Lesser, who holds the United States rights on "The Ne'er-Do-Well," the ten-reel adaptation by Selig of the Rex Beach story, announces that for the present he is not ready to talk states rights on his big subject. Aside from the territory controlled by Mr. Lesser's California offices, all bookings will be made direct from his office at 218 West Forty-second street, New York City. It is the intention of the western film men to consider first the principal picture houses in the larger cities. Ten prints will be in circulation for the first showings.

It is Mr. Lesser's intention later to take up the question of territorial rights. Already owners of larger houses all over the country are manifesting lively interest in "The Ne'er-Do-Well." Mr. Saxe, of the three-thousand-seated Alhambra of Milwaukee, wants the subject for two weeks. In the only two cities where the picture has been shown to the public, San Francisco and Los Angeles, Manager Roth of the Portola, in the former city, ran it for two weeks, and Manager Lloyd Brown of Clune's Auditorium, Los Angeles, kept it before the picturegoers of the southern city for three weeks and has made application for a return.

J. A. KOERPEL TAKES VACATION.

"I have not had a vacation in two years," said J. A. Koerpel, who has just resigned his position as manager of the Washington, D. C., branch of the General Film Company. "That's why I am in New York just now." Koerpel dropped into the Moving Picture World office to say "how do you do" last Tuesday. He has not decided what connection he will make, but is considering several advantageous offers. Mr. Koerpel has been very successful in organizing the selling end of the film game and in efficiency work and should have no trouble making a connection.

BRITISH NOTES

THE Lancashire Chief Constables' Association remains insistent in its petition to the authorities to appoint a Government Censor of films, and their proposal is also meeting with alternative opposition and endorsement from the chiefs of police in other counties. A British parallel to official censorship as known in the States is, however, upon the Government's own admission, hardly within the bounds of possibility. Existing statutes would in the first place have to be altered and this would mean the introduction of a special Parliamentary bill for the purpose. Special legislation for anything not directly nor indirectly connected with the prosecution of the war is not likely to get a hearing in the House for some time to come.

* * *

The displacement of male labor in the commerce of the country and the growing substitution of female employment has become a noticeable tendency during the last four months of the old year, more especially so in the provinces than in London, and the application next month of the first of the conscriptive measures will impose still stronger demands upon the manhood of the country. The moving picture trade of Great Britain has already a roll of honor of men who have gone to the front proportionately as large, if not larger, than that of most callings, but the number of men whose livelihood depends upon motion pictures to be called up under the "group system" is much greater. Operators, attendants, electricians, managers, film salesmen, renters, exchangemen and every branch of the trade are represented, while the gradual incursion of women into these vocations is daily becoming more apparent. So far as the exhibitor is concerned there is little novelty in the situation. He has always employed women and girls as cashiers and attendants (or ushers) and at some of our best shows, those of Provincial Cinematograph Theaters, Ltd., for instance, female operators are well established. But women as renters, film travelers, theater managers, commissionaires and producers, to select a few diverse departments that have already been initially invaded, certainly present a futurist prospect.

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Regarding the woman operator I am informed by the manager of a modern picture theater in the north who himself has trained and placed in good situations close upon one hundred women that, given adequate training and facilities for study, they have proved in every way as competent as their brothers of the lantern. "Don't you find the natural hypersensitiveness of the sex a disturbing factor?" I ventured as a query to this compliment. "I did at first," he replied, "but it is all a question of training and familiarity to the new environment. My first pupil ran out of the box in hysterics when her first film fired, but now, having selected a likely, level-headed candidate, I make it a point that no disturbing incident shall happen until, so to speak, she has become thoroughly acclimatized to her new surroundings. Then we arrange a little fire expressly for her benefit. If she survives it with prompt action and presence of mind, she passes for complete training. If not, the ordeal is repeated until she does."

* * *

Joseph R. Darling, of the Fox Film Corporation, has this week been making a tour of the provinces. There is every indication of a separate organization being inaugurated with a head office in London and several provincial branches to handle the productions of the Fox Company.

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"Is there any wonder that a decent dramatist refuses to write for the cinema?" is a poignant question asked this week by a well-known British melodramatist. "Five guineas a reel is considered princely remuneration. A guinea is common payment for a plot. As for the royalty system, it is unsatisfactory, being reckoned on the sale of films by the manufacturer and not upon their exhibition. There is a vast difference between five per cent. on the gross receipts of a theater and five per cent. on the sale of a film. The latter royalty is quite contemptible; a successful play would do quite well for its author if it yielded him £50. And £50 is exactly one week's royalty at the lowest rate in a West End theater, based on average business."

* * *

And as to the scenario writers' conditions in America some very astonishing information comes to hand this week through the Society of Authors from its American correspondent. Here are a few excerpts from his despatch: "The trade is very unscrupulous in its methods of doing business. It is very difficult (for authors) to get accounts and royalties beyond the amount paid in advance. It is important, therefore, when dealing with an American firm, to see that a large advance is paid. * * * American manufacturers demand not only world rights but also rights covering the whole term of the copyright." Furthermore, American manufacturers are openly accused of giving away to the distributing companies half of the author's royalty and paying him only the other half and of appointing nominees or middlemen to absorb the author's profits in return for "handling the film." But for disingenious romancing, the gem of this communique (which is given in the organ of the "Authors' Society") is the following: "In the United States an author is allowed very little say with regard to the production of his scenario. This lies in the hands of the producer who is generally hopelessly inartistic, illiterate and illiberal."

* * *

London Trade Topics.

Paul Kimberley, who presides over the Thanhouser destinies in London, writes this week to say that Thanhouser Films, Ltd., the European headquarters of Thanhouser and Falstaff releases, will henceforth release its exclusive productions under amalgamation with the Thomas Thompson renting exchanges in the north country. The new concern, which will in no way interfere with the open market policy of Mr. Kimberley for the shorter productions, will be known as the Thompson-Thanhouser Films Company, with Messrs. Kimberley and Thompson as joint managers. Anything over three reels is an impossible proposition for the open market in England, so, following the tendency of the times, coupled with the fact that the recent large creations from the New Rochelle studios are yet to appear in England, new facilities for their exploitation had to be considered, with the result stated.

* * *

W. C. Scott, of the Flying A and Beauty products, left town in a hurry for the States and will no doubt return with the first serial picture from the Santa Barbara studio, which, by the way, is assured of a good booking list here.

* * *

What qualified and independent reviewers describe as the finest effort of British film production was shown in London the other day under the auspices of the London Film Company. It is a version of Hall Caine's play, "The Christian," and is certainly the best work done by George L. Tucker since he came over here.

* * *

"The Birth of a Nation" finishes its run at the Scala theater this week-end to make room for the first series of the official war films. King George himself attended a private show of these last week.

* * *

The American trade is presumably acquainted with Alma Taylor, the Hepworth player. Through a servant's carelessness, her home at Sunbury, only a few miles up the river from here, was entirely destroyed by fire the other evening. The house was an historical treasure, being at one time the home of Anne Boleyn.

* * *

The Exhibitors' Association is making a little experiment in renting. A patriotic film produced by the London Film Company and sufficiently strong in plot and cast to draw the public is to be exploited upon co-operative lines. The exhibitors purchases the film for £14 and gives an agreement to show it as widely as possible over given territory.

* * *

J. D. Tippett announces this week that the next line of special features to emanate from Universal House will be the Bluebird series. The Trans-Atlantic Company is one of the most ardent champions in the country of the open market cause and even on the current releasing calendar are many subjects in the 15,000 feet per week which, length not considered, are comparable in quality to many so-called exclusive features.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Alive and Kicking.

HAVING wasted a perfectly good obituary notice on Frank D. Stanton, the same is hereby retracted. Mr. Stanton writes that he is not dead, so the notice will be put in the hold-over galley, and we hope the metal stays there a long time. Mr. Stanton's death was announced in apparently good faith by a former acquaintance, but Mr. Stanton was not dead at all, he was simply out of the picture end and fooling with some musical comedy productions. Now he is with the Franklin Square, Boston, and perhaps he is advertising the shows with his usual skill. If he is, he has to prove it, for he sends nothing but his letter. We'll wait and see. Perhaps he will take the hint. Anyhow, he is where he can take the hint.

Advertising for Fair.

Do you recall the time when all the help you had from the manufacturer was his bulletin, his trade paper advertising and the right to buy one-sheets for fifteen cents apiece? That is not so terribly long ago, but long enough to have seen wonderful changes. Now the national advertising is looked upon as a part of the regular campaign of the feature companies and the booming the news films are getting will be even more with the Chicago Tribune-Selig and the Hearst-Vitagraph combinations running. Imagine a four page supplement to a Sunday paper being given over entirely to one advertisement of a news film. Four pages in one of the biggest newspapers in the country and this but part of a campaign that covers the country! Of course the newspaper itself is back of this particular advertising, but even at that it costs important money. There should be more money in news films than there seems to be. One trouble is that exhibitors in many sections decry them merely because they are not photoplays. Some of them object because the news film ninety days old does not look so very newsy, but a news film has no business being ninety days old. You can get them first run if you pay the price and if you handle it right you'll make a big profit even on first run price. Just because you do not care for them personally, do not decry them. Use them and get your money back. They'll bring people to your house you never knew lived in the same town with you, but the pictures must be up to date and properly advertised as well. Because you make money with photoplays, it does not follow that you can make money with nothing else. You can, if you will, but you must give them the same booming and use the national advertising that comes to your hand to back up your own efforts. The grocer finds it profitable to push the nationally advertised lines. Why not you?

Seeing the Handwriting.

One of the best New Year's resolutions came in the other day in the form of the January first issue of the Orpheum Herald, Aberdeen, N. D. In passing it might be noted that A. W. Walker has pulled in his front page heading with good results. Mr. Walker, speaking for the Walker Circuit, writes:

> Believing that the theater goers of Aberdeen appreciate and demand the best there is to be had, and realizing that they attend the theater to be amused—to laugh with the comedians and to enjoy the plays of romance and adventure, of the better class rather than to see films depicting intrigue, murder and bloodshed, Manager Walker has decided to discontinue showing productions released by ———.
>
> It is a fact that ——— Films are splendid from a standpoint of photography and scenic detail. They have produced a very few pictures that were really enjoyable. But the majority of them are gruesome—horrible, ghastly tragedies where the cast is gradually eliminated either by murder or else by some awful mishap until when the last scenes flash on the screen, there is scarcely anything left to look at but the scenery and several subjects for the undertaker.
>
> Furthermore, such pictures as "—— —— ——" do not leave a good impression upon the people. They are not fit for women and children to witness.

Here is one management that has found that it does not pay to be decadent. It has made the Great Discovery that at bottom the American people are clean and decent and prefer clean and decent amusement as a steady thing. Sensation will take you just so far and then it must stop. You can go no further on account of the police. People will come to see the picture in which a woman takes off part of her clothes just as they will flock to see a man lynched or press in to look at the mangled remains of the victim of a premature blast. They are not interested; they are fascinated and they will remain fascinated only so long as the horror grows. When this stops they suffer the inevitable reaction. Nudity in plays is artistic if it is offered as something artistic and not as something sensational. Sensational nudity must inevitably reach the point where having stripped a woman to her skin, you must skin her to provide a new sensation. You are pandering to a debased sentiment that feeds on growing intensity. Offer normal entertainment for normal people and you can make money regularly if you adhere to standard. Pander to the sensation seeker and you must constantly whet jaded appetite. There are comparatively few offensive films, but these do untold damage. Were there more managements like the Walker Circuit the photoplay screen would be cleaner and better and photoplay theaters would be better attended.

Celebrating.

Mart Cole, of the Dreamland, West, Texas, gave out an eight page program for the holidays, covering two weeks and making a page comment on a raise in prices. Mr. Cole did better on his part than did the printer who tried to work a photo brown with not very good results. Unless your printer can show you some work he has done that is good, it is better to trust to black and be sure of a reasonably good job than to let him try color work and fail to get away with it. Browns and greens and reds should be used only when it is reasonably certain that the printer will turn out a good job. If he does not the effect will be spoiled. Mr. Cole has gotten out some good copy, but the printer failed. One novel idea is to take two entire pages for a display of the program for Christmas and Christmas eve. If Mr. Cole would make his printer work with him, we think that with his frank way of putting things he could raise the prices even higher and be thanked for doing so.

Simple, But Informative.

The Ideal, Springfield, Vt., tells all about itself in a four page program. It is not an ambitious effort. There is no straining for fanciful effect, but it tells and tells clearly all it has to say, and that is far more important. Not all books in leather covers are worth reading and the paper cover may be used for a book worth while. It is the same with programs. It is not so much what you spend as what you say and how you say it that makes money for you. The front page starts off well. The top third is given to the house name. The word "Program" is set in light face. It is there but it does not overshadow the "Ideal Theater" that follows in a modified Gothic. Then it tells that the program is the Week of and the two inclusive dates, not the starting date alone. Next it gives the matinee days and the time the matinees start, then the night shows and the times they start. The last division tells all about the admission prices. You have to guess at nothing. Inside they give three days to a page with a big, black day and a black date, with a few lines about each film or more lines about one feature. Each day is cut off from the others by white space and a two point rule. If the program had been offered as the answer paper to a question as what points should be covered by a program it would be marked in the nineties. It would be the full hundred if the question of decoration did not enter. There is practically no ornamentation such as box work, save the front page panel. It is all straight job work with no frills, but the type faces are well chosen and are put up by a man who has a sense of proportion, the impression is black and clean and it is a program that no one need be ashamed of. If you want an example of a cheap, but thoroughly good small four pager, perhaps the management will send you one if you make your request with a stamped return envelope enclosed.

More Celebrating.

There was an anniversary at the Majestic, Columbus, Ohio, the week of January 16th. There were, of course, special attractions, but the feature of the celebration that was a feature is suggested by this excerpt from the back page:

> In Honor of the Occasion a Special Performance Will Be Given Each Morning During the Week Except Saturday. We Will Have As Our Guests:
>
> ON SUNDAY—The Newsboys of Columbus.
>
> ON MONDAY—St. Vincent's Orphanage.
>
> ON TUESDAY—Hare Orphans' Home, State School for the Blind, The Convent of the Good Shepherd.
>
> ON WEDNESDAY—The Franklin County Children's Home, Special School for Boys.
>
> ON THURSDAY—State School for Deaf and Dumb.
>
> ON FRIDAY—State Institution for Feeble-Minded.

That sort of a celebration means something and will attract more attention than souvenirs to the patrons.

On the same lines and even more important from an advertising point of view is this:

> A decided innovation, to be inaugurated this month, is a series of motion picture entertainment for children to be given every Saturday morning for a period of ten weeks, each per-

formance to be for the benefit of some Columbus charitable or educational organization. Those which have already been granted a place in this series are the Home and School association and the Friendly Visitors, which will likely be the beneficiaries of the first performance; the Children's hospital, the Penny lunch, the District Nursing association, the Anti-Tuberculosis society and the Baby camp. It was expected, as this publication went to press, that the first performance would be arranged for Saturday morning, January 8.

The films will consist of special programs, formulated by the Pathe company, which is famous the world over for its educational department. Travel pictures in different countries of the world, bird pictures, dramas written especially for children, educational films of various kinds and selected cartoon comedies will be among the matter that will be supplied for these entertainments. The best that the photoplay world affords in this kind of production will be shown.

On the mornings, to be announced definitely in the daily press of Columbus, the Majestic box office will be open at 9.45 and the shows will run until 12 o'clock. Anyone, therefore, buying a ticket up to 11 o'clock will be sure of seeing the complete entertainment, as the performance hours are thus made 10 and 11 o'clock. The admisison price will be 5 cents to the children and any adults who may wish to accompany children will also be admitted on extra tickets at the same price. The committee will have complete charge of tickets and money. Its own cashier will be stationed in the ticket booth and all courtesies possible to extend will be furnished free by the Majestic Management. The entire receipts from every performance, so given, will be at the disposal of the committee.

This movement for special shows for the kiddies is gaining ground rapidly. Get into the current and beat your opposition to it. You must come to it sooner or later, for much of the development of the business will hinge upon educational and cultural advantages to the children.

About the best advertising a house can possibly have is that it figures in the times and does its share toward improving general conditions. The Majestic keeps on the firing line.

Another good advertising point the Majestic offers is that whenever a new field inspector is appointed by the State he is taken to the Majestic that he may use that as a standard in inspecting other houses.

Simple and Good.

The Raymond Amusement Co., Ocean Park, California, sends in a photograph with this letter:

> We are enclosing you a photograph of our latest advertising device which we send out on our big pictures.
>
> The body is mounted on an ordinary express wagon and may be taken apart and stored away in fifteen minutes.
>
> To attract attention we use sleigh bells fastened to the wagon and these are kept constantly ringing by a simple adjustment from the hub of the wheel.
>
> What do you think of it? Possibly this picture in the World may suggest the use of a similar "frame up" to other exhibitors. The whole proposition cost us under fifty dollars and we would be glad to furnish particulars of construction to any exhibitor wishing the information.

If you write for particulars, be sure to enclose a return stamped and addressed envelope, but the photograph should speak for itself. It is a float recessed to frame the paper and with permanent advertising for the house. The cost is trifling, and yet the touch this gives the usual bill matter will more than repay the investment in a short time. It is no more than an advertising float, yet a float arranged

to give a suggestion of care that unconsciously communicates the same idea to other features of the house. It pays to do things well and Mr. Raymond generally does things in that way. Witness many other suggestions he has made in the past few years. He speaks of a device for jangling the sleigh bells working from the hub. We think that if they were placed on the false wheels no adjustment would be needed. If Mr. Raymond will send in a drawing of the device we will be glad to reproduce it.

Good Work.

The Majestic, Grand Junction, Colo., is most nearly always doing something. The latest is its own special cut-off. This takes the place of the usual printer's rule. In this particular case it is a white on black slug. But to make it work to the best advantage they should

use it to break all paragraphs, the same as the always competent Tom North uses V-L-S-E slugs instead of dashes in his Pals. The Majestic has it made up both single and double column widths. Get a really good slogan, one that you can live up to, and have it work on all your paper. You do not have to copy the Majestic, but get some one catchline you can stick to and plaster it over everything. As a matter of fact we would prefer a column slug that ran only half the column to the full column or two that the Majestic uses. The Majestic used a special children's matinee Dec. 28. For that matter it uses about everything that will make for business and invents some of the ideas, indeed many of them. He's so good that we'll run a half column cut of Manager Decker if he has the nerve.

And for another suggestion, give the once over to this use of the corner cut for Paramount. You know you do not HAVE to put it in the exact and geographical center of the advertisement. Use it where it will show best. It may be the center or the corner or somewhere else, but wherever you think it will be shown best, put it *there*.

Dates Needed.

The Temp-Star is the title of a four page sheet issued by J. B. Hubbard for the Temple and Star theaters, Houston, Texas. Evidently it is a daily, but a scrutiny of the issue to hand does not disclose a trace of the date of issue. It speaks of "Today's Star Bill," but it does not tell which day is referred to and you are not certain if it is the current issue. There should at least be a covering date. The sheet is 8 by 10½ well gotten up, but some advertising readers of a jeweler in the issue sent are in very poor taste and the advertiser should be asked to change his copy and his style of copy. There is no particular humor in bed bugs and the advertiser should be so advised. It is a blot on an otherwise good issue and cannot but be hurtful to the house that stands for it.

Ruff Stuff.

Ralph Ruffner had a whole lot of fun advertising "Matrimony" when it came to the Liberty, Spokane. Even with an extra page we cannot reproduce his 3-21's, but if you can imagine the copy below spread over a space three columns wide and the depth of a twenty-one inch page you can get the idea.

ARE YOU
TIRED OF
YOUR
WIFE?
if so
LOOK OUT!
DON'T
let her
SEE
MATRIMONY
at the
LIBERTY
or she'll
know how
to handle
YOU

Remember you'll have to keep her away from the Liberty for four days, starting today, Because "Matrimony" will be there until Midnight Saturday.

For the last two days he used two columns and split the display into three parts, the rest being about eighteen point. The banks are

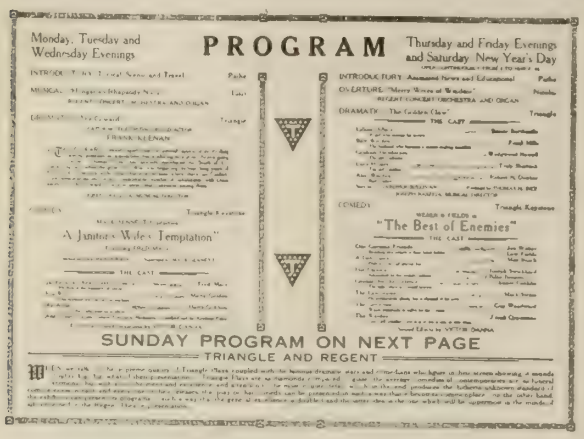
IMAGINE		
8000	GOOD	DOUBLE
WIVES	Night	TROUBLE

The eight thousand wives went to the Liberty to see how to manage their husbands, so it is Good Night to them. On Sunday they started with Double Trouble, which rounded out the advertising very nicely. There are times when such display will bring more people than the best descriptive advertising ever written.

Mr. Ruffner also prides himself on the insertion in a local labor paper of a letter received from "some workman" praising the house. If the workman had a name and address the letter would look less like a fake. If Jove can nod, why Ruffner can take a nap now and then, but it is unlike his usual alertness to put out an anonymous letter, and there are any number of workmen who would have stood for the signature.

Takes T.

The Regent, Buffalo, has gone over on the Triangle service and uses the standard Triangle program. It was to be expected that they would


PROGRAM
Monday, Tuesday and Wednesday Evenings
Thursday and Friday Evenings and Saturday New Year's Day
"A Janitor's Wife's Temptation"
"The Best of Enemies"
SUNDAY PROGRAM ON NEXT PAGE
TRIANGLE AND REGENT

do it nicely. They did. They use the stock Triangle covers, which has a mortise in which the house name may be set. The Regent had a block made white letters on a black ground to match the rest of the front cover, but like others they have trouble in matching the ink they use to the lithographic ink on the cover proper, just as Mr. Wilby had trouble matching their lithographic brown on the heralds with the home printed sheets. The Regent can do a little better using a glossy black, but the cover will be a hard match, at best. They offer so good a program arrangement that this is reproduced here to help others, not alone with the Triangle but with any service. Lay out your program to make it look like something. Make it look like the program of the dramatic theaters. It can be done if you will take the trouble to lay it out properly. This is about the best arrangement we have seen yet

Wants Advice.

C. H. Colby, of the Mirror theater, Dennison, Texas, sends in a Hennegan cover and wants advice as to changes that might be made. The front page is neatly done, the added type matter fitting its space nicely, though we might suggest a plainer face for the name of the house. Inside he runs three days to a page, apportioning the space evenly. Where each day always takes the same space (and this makes for a neater effect than where the program runs as it will) it would not entail much cost to have three rule boxes made instead of carrying it all in one panel. This will separate the days at very small loss in space that is more than met by the improvement in the appearance of the sheet.

Mr. Colby does not use very good lines. In the program in question he has a "Good MinA Comedy," Friday there is a "Corking Vitagraph Comedy," and on Saturday a "Good Essanay Comedy," as well as a "Good Vitagraph Comedy-Drama." It would be more convincing if he would use some of the reference systems suggested in Picture Theater Advertising and tell what there is to it that makes him think these plays good. A program serves two purposes. It tells the titles and it makes you want to see the plays so titled. The last end is gained only where the titles are made to look attractive. "Good Drama," or "Good Comedy" is not argument and it will not only lose force through iteration, but it may even lead the reader to suspect it is all you have the heart to say about the subject, which may not always be the case. For a V-L-S-E he has a time table, showing the hours at which the subject starts. This could be used with advantage with all subjects in three or more reels.

The program is attractively set and well printed.

Udell's.

Several have asked for some more of those freak letters that Dave Udell used to write and which came in so handy for other advertisements. We print the only one we have with a suggestion to that gentleman from Paxton, Ill., that the supply is out.

DEAR OSWALD:

Your gittin to be a regular old nut. Why didn't you answer my last letter? I hunted all day and night; woke Snickles up from a sound sleep; spilt gravy on that roses stamped rug Aunt San gi' me last October; broke the baby's new Ford (an' pretty near broke his heart) you know how he liked to drink out of a tin cup anyway. Well, I did all this for you, just trying to find that false tooth coupon (I knew I layed it sommers) you've wanted for uncle Ashpole. You can't guess where I found it. Well, you know where Hank? who use to room with us, use to take off his undershoes before going to hay: after he left I stock a large vase on the same spot (with fragrant flowers in it) some how those false teeth coupons got in there and I never would have found them if the flowers had been artificikal. Well, you can easily see the trouble I've been to, all for a gink that never writes. I'm sore. Good-bye. Inclosed you will find that ankle watch you gave me last Xmas. I don't want any of your old stuff. You don't need to write if you don't want to.

Yours sincerely,
Maggie.

—

Today, Dec. 15, 1915.

Well Dear Maggie:

Well Maggie, Maggie. You have been communicating with yourself wrong. Let me have just one word. Explanation. I lost my lead pencil and the store burnt down and couldn't buy any, so how in the Dickens could I write to you. I am writing this on a typewriter I got for saving blue attendance ribbons in Sunday school. I had the best attendance this year. The other feller got sick.

To square things with you I've incloseted ten tickets for the Crystal Theater tonight, where you can see: J. Warren Kerrigan in "The Adventures of Terrence O'Rourke" No. 2; "When a Queen Loved O'Rourke," just like I love you, yet, Maggie, and "Murdock MacQuarrie in "The $50,000 Jewel Robbery" and a good Han Mann Comedy.

Yours Uncrutingly,
Oswald.

From S. A.

The Carlton theater, Johannesburg, South Africa, has a good advertising man. He puts an attractor in his advertising that causes people to hunt them up. Sometimes it is "nonsensical." Two of these are shown:

In England just now they send you to jail
If you stand an old friend a small bottle of ale;
But here in South Africa treating's all right,
You can treat your best girl to the CARLTON to-night.

Willie's latest "Hymn of Hate"
"Gott strafe the British and the French
And strafe their men in every trench;
Strafe Russia, whose retreat's a plant,
And strafe the CARLTON—
(bursts into tears)—No! I can't."

Another clever line is:

Two advantages, wet or fine.
(1) Out of the car into the Carlton.
(2) Out of the Carlton into the car.

That makes a strong bid for the automobile trade, particularly on a wet night.

Four Pages.

The Theaterette, issued by the house of the same name in Fort Scott, Kansas, is a four-pager, printed on news stock. The program in detail runs on the back page and the rest of the issue is taken up with film notes and a fair sprinkling of trade ads. There should be a little more house talk to balance the film chat, for a paper such as this will be read and it is good advertising to say a few things about the house now and then. The sheet is not costly, but it makes for business because it creates interest. It's best feature is the avoidance of extremes of puffery. It does not sicken the reader with overpraise of the subjects.

Three to Two.

The Burland theater, New York City, offers a new arrangement of program with three attractions to two pages. It takes the two inside pages as a whole and runs one attraction across the entire space for about a third of the page. The other two each get the remaining two-thirds of one of the pages. This solves the problem of advertising three changes on two pages without making a turn and at the same time each of the three is more distinct than had all three been run straight across. A little figuring will sometimes make for novelty and effect. Try it on your own program some time.

Cards and Colors.

After using a post card program for a week the Third Street theater, Easton, Pa., went over to Hennegan covers, getting a very nice display. They are always up to something down in those parts. Just now they are splitting between Triangle and Paramount service, which should keep them pretty well supplied.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail, postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Warning.

EXHAUSTING the possibilities of the old school schemes and looking for new ideas with which to beguile the money from the unwary writer of photoplays we have come at last to what is technically known as the book publishing swindle. Since the latter part of November letters similar to the following have been received by many writers whose names appear to have been sold to mailing list dealers:

> Why continue to write scenarios and have them returned when you know they are worthy of production or sell them for a few dollars when the market is paying as high as $1.50 a foot or $1,500 a reel for negative print or finished film?
>
> We produce all film scenarios for writers who wish to market their own product at a cost of a little more than $300 a reel, thus enabling you to make an enormous profit, whereas you would only receive a few dollars if you merely sold your scenario as a manuscript.
>
> The demand is big! You have the ideas! Now is the time to have them produced by us and reap the just reward of your efforts.
>
> Scenarios sent to us for production will be given our personal consideration with a view to their immediate success.

Doesn't that listen well? Wouldn't you rather make a profit, of, say, $1,100 than to sell a script for $25, or not even sell it at all? Should you not be graceful to the nice, kind man who will make the picture and let you sell the film for $1.50 a foot? Bless his kind heart, you'll mortgage the farm for a few weeks to make that much, and you *know* that your picture is better than the rot you've seen on the screen. We know you *know* because you've written and told us so.

Now listen. The largest and most liberal buyer of film from the open market pays from sixty cents to a dollar and twenty-five cents a foot *for the stuff it wants*, and for that only. There are records of sales, by contract, for larger sums, but the higher figure quoted represents the open market price for the best goods.

Working under this scale—and not at the top figure—one company lately had 15,000 feet of its product turned down cold.

The head of a large concern recently stated that he could buy all the negative he wanted at an average of thirty dollars a reel, which is three cents per foot; less than perforated negative stock will sell for. What he said was that he could buy half a million feet at that figure. Most of this stuff was produced at a cost of more than $30 a reel, and was expected to sell for more, but some failure in the story or the ability of the director to get it over caused it to be offered at less than the cost of negative stock in the hope of at least getting something back.

Now! Dealing with an unknown company and with an unproved script, what chance do you stand with a $300 production?

If you get stung, on your own head be it. Don't ask for sympathy, for you will not deserve it.

For the Luva Mike.

Harry O. Hoyt, who has changed from Fox to Rolfe, sends in some scenes from a recent play submitted by a well known author with the comment, "Pour de l'amour de Michael, be definite." Passing over the French, these are the scenes:

> 1—LIBRARY AT HAZELDENE. Lord Mountjoy at desk looking over papers—taps bell—butler enters—Lord Mountjoy, etc., speaks . . .
>
> CUT IN—*Tell John, my son, I wish to see him at once.*
>
> Back to scene—Butler out.
>
> 2—John Leighton's room. Foils, gloves, guns, etc. Leighton and friend boxing.
>
> 3—A hall. Butler enters and knocks.
>
> 4—Leighton's room. Lively bout on.
>
> 5—Hall. Butler knocks—listens—enters.
>
> 6—Leighton's room. Bout on. Butler enters as Leighton knocks his friend down. Butler speaks . . .
>
> CUT IN—*The Governor wishes to see you in the library.*
>
> Back to scene, etc.

The point is that the first spoken insert is unnatural and the second is superfluous. Have Lord M. instruct the Butler to say something and then see him go to the son and tell him: *Your father wishes to speak to you in the library.* Nine out of ten writers use one extra subtitle in a case like this and usually force the situation for the sake of explaining that John is the son of the Lord. It gets over the way I suggest without difficulty.

I might mention that four successive paragraphs in the synopsis read about like this:

> "By a devilish ruse John is taken prisoner."
>
> "In a very novel manner John escapes from jail."
>
> "By a set of curious circumstances John meets Mary again."
>
> "The property is secured by a daring expedient."

Building up on Mr. Hoyt, we fail to see that *either* leader is required. The man with the title speaks to the Butler; the latter gets the son. The situation is plain. There might be a better chance, earlier or later, to explain the title. The scenes might be played 1-5-6 and not with the elaboration shown, and it is assuredly safe to say that any butler who refers to his title's employer as "The Governor" would be looking for a job without credentials from his last place. It does not appear that Mountjoy is a titular governor.

If professional writers do these things, perhaps the beginner may feel that he is in safe company, but why should any one, beginner or practiced hand, make such inexcusable breaks?

Criticism.

With about a tenth of the photoplay aspirants wailing that editors will not be helpful in pointing out their errors, a correspondent writes:

> Some time ago a certain editor wrote, "Miss ....., I could offer you a helpful suggestion on the enclosed script if you would not come back on me as some writers do."

Let that sink in a moment. The editor was not only willing but anxious to help, but he feared to speak because he knew, from sad experience, that any comment might lead to an extended and acrimonious correspondence. And in spite of this the correspondent adds:

> What I would ask is this: Would you advise ignoring the editors as a class—merely acknowledge checks?
>
> You seem to feel more for the hard-worked editors—but are we not equally tried by some of these notional men, as often, very often, I throw ugly notes I write into the waste paper basket?
>
> Won't you please put in your paper a plea for us—haven't we our patience tried, too?
>
> Please advise how the editor should be treated. Should I ignore all advice from those who really seem to be willing to extend the glad hand?

Can you wonder that the editor writes as he does! He offers words of advice and the recipient of his letter wants to know if editors "as a class" should be ignored save as a source of checks.

Undoubtedly authors have their trials. We know more than one studio that holds scripts for six months or more, and one editor of which is constantly in the process either of falling behind or catching up. This is not pleasant, nor is it at all fair to the writer, but editors "as a class" are helpful when they feel that courtesy will not be abused and they should be listened to if they show they know what they are talking about—which is not always the case.

Literary Work.

Down beside the typewriter is some stuff left over from the Advertising for Exhibitors department, and one of these is a program with a George Ade fable as one of the attractions. It is "The Men at the Women's Club" and below is the explanatory line, "The only literary men are those who have to work at it." Like most of the Ade humor, there is more sense than nonsense, and there is the text for a whole sermon in these simple words. The only literary people are those who *work* at it. The men and women who pose are not literary people. They are imitative apes. The people who make good are the ones who keep so busy that they have no time to stick around and show off. They are too busy writing to have time to complain and before that they were too busy learning to write to have time for complaint. The pests are the people who pose as writers, or who want to be writers because it sounds like earning money easily. They do not want the work; they want the checks. They do not know what it is to work all day and half the night because something must be done before the spirit changes. They want to sit down now and then and dash off something for which they will receive a large check that they may show their friends and brag about. The real literary man does not call himself a literary man any more than a real newspaper man ever describes himself as a journalist.

Take the suggestion to heart and be a worker and not a poseur.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive cerbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 124.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

When you change connections and increase the amperage of your mercury arc rectifier, what is it really occurs which causes the increase? What size fuses would you require on the A. C. supply lines of your mercury arc rectifier, using 40 amperes at the arc?

Roll of Honor on Question No. 118.

The Roll of Honor on question 118 consists of Joseph H. M. Smith, Fort Fort, Texas; Wilson Hays, Barton, Maryland; W. C. Crawford, Brooklyn, New York; G. Betz, Osgood, Indiana; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Florida; Leon Grantley, Nacogdoches, Texas, and P. R. Dey, Winnipeg, Manitoba.

I have selected the reply of Brother Betz for publication.

Reply to Question No. 118.

By G. Betz, Osgood, Ind.

The Question:

Are there any circumstances under which an inside two-wing shutter is to be preferred? What is likely to happen if a three-wing outside shutter is used when the current is 60 cycle A. C.?

The Answer:

Yes, in my opinion, there is one circumstance in which the two-wing shutter is to be preferred, viz.: when on the road using mostly alternating current. It is also my opinion that a well-designed inside two-wing shutter would be at least as good, if not superior, where a very short focal length objective is used, since the light ray would spread rapidly, and an outside shutter would, of necessity, have to be, due to the rapid spreading of the light ray, a very poorly proportioned affair in order to avoid travel ghost. As to the three-wing shutter and 60-cycle alternating current, why, it will work all right, always provided the current be not less than 60 cycle, and the crank speed of the projector does not exceed 65 revolutions per minute. Above that speed the shutter blades are likely to get into synchronism with one side of the alternations, producing a waving effect in the light, meaning that the light will die down and flash up. The only remedy is to either lower the speed of the projector, equip the machine with a two-wing shutter, or, best of all, install a mercury arc rectifier, moter generator, or rotary converter.

[All of which is a tolerably complete reply to question 118. There were a considerable number of answers which said no, pointblank, and they were knocked out through the fact that when one is on the road, using mostly alternating current, the two-wing inside shutter is to be preferred, since it is much less liable to damage and not in the way in shipping; also the results, if the shutter be properly proportioned, will almost equal those of the two-wing shutter.—Ed.]

From Edmonton.

C. S. Stuckey, Edmonton, Alta., Canada, says:

Power's machines are used almost exclusively in this city. I would like, however, to make a suggestion, viz.: that the mechanism be raised a little off the machine stand by four small legs. To my way of thinking ½ or ¾ of an inch would be just fine—just enough to allow us to get a cloth underneath to wipe off oil which may work down on the base of the mechanism. Other operators have also spoken to me of this. We are anxiously awaiting the appearance of that Handbook. I think I might say that projection in most of our houses is fairly good, considering the conditions and handicaps some of the boys are obliged to work under. However, there is plenty of room for improvement with us all.

That, my brother, is always the case. When a man or a local gets to the point where he or it gets the idea that there is no room for improvement, the usefulness of that man or that local will very quickly cease. As to the suggestion, it is most respectfully referred to the Nicholas Power Company for their consideration. I think it might be accompanied with only a slight change in the base casting of the mechanism. I would, however, like to suggest to Brother Stuckey and other operators that if you oil your machine as it *ought* to be oiled, viz.: *one drop of oil on a bearing*, no oil will work down to the base of the mechanism, except in cases where oil works out of the oil well along the cam shaft or intermittent sprocket shaft, and I don't think there is much of that any more. My compliments to the Edmonton men. They seem to be a live, progressive bunch, and that's the kind we need.

President of the United States Endorses the Editor's Position

At the Motion Picture Board of Trade dinner on January 27th, President Wilson, who, by the way, can express more hard, rock-bottom sense with a given number of words than any man it has been my privilege to hear speak, unconsciously, but, nevertheless, most emphatically took sides with the position this department has occupied for lo these many years in the matter of overspeeding the projection machine. And more than that, this was the one important point, so far as motion pictures be concerned, he made in his entire address. The president said in substance:

"It has often been my privilege to see myself in moving pictures, and I have been deeply chagrined at the spectacle. I note the extreme rapidity with which I am made to walk, the way in which I produce uncommon grimaces, and the extraordinary exhibition I made of myself has since caused me unhappy moments. It impressed me that I was viewing some sort of puppet or automaton which resembled me in appearance."

I trust theater managers and operators who are guilty of overspeeding will at least take this statement, made by the President of the United States, somewhat to heart; particularly those who pretend to conduct high-class houses, and yet commit this most heinous offense. To the speed-em-up manager and operator nothing is in any degree sacred. They are just as ready to take liberties with the chief executive of the nation as of anyone else. But the best part of this whole thing is, that the President made the point without any knowledge or consciousness of what he was doing. In all human probability he did not know why he was made a spectacle; he did not know it was due to the overspeeding of the film. He simply knew that moving pictures did, all too often, place him in an utterly ridiculous light. But I can tell him that, as you, I, and everyone else connected with the moving picture industry knows, it is entirely due to a practice which is totally, entirely, and absolutely unnecessary, viz.: running the films above the speed which will give naturalness of action.

The presence of the President at the Motion Picture Board of Trade dinner was, it seems to me, a matter of much importance to the moving picture industry. Viewed in the cold light of reason and common sense it seems a rather absurd statement to make, but it is, nevertheless a fact that the President's acceptance of the hospitality of the representative organization of an industry stamps that industry indelibly with the word "important." More than this, the very fact that the chief executive has, in his official capacity, been entertained by the representative organization of the moving picture industry lends to that industry a certain dignity, and gives to it a certain standing which it did not before possess.

The Motion Picture Board of Trade dinner has been amply covered by my good friend, Stephen Bush, but the unconscious protest made by the President with regard to the overspeeding of projection is too important a matter to not be made special note of in this department. This is the more true because the President, in voicing his own objection to this most obnoxious practice, also voiced the protest of millions of people who are daily outraged without knowing how to make effective protest, or in fact, knowing that there really is anything wrong; meaning by that that unless they saw the picture which is placed before them at race horse speed projected at proper speed, they don't know or realize the fact that they are being cheated.

S. O. S.

W. H. Stricker, Tulsa, Oklahoma, orders both question booklets, sends in a subscription to the World, and says:

Hurry up the new "Bible," because the rats got into the first and second edition and spoiled a lot of the pages

Fighting the Arc.

A paragraph in a letter from H. E. Gonder, Wichita, Kansas, says:

Best results are obtained with present adjustment by keeping the carbons close together—just open enough to arc. This requires the constant attention of the operator; in fact, it seems that when using A.C. the operator must be continually fighting his arc to keep a uniform light on his screen, regardless of what the conditions are.

Right you are, Brother Gonder, unless you increase your amperage to not less than 80. With 40, 50, or even 60 amperes, in order to secure a good spot it is absolutely necessary that the carbons be separated not more than ⅛ of an inch, and usually even less than that. The operator who gets good illumination with anything less than 70 amperes A.C., will have to be right there on the job every second of the time, and to approach D.C. results you must use from 80 to 90.

Chromatic Aberration of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, contributes the following exceedingly interesting article on chromatic aberration of the condenser beam. If I understand this matter correctly, and Neighbor Martin has set forth the conditions correctly, then it seems to me that diagram No. 3 is the best explanation we have ever had for the appearance of the ghost on the screen which always accompanies a too great advancement of the condenser toward the film.

In Fig. 1 a crater is constructed by cutting an aperture in a piece of cardboard and placing a piece of ground glass behind it. Back of this is placed a 100 C. P. incandescent lamp. The crater and screen are placed at conjugate foci of the condensers. The screen corresponds to the aperature plate of the machine. A piece of cardboard pierced with a pin hole is shown in Fig. 1

The results as observed upon the screen Fig 1 are: The crater is focused in full definition on the screen, but is colored with the tints of the spectrum as shown. Now it has been demonstrated by the Kinema-color process that all the colors of the spectrum can be reduced to approximately two shades, viz: a reddish-orange, and bluish-green, which, for the sake of clearness, we will call orange and green.

In Fig. 2 are shown the same conditions described in connection with Fig. 1, except that the colors of the spectrum have been reduced to the two primary shades, viz: orange and green. Notice at the screen (aperature) that the colored rays combine and form white light.

Now, if the process shown in Fig. 2 be continued, and a very large number of rays be drawn, using orange and green ink, the result will appear as per Fig. 3.

In Fig. 3 it is observed that the beam is enclosed by an orange envelope, which is thickest toward the central part of the beam and comes to a point, or disappears entirely at the aperature and the condenser. The beam has a core in the center, which same is composed of the violet, blue and green shades of the spectrum. The white part of the beam is the result of mixing the other two primary shades, but the *mixture is not perfect at all positions.* At the section AA, Fig. 3, the the white light is most pure, but as it approaches the position BB, the colors at the violet end of the spectrum commence to predominate, so that at Section BB the white zone has changed to a dirty purple. In view of this condition it is not difficult to understand why a ghost appears on the screen when the aperature is brought back too far toward point BB. When properly located all the colors of the beam finally combine at the aperture to form pure white light, and since it passes from aperture to objective, all light beyond the aperture is pure white. It is also noted that the light at section AA is pure white.

Now it must be remembered that the results shown in Fig. 3 can only be approximately true, since all the colors of the spectrum, which are infinite in number, have been reduced to two shades.

Even if only seven colors had been used in the drawing, the straight lines in Fig. 3 would show as curves, and more closely resemble the true shape of the actual beam. Nevertheless, when a small screen is placed a different sections of the actual beam, the results show a very close agreement with the theories set forth.

In photographing the beam, only the white and green zones are actinic and show in the photograph, and by observing the actual beam it is seen that the theoretical shape of the combined white and green zones agrees very closely with the photograph. But even to the eye the beam has a curved shape, probably due to the existence of infra red at the outer edge of the orange envelope. It is finally seen, as a further point in practical application, that *one of the important functions of having the crater in true focus at the aperture is to*

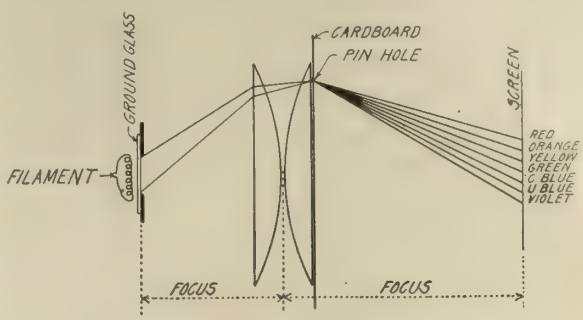

FIG. 1.

purify the light from color effects. The aperature may be placed a little forward of the focal plane (Front conjugate foci point of condensed system, Ed.), but should *never be behind it.*

It will be observed that in Fig. 1 Brother Martin has taken a line of argument well calculated to make clear the exact action of light when it is passed through the outer edge of the condensing lens. You will observe that in their order the colors are pulled down into the light beam by chromatic aberration, plus spherical aberration, which is a corrobation of the statement I have already several times made that chromatic and spherical aberration simply amounted, in effect, to a discoloration of the light ray, and hence a diminution of its brilliancy. There are other and exceedingly interesting articles from Friend Martin on the editor's desk, one of which deals with anastigmatism, and still another with spherical aberration. There are in hand at the present time quite a number of the articles, all accompanied by exceedingly well made drawings. We recommend them to the careful consideration and study of our readers, and invite discussion thereon. It really looks now as though the work we started a year ago in going to end in the complete understanding of the pro-

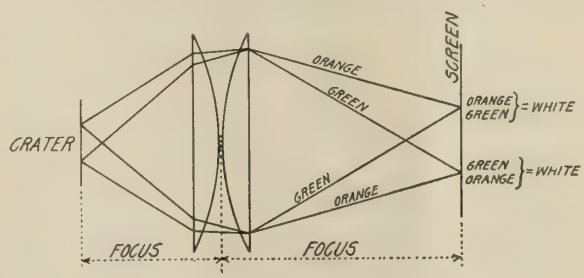

FIG. 2.

jector optical system, and in its very great improvement in a number of different ways.

When Professor Wall to all intents and purposes told the editor he was an ignoramus and a fool, the editor was not absolutely certain that events would not prove the professor to be right at least in-so-far as the light ray proposition be concerned. In other words, the ground under our editorial feet seemed at that time to be rather shaky and decidedly wobbly, but we nevertheless stuck by our guns, and the result has even now fully vindicated our position in this matter. This is not the first time the editor has had the "last laugh"—said to be the best one.

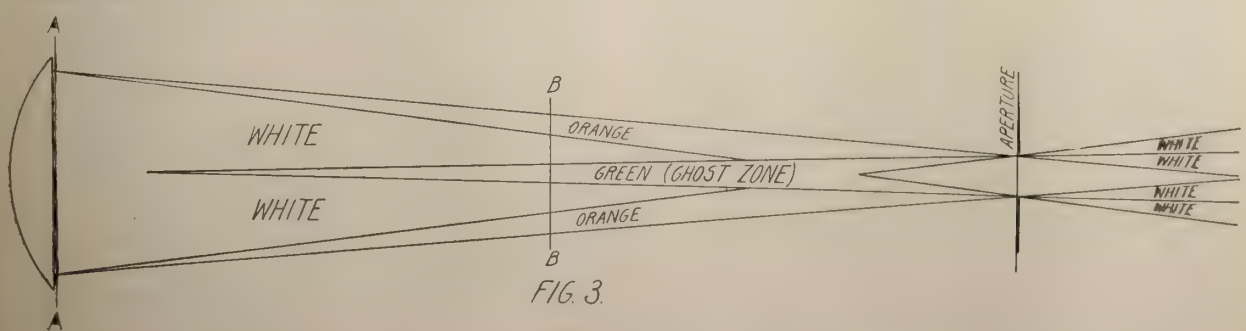

FIG. 3.

A New Screen Process.

From Philadelphia comes news of a screen process known as "Luna-Lite." The managing director of The Luna-Lite Company called at my office and finding me absent, left the following description, which is given without comment, just as Mr. Turner dictated it to my secretary. I shall examine into this matter carefully at the earliest opportunity, and then will tell you what I think of it personally. Mr. Turner's claims are rather large. Let us hope, however, that Luna-Lite will fully justify him in his statements. The following is a description of Luna-Lite.

> An efficiency process has been perfected which in turn perfects the actual showing, or exhibition, of moving pictures or photoplays. This process is chemical, optical, and actually luminous—it shines in the dark. The projection, instead of being thrown upon an ordinary screen surface is thrown into what is called an ultra violet or stereoscopic field, or cushion of ultra violet rays actually pouring out from the screen surface to meet the light of projection. To accomplish this the screen surface must first be chemicalized, so as to appear snow-white in daylight or under projection, but actually luminous in the dark with the intense ultra violet colored rays. When the chemicalization has been completed, and when the chemicalized screen surface is fairly baptized before projection begins, the ultra violet rays are developed with great intensity, and is maintained in the picture presentation thereafter by the light of projection resulting first: In marvelous depth of detail, appearance and dimension or body. In a word, with stereoscopic effect, which has not been hitherto obtainable. Two: Snow-white brilliancy of the curtain for the picture showings. Three: Actual correction of acute and oblique distortion as ordinarily occurring from the forward and side seats and angles. Other minor perfections are accomplished, but the above are the most important, thus making it actually possible for the first time to standardize the photoplay house throughout.
>
> The defined processing of the curtain to derive the product "Luna-Lite" is covered by the basic first and six claims of the U. S. Letters Patent No. 1,166,569 of January 4, 1916, and its trade-name is its technical and duly registered trade-mark.

There is one very remarkable feature in connection with the foregoing, viz.: here is a company which actually proposes to create and use the much abused "ultra violet" rays which up to this date every one has slandered, vilified, cursed and muck-raked. The violet ray has heretofore been accused of about every crime in the dictionary, from eye strain to pimples on the nose of the office cat, and there has been none to voice defense in any degree. Personally, the editor feels that if he were to make a date on the street corner (a thing he, of course, never does) with Miss Ulta V. Ray, he would of necessity request that she wear a Scotch plaid skirt, French slippers, a sun-bonnet, and carry a blue-bordered handkerchief in one hand and a turnip in the other, so he would know her. Well, here is a company who proposes to bring the coy U. V. R. out right in front of the curtain and introduce her to us all. Thanks! We'll look the lady over mit bleasure.

Never Too Old to Learn.

Frank Olson, and Bob Woodworth, Mitchell, S. Dakota, writes:

> We notice in December 16th issue request for reports from operators who have tried the Speer carbons. We have, and have found them to be very good—in fact fully equal to any other of several brands we have used. Our current is not the best, as the plant is quite old and the voltage at times very unsteady. We are pulling from 50 to 60 amperes at the arc, using Bell-Howell inductors. Are constant readers of the department, which has been of great benefit to us. A fellow never gets too old to learn, especially in this profession. A few days ago we received a set of the Hawkins' Guide, and found them to be O. K. in every respect. We also have the Handbook, which is something we would under no circumstances be without. As soon as the new one is ready we want one.

Your name has been put on the list to be notified when the new book is ready. As to the Speer carbons, your experience corroborates that of many others who have reported. The only criticism we have had on the Speer is that it is a trifle harder than other carbons (which may or may not be a fault), and that they don't stand overload very well, though, as I have before said, the latter does not necessarily constitute a fault either.

Jimmy, the Usher, Is Costly.

J. H. Anderson, Carroll, Iowa, says:

> Enclosed find clipping from local paper concerning a fire at the Star Theater. It was a case where Jimmy,-the-Usher runs the machine, with an ordinary fan motor for power. You will notice the clipping says that this could not have occurred when the show was in operation. Some joke, don't you think? The fact is there was a lack of oil in the friction case of the automatic fire shutter, and the thing stuck from the night before. But Mr. Jimmy-the-Usher operator did not notice this trifling circumstance, and struck the arc, with fire works as a result. Possibly the manager of this particular house may conclude it is cheaper to hire an operator when he re-opens. I am happy to say it was not a member of local 85 I. A. T. S. E., to which I belong.

The clipping in question pulls the old, time honored yarn about the "explosion" of a reel of film. Says the accident occurred partly as a result of carelessness on the part of the operator, or rather the operator's assistant, who was alone in the building at the time the fire occurred. Also says the accident was one which could not possibly have occurred while the show was in progress, as "the thought of fire is then uppermost in the operator's mind, and precautions against it are taken, which were neglected while the operator was there alone."

One gets really tired of commenting on such idiotic propositions as this. It seems, both from the paper and from Brother Anderson's letter, that there was no competent operator on the job, but merely a "Jimmy-the-Usher," and therefore I cannot see that the theater manager is entitled to any sympathy whatever. The lesson is a somewhat costly one, but will be worth the money if it teaches Mr. Manager that it is cheaper to pay out money in salary to a competent operator than for fire loss. Next time he might not be so lucky and death might be added to the property loss.

New Handbook.

R. S. Slagle, La Rue, Ohio, says:

> About what time will we get that new Handbook? Also put my name down on your list, for I want one. I noticed recently where some chap asked you to put your "John Hancock" on the front page. I wish you would put a picture of your "mug" there also. By the way, what would you think of a man who served one and a half years' apprenticeship, and has had one year's actual experience as operator, who tried to use solid carbons above and below with A.C.? His idea was not a success, and I told him the difference pretty quick.

Your name has been added to the list of those to be notified when the new book is ready. As to my picture on the front page, why that does not appeal to me. I do publish a map of my mug in the department about every two years, because the new men like to see who they are talking to, but to put it in the book—well, I dunno; that always looked queer to me. You may perhaps say there is no difference, and quite likely you are correct; but it does not seem that way to me. As to the operator in question, why I am not surprised. He probably is just one of those self-satisfied boneheads who don't believe there is any necessity in studying. Books and the department probably represent to him the very height of absurdity. I am glad to say that the ivory top tribe is decreasing in numbers, but they nevertheless are still with us.

Proposes to Improve.

E. I. Wilson, St. Joseph, Missouri, orders the question booklets, and says:

> I have been operating something more than six years, but never having encountered any trouble I could not remedy, have never purchased a Handbook, neither, I am sorry to say, have I done much of any studying, meaning that I have never gotten down to the real "meat" of the subject. In the future, however, I intend to absorb all the knowledge I possibly can. Suppose a man to have mechanical ability, the questions, the "Bible," and Hawkins' Electrical Guide, and, oh yes, several years' experience, can he, by hard study, become a really honest-to-gosh operator? If there are any optical books or anything else that will help, please give me a list of them, as I am sure going after the right to tack that R. O. (Real Operator) sign after my name. The reason you have not been bothered with outbursts from me before is because I know I had no business in the fast company you keep. However, after I do a whole lot of hard work on those books will probably hear from me regularly.

Welcome to our city, Brother Wilson. You will find, after you get wet all over, that the water is fine; also I am very sure that the more you dig down into the finer points in your profession the more interested you will become, and I am quite sure, old man, that you will have more pride in associating with men of knowledge and attainment, such as are hundreds of our correspondents I could name, than with the down-with-knowledge tribe.

Sawdust and Pool Balls.

G. Betz, Osgood, Indiana, sends in reply to Question 117, and says:

> With reference to the article by "Hasco" of the Sterling Camera & Film Company, most likely he imagines moving picture machine operators to have a discarded pool ball filled with sawdust, in place of a head. Well, all I have to say is that probably if operators did not regulate projection speed, the picture would in many instances be a sadly jumbled up affair. Could you recommend a good coating for the inside of the lens barrel to eliminate reflection? In closing this letter let me wish you a happy and healthful New Year, and that when 1917 rolls around the projection department will still be doing business at the old stand, with Brother Richardson at the wheel.

Well, Neighbor Betz, I used to myself think a goodly number of the boys had something in the nature of a pool ball filled with sawdust, but most of them have traded that brand of bean for something better. True, we still have the solid ivory variety with us, but they grow less in number year by year. Possibly "Hasco" himself found one of the pool balls an operator had discarded, though, judging by his letter, he must have spilled the sawdust out when he substituted it for his own head, and you can't expect very much from a hollow cavity.

I think you will find that "coach black (ground in Japan) will fill the bill on interior of lens barrel, the idea being to get a perfectly dead black, without any gloss. Get it at any paint store.

Dissolving With a Rectifier.

George Benner, Lima, Ohio, writes:

Am using a Westinghouse 40 ampere rectifier, and wish to dissolve one picture into the next. The way I am connected up now one arc goes out as the other is struck, and it takes several minutes for the arc to settle down. Have tried rheostat on A.C., but it causes too much flicker, and the crater has to be burned for D. C. Can you suggest any way of burning two lamps at once on this rectifier? The Westinghouse Company say it cannot be done, but I have more faith in Richardson than in them, because it was through you we found out that our rectifier, from which we were pulling 30 amperes, could be made to have a 30, 40 or 50 ampere capacity by changing bulbs. Some time ago the company told us we could not get more than 30 amperes, but after you wrote them they concluded we could, and we are now pulling 40. We are thinking of changing lenses. Have 5-inch E. F. lenses, having a 1 7/16 diameter and working at 2½-inch back focus. Lenses of both machines supposed to be 5-inch E. F. What diameter would you recommend? Cannot get lamp of one machine far enough back to use combination as per Table No. 1.

As to the rectifier, no, Brother Benner, there is no way in which you can burn both arcs from a rectifier tube. It simply cannot be did. You can use heat-up-with-a-rheostate scheme, but I don't like it. The only practical thing for you to do, I think, is to do just what you are doing, viz.: Wire in multiple and fade one into the next by stealing the current. That, of course, does not give the best possible results, nor does it give you any opportunity to burn in new carbons, but it is that or the rheostat. As to the lens proposition, always assuming that the new lens will work at the same back focus, you have only to examine Table No. 1. I think that a 1 7/16 opening with one 6½ and one 7½ condenser and not less than 18 inches between the apex of the front lens and the film will be a good condition, or a 1½ opening with the same condenser combination and the same distance. It would place your arc about 3.5 inches from the lens. I would suggest, however, that you get a lens a little larger than that while you are about it, say 1⅝ or even 1¾". One thing I must caution you all about, however, is the distances given in Table No. 1 are minimum. These distances are not intended to be fixed distances, but merely minimum. In other words don't have your condenser any closer to the film than that. It may be found, however, that greater distance will give better results.

That is one disadvantage of the rectifier. With the motor generator set you can overload it as much as 100 per cent for a short time without hurting anything, but you can't do that with the rectifier tube. If you could succeed in overloading your tube 100 per cent you would probably be out one tube.

Grounding.

A. H. Robbins, Rockland, Massachusetts, writes:

Well, I see you are going to try that Go-Devil again and make more business for the "Saw-bones." In January 1st issue I notice one or two points concerning which I think you and I are due to "chew the rag." With regard to the grounding of a machine with bell wire, presuming it to be No. 16 or 17 B. & S., while it will carry away any static charges which may develop, it seems to me that this wire may, under certain circumstances, be called upon to carry the machine current. If we are taking current from one side of a three-wire system, the neutral of which is grounded, and should develop a ground in our lamphouse, the wire which grounds the machine will then have to carry the current through the rheostat, or shunt circuit, depending upon the method of connecting the rheostat. It would seem to me that this ground wire should be at least No. 10 B & S, and should preferably be of such size as will be properly protected by the fuses supplying the machine.. With regard to the electrical trouble referred to on page 82, why I agree with the statement made by Mr. Hill, and, furthermore this trouble may be due to crossed wires; that is to say, a 550 volt system which has developed a partial or temporary ground may be crossed with the 220 volt system supplying power to the machine, which would explain the existence of the 550 volt difference of potential between the ground and the machine. The electric light company should be notified immediately in a case of that kind, and if they haven't a man who can promptly find and remedy such a trouble they had better go to the National Electrical Association for information. Meanwhile, Friend Operator, don't get your body between the live machine wires and the ground, or you may have something beside burned film in the operating room.

Don't know what you mean by "trying the Go-Devil again." Could not very well "try it again" because I haven't stopped trying it yet, except a couple of days I was laid up in bed. Am going to make a trip to St. Louis in February, and my one regret is that it is the wrong time of the year, so I cannot travel by the gasoline route.

As to the grounding proposition, why I cannot agree with you. If a ground of such strength develops that it would require a No. 10 wire to carry it, I would rather see Mr. Bell Wire smoke, shut down and remedy the trouble, than to undertake to pump 25 to 40 amperes through the iron of the operating room frame. Of course under certain conditions, with the three-wire system, it would be entirely possible to do that very thing, but it might be a very dangerous thing to do; also if the rheostat be on the neutral wire there would be a dead short circuit. Nope, I cannot agree with you there. If there is a ground that pulls sufficient current to make a bell wire smoke, better shut down and remedy the trouble.

He Came Back.

The writer is always glad to be able to chronicle the "come back" of a really good man. One year ago Brother William Franke (the "e" is silent, as in clam) was defeated for re-election as business agent of Boston Local Union No. 182. Instead of sitting down and howling at the moon, or putting in his time bewailing his misfortune, Billy, old boy, promptly proceeded to grab off a job of crank twisting, utilizing his spare moments rebuilding his union political fences. So well did he succeed in the repair process that at the last election he defeated his opponent and was re-elected to his old position. He is now business agent of Local 182.

This department wishes to congratulate not only Brother Franke, who is the livest kind of a live wire, but also the local. We firmly believe that, while Franke may make his mistakes (most of us do that little thing), still, when all is said and done, he is pre-eminently the right man in the right place. Who says a business agent can't come back?

Patiently Waiting.

Bert Carlson, Minneapolis, Minnesota, says:

I am working on several kinks for the Power's, which I will send as soon as I can try them out. Where can I get literature on the Vanoscope? I know the principle, but there is nothing like knowing the whole thing. Projection in Minneapolis is very good, except where the managers think the General Electric and the exchange have too big a bill, but these places are very few. Of course, I have the usual compliments to make on the department; in fact I take the World only for the projection department and motion picture photography. Am not going to ask when the Handbook will be out, but just patiently wait.

That is the best scheme, Brother Carlson. It is exactly what I am doing—patiently waiting and, incidentally, also working—reading page proof. I used to live at 2323 Nineteenth Avenue, South, Minneapolis, when I was on the Chicago, Milwaukee and St. Paul Railroad, between Minneapolis and North La Crosse. I don't quite remember, but think it was in 1885. As to the Vanoscope end of your question, why I really don't know where you can get the dope now. I am not even certain that the company still maintains an office in New York City.

100 Per Cent. Organized.

J. M. Alexander, Ottawa, Canada, sends for the two question booklets and says:

I am a little late in beginning, but nevertheless will try and catch up with the procession. Come along with the new Handbook quickly. Have the second edition and the Hawkin's Guide, but am patiently waiting for the new one. Am glad to be able to say that we operators here in Ottawa are 100 per cent. organized. In closing, I wish you and the department all the luck in the world.

Yes, mam; thankee, mam! The booklets have gone forward, and I am glad that you have joined the procession of progress in knowledge. My compliments to the Ottawa men, yourself included. May your troubles be few, and your joys many during the coming year.

THE NEW HANDBOOK

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Wants to Become an Amateur Cinematographer.

R. H. Hyde, Oklahoma, writes:

I am an operator with fifteen years' experience, starting my career with one of the first long length subjects made, Edison's "Train Robbery," and, in the last few years, I have done a little slide work which has been very successful, and now I am in the market for a motion picture camera.

Noticed that you mentioned a $35 camera, but you did not comment on it. Do you think that it would be at all practical for first simple amateur and experimental work at that price? I do not expect much from it.

I also wish to have you answer some questions through your department. 1st. Is there any difference in kind of film used for positive and negative stock? 2nd. What is the average time of exposure and intensity of light in printing, provided negative is of average density? 3d. Can the ordinary developer tubes put out by Kodak firm be used in developing negatives and positives? I have a good Power's 6 head that I wish to use as a printer. What would you suggest towards framing it up as a printer? Give me the easiest and least expensive method of making titles where only one print of each is wanted.

I did not comment on the $35 camera, as I thought it superfluous to say that a $35 camera compares with a professional camera in the same ratio as their prices. However, if one is limited as to capital and cannot afford to invest in a better instrument or does not feel justified in going to greater expense in what they may regard as an experiment in the field of cinematography, it is about as low in price as one can go and obtain an instrument that will actually take motion pictures, unless one is extremely fortunate in securing a very low price on a second-hand camera.

There is a very great difference in positive and negative stock. Negative stock is used in taking the negative and positive stock is the stock used for making the prints from the negative.

In using a projection head for printing, use a half opening single blade shutter and fasten the head to the inside wall of the dark room where you intend to work; first cutting a hole in the wall just opposite the lens opening in the head.

Fasten a small turning handle on the balance wheel shaft, or any shaft that will make a one-picture shift at each turn. Cut a small hole in the wall above the projection head and a little to one side, so that you can put a stiff rod through it about three feet long. Put a small bracket on the end which projects outside the dark room, fastening to it an ordinary sixteen-candle power bulb on a flexible cord connection, so that the lamp is directly opposite the first hole in the wall. By means of this rod you will be able to move the light close or far away from your improvised printing machine from inside the dark room. If you have no electricity you can use a gas jet with a gas tube connection or use a small lamp. By cutting some notches in the rod, it is possible to determine the distance of the light without leaving the dark room.

Above the printing machine, place a wooden arm with two pegs or studs directly over the feed sprocket of the machine head. Place your roll of negative on the peg nearest the wall, and a roll of positive stock on the other peg; pull down the ends of the two rolls and place them evenly together, being sure that they are placed with the emulsion or dull surfaces in contact. Thread up the machine with the two films, at the same time, giving the positive film a little larger loop than the negative at the top and the negative a little larger loop at the bottom. You can put a spool on the take-up and take up the positive as fast as printed, but this is not necessary, as both negative and positive may be run into a cloth rack or into cloth-lined boxes. You will find cloth-lined boxes or kegs very handy in many ways in handling film, and it is a good plan to have at least three or four of them. With these you can run the positive and negative into separate boxes and thus avoid the risk of snarling and scratching when the two are run into one receptacle.

Now, with the lamp close to the machine, run off a few turns at a regular rate, making about two turns to the second; move the light away about half the length of the rod and repeat, then take the short strip that you have printed and develope it. From this test you can determine just what distance you need to place your light to get the correct exposure. If this test strip is too light, get a stronger light or turn more slowly; if too dark, move the light farther away.

You will find your last two questions answered in another article which appears in this issue.

Drying Drums.

E. C. W., Conneaut, Ohio, writes:

I have built a plant for myself here converting a barn building by lining it throughout with building paper. I sealed all of the windows shut and made the doors tight so as to get away from the dust as much as possible.

I have a Universal camera and a Hansman step printer and have been very successful so far, considering the fact that I did not know anything about the business, except ordinary photography a year ago.

I do developing on pin frames in trays, but do not like to dry the films on the frames as it makes buckles in the film where it passes around the pins. Where can I buy drying drums or how would I go about making them?

I have never worked for any company and all that I know about the business is what I have picked up and the help I have received from the Motion Picture Photography Department in the World.

A good way to make a drying drum is to get two old carriage wheels of equal diameter and mount them on a gas pipe fastened between two posts about four to six feet apart. Get a sufficient quantity of three-quarters or inch half round beading from the lumber yard and, with the two wheels acting as the ends or heads of the drum, nail the flat side of the half round sticks, cut the proper length for your drum, at each end to the felloes of the wheels leaving a three inch space between the lath as you nail them on. If you cannot get carriage wheels, you can have circular forms made on a scroll or band saw at the lumber mill. If you wish a drum more than six feet long, a third wheel should be added to the center to prevent the slats from bowing or bending in the middle.

It is needless to warn you that you must exercise great care in unwinding from a pin frame not to scratch the film. It is a good plan to have a stand about thirty to thirty-six inches high with an inclined spindle which fits a hole bored in the center of the pin frame. This is a very handy arrangement not only for winding off but also for winding onto a pin frame. Nevertheless, it is desirable that one have an assistant to turn the frame and help in the winding off onto the drying drum.

As film shrinks considerably in drying it is well to have one or two of the slats on the drum mounted on springs which will give as the film shrinks in drying. This is not absolutely necessary, as the slats, unless unusually stiff, are sufficiently elastic to give enough to allow for the shrinkage.

Do not pin the ends of the film directly to the drum but fasten a strong rubber band to each end and loop them over the fastening tacks.

A Book for Topical Cameramen.

A booklet entitled "Hints to Newsfilm Cameramen," by P. D. Hagen, has been sent to this department by Eric E. Mayell, Editor of the Pathe News, 1 Congress Street, Jersey City, N. J., with a note saying that they would be pleased to send free copies, as long as they lasted, to any free-lance camera man who cared to write asking for a copy.

This little booklet of only sixteen pages is crammed full of meat of great value to any cameraman. It is a concise epitome of what every good news and scenic operator should know. It tells briefly what to take and what not to take, how to take it and the best way to send it for submission to the news weeklies. It gives tables and times of different shutter openings.

The booklet ends with this golden rule, "Make as good a picture for others as you would like others to make for you."

Nothing but the very best is good enough. Think and think hard, how you can make the best pictures. Put it all down in writing in advance; plan your scenes: first I shall stand there, to get the best effect. Then I shall walk around the crowd to this spot, which will be held for me by friend So-and-So, and make a close-up. I shall want my two-inch lens for this scene and my six-inch for the other. The event will take place at such and such an hour; therefore the sun will be there, and I must turn my camera thus and so to get the best lighting and composition. That tree will mash the sky nicely and artistically; I must take my position so as to include that branch in the picture. I will have everything ready to slip the film at once.

There is plenty of room at the top of your profession, but you will not get there by standing about or just grinding away. Brain work is ultimately the only way to big money.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

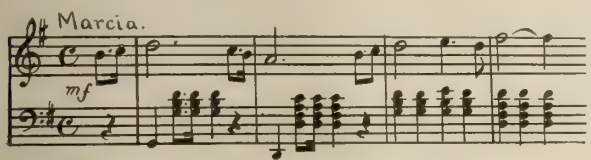
QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Improvising.

ARTICLE VI.

BY CLARENCE E. SINN.

Example 20 (Article V.) gives an alteration of the subject by lengthening some of the notes and changing the tempo. It has a "running accompaniment," giving it a flowing character—something of a sentimental nature. The character of this (as in many themes) can be materially changed by altering the accompaniment. Example 21 gives the same melody as Example 20, but the accompaniment—played risoluto and strongly accented—gives the melody a decided martial character. (See Ex. 21.)



Ex. 21.

"Theme" and "Subject."

As Mr. Berg so aptly points out in the Moving Picture World, January 15th, page 427, some new interpretation of the word "theme" must be accepted among moving picture musicians. The interpretation of music when used as a setting or accompaniment to moving pictures often depends upon conditions entirely different from those governing the interpretation of the same music in the concert room. For this and other reasons moving picture music is developing along certain lines which are entirely its own, and in time must have a nomenclature all its own. Some of the accepted definitions of well known terms do not always convey the exact idea intended to be conveyed, and no other terms are available to express oneself in.

Mr. Berg, after quoting accepted authorities in definition of the words "theme," "subject" and "aria," gives the viewpoint he intends to follow regarding the word "theme"—namely, a complete *melody* or *strain of music* selected for its fitness to accompany a certain scene (or character). You will find his idea exemplified in Mr. Berg's well planned "cue-sheets" for various pictures as now appearing in this department, and I think we can do no better than take Mr. Berg's acceptance of this term.

In the future I shall use the word "theme" to describe a strain, melody or complete musical idea capable of describing (or in improvising, being *made to describe*) a certain scene or character.

When I say "describe" I mean, of course, being *musically appropriate* to the scene or character.

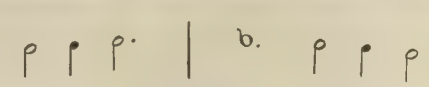
Subject.

As to the word "subject," I shall be compelled to use it (in these articles on improvising) to mean the few measures from which a *theme* is developed. And this in spite of the text book definitions because I don't know of any better word to convey my meaning. For instance, in Article V. Example 15 ("The Mable Waltz") the first two, measures might be taken as the "subject" (inverted in the next two), the first 8 measures an incomplete sentence or phrase, while the full 16 measures—completing the musical idea—is the *theme*.

Imitation.

A correspondent chides me for using the word "repetition" (Article II, page 1824, Dec. 4th) instead of the more correct term "imitation." I plead guilty. It was a slip which I didn't notice until I saw it in print. When the same identical measure or phrase is repeated, that, of course, is repetition and needs no comment. But when a *figure* or a subject is reproduced—no matter whether it is in the same position or not, just so it is the same *shape*—that would be *imitation*.

The subject of Example 15 (first two measures) consists of a half note, a quarter note and a dotted half ascending. Had the next two measures been also ascending, the imitation would have been *strict*. The figure is the same—a half a quarter and a dotted half note—so it is *imitation*, but the movement is not in the same direction. It is called "free imitation." See "a" and "b," Ex. 22.

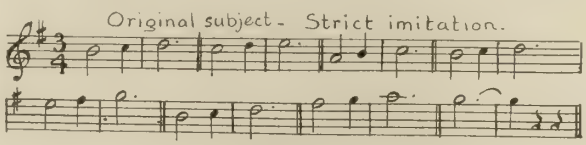


Ex. 22.

(In Ex. 22 "a" is the original subject. "b" is the same thing *inverted;* the same as being turned upside down. The figure is the same—the only difference being that it is descending instead of ascending as in the original subject—"a.")

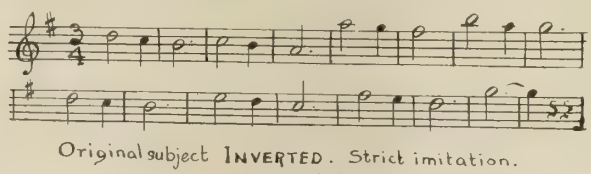
Example 23 gives an illustration of *strict imitation.*

You will notice the original subject in the first two measures. The next two are in exact imitation—ascending one degree at a time as in the original subject.



Ex. 23.

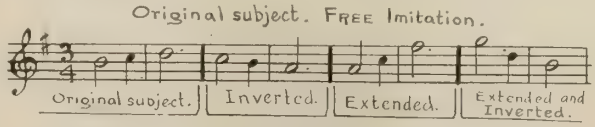
Suppose we take for our subject an inversion of the original. We now have a new subject to work on. The figure is the same, but the motion is different; it now descends one degree at a time. Developing this subject in strict imitation would give a result like that shown in Ex. 24.



Ex. 24.

Notice that each two measures is an exact imitation of the first two in everything except position. Each group is a half, a quarter and a dotted half note, descending one degree at a time—*strict imitation.*

In Example 25 the original subject is shown in the first two measures; a half, a quarter and a dotted half note ascending one degree at a time. The next two measures contain the same *figure* but inverted. This is imitation, though not strict—not exact. The next two measures also contain the same figure as found in the original subject, likewise *ascending,* but the itnervals are more than one degree apart. These intervals are *extended,* and in that respect they differ from the original subject. The figure is the same—a half, quarter and dotted half note. The last two measures give the subject altered by inversion and extension—it still imitates the figure, though not exactly in all respects. These different groups in Ex. 25 are all illustrations of free imitation.



Ex. 25.

In Article III (page 2178, December 18th), at the bottom of the first column, it says "look at the following illustration." I should have written "see Illustration 1." The next cut (Illustration II) should have been placed just before "Music for Carmen." It refers to the "mysterious character with a configuration in the bass" mentioned at the end of the paragraph.

Announcement.

Miss Carrie Hetherington, the Photoplayer expert formerly with Miller's theater, Los, Angeles, California, has accepted a call from St. Paul, Minnesota, where she will be located with the Starland theater, one of the leading photoplay houses in that city. Every moving Picture exhibitor knows of the Photoplayer, and Miss Hetherington, being the originator of the idea which led to the invention of this wonderful instrument, has been in demand for the past five years by exhibitors running first class houses. Besides being the highest salaried operator, she holds the honors for the longest experienced operator, making all minor repairs on the instrument under her

charge, also selecting and arranging a proper and correct musical program for each feature, many of which have been published in the Moving Picture World. Let us offer congratulations to Mr. William Richmond, owner of the Starland theater, St. Paul, Minnesota.

Musical Setting for "The Yellow Passport."

(Released by the World Film Corporation, February 7.)

Suggestions prepared by S. M. BERG.

(By special arrangements with G. Schirmer, Inc., Music Pulishers, New York.)

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World films the following suggestions for an accompaniment to "The Yellow Passport" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Sonia, the daughter of a Jewish family in Kiev, is ambitious to become an opera singer. While studying, a terrible massacre of the Jews occurs. In order to complete her education she applies for a Yellow Passport which is the badge of the "women of the night." On board a ship to America she meets and falls in love with Adolph, son of a famous impresario. Later she is denounced as a holder of the infamous passport, but the proof of her innocence is produced and all ends happily.

Note particularly: Massacre scenes 13 to 20½. During the picture there are several scenes of Sonia (Clara Kimball Young) playing and singing at piano.

The theme selected is "Song of the Boatmen of the Volga."

Timet schedule: five reels (about 4,965 feet), 74½ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Song of the Boatmen on the Volga. (Andante sostenuto.) (Theme.)
2	T	Sonia's uncle threatened with expulsion.	
3¾	T	"Sokoloff's brother-in-law is here."	Cossack Lullaby—Jiranek. (Moderato.)
6½	D	Sonia playing piano.	
8	D	When the butler molests Sonia.	Agitato No. 1. (Very short.)
8¼	T	Dinner.	Moszkowskiana—arr. by Langey.
11½	T	To further his own designs.	
13	T	Then follows the worst massacre.	Furioso No. 2.
18½	D	When the spy enters Sonia's hiding place.	Furioso No. 1.
19¾	T	"Save me from this beast."	
20½	T	The aftermath.	Repeat: Song of the Boatmen. (Theme.)
22¼	T	Her uncle's home where she—	Hungarian Dance—Hofmann (Adagio.)
25¼	T	"Well, you can't stay in Kiev."	
26½	T	At the end of two weeks—	Repeat: Song of the Boatmen. (Theme.)
28	T	Her only way.	Gems of Tschaikowsky—arr. by Langey.
32	T	Sonia finds lodging.	
33¾	T	Monthly reports concerning suspicious persons.	
36	T	Sonia's uncle having spent months.	Slavic Dance No. 10—Dvorak. (Allegretto grazioso.)
40	T	"I have a right to remain here."	Agitato No. 2.
41	T	"One moment. This gentleman is mistaken."	
42½	T	"You are right, uncle. I will go with you to America."	Repeat: Song of the Boatmen. (Theme.)
45½	T	Two weeks later in the steerage.	Krakowiak—Statkowski. (Allegretto.)
46	T	Carl Rosenheim, a great impresario. (Piano only.)	Agitato No. 3.
47½	D	In the steerage again.	
48	T	The story of Sonia's singing.	A Polish Dance Theme—Scharwenka. (Moderato.)
50	T	Interest turns to admiration.	
51¾	T	The last day on board.	Repeat: Song of the Boatmen. (Theme.)
53	T	". . . When we get there I want you to be my wife."	Slavic Dance No. 16—Dvorak. (Lento grazioso.)
56	T	Two months later in New York.	
56¾	T	A record attendance. (Theatre scene)	Salvic Dance No. 15—Dvorak. (Allegro Vivace.)
60½	T	"Oh, no. She occupies that corner suite."	
61¼	T	Midnight.	Hurry No. 2.
65¼	D	When Adolph leaves.	Repeat: Gems of Tschaikowsky—arr. by Langey.
68½	T	"I believe there is some mistake."	
71½	D	When Adolph comes to Sonia.	
73	D	When Fedia visits the nihilists.	Hurry No. 2
73¾	D	When Sonia telephones.	Repeat: Song of the Boatmen. (Theme.)
74½	T	The end.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1211.

MAUDE FEALY IN "THE IMMORTAL FLAME."

Picturedom is once again to be favored with the pleasing personality of Maude Fealy, one of the first stars of the legitimate to grace the screen. Several years ago Miss Fealy appeared in multiple reel films, then a new thing to the market, and in these special releases scored an instantaneous success, second only to the fame accorded her on the speaking stage.

Miss Fealy first won distinction by her portrayal of "Eunice" in "Quo Vadis," and her success was such that she was engaged by William Gillette to support him in "Sherlock Holmes." Later Miss Fealy enacted the roles theretofore portrayed by Ellen Terry in the support of Sir Henry Irving and completely captivated the London public.

Returning from her foreign triumph, Maude Fealy was starred under the direction of John Cort in such well known successes as "The Illusion of Beatrice," "The Stronger Sex," "The Right Princess" and others. She left Mr. Cort's management to enter filmdom, and the great success she achieved is now screen history.

An original drama was created especially by Ivan Abramson in which to star Miss Fealy. "The Immortal Flame," which will be her vehicle, is fortunate in its supporting cast. Edna Luby, a headliner in vaudeville; Paula Shaw, star of "Forbidden Fruit"; Joseph Burke, featured in "A Fool's Paradise"; James Cooley and Willard Case are some of the stars who appear in Miss Fealy's support. "The Immortal Flame" is the regular Ivan monthly release, scheduled for March.

ALICE BRADY IN "THE BALLET GIRL."

The extraordinary versatility of Alice Brady is emphasized by the altogether remarkable success of her performance in the new photoplay "The Ballet Girl," screened from Compton Mackenzie's novel, "Carnival." It will have further impetus when Miss Brady returns to the speaking stage this spring in a new comedy in which she is to be the featured player.

This young actress had fully established her claim to the highest of recognition in light opera, comedy, ingenue and emotional roles when the demand for her services in the movies became insistent, and she yielded to it, more for experience than anything else, although the emolument at which she started was of large dimensions.

Since this beginning Miss Brady has acted as star before the camera in "As Ye Sow," "The Boss," "The Rack," "The Woman in 47," "The Ballet Girl" and a new piece now being prepared in the Carolina mountains. The financial conditions under which she plays for the moving picture magnates have steadily increased until she is at this moment one of the highest paid actresses in the screen world, with her services in active demand the year around.

Yet in spite of almost fabulous offers, she declines to tie herself up with any contract for a long term. "Who knows," she inquires, "but that if I were to stick to the pictures indefinitely I might forget all about the other kind of acting—for the two are very different. This is my main reason for arranging to appear in a speaking play shortly."

JANE GAIL, A BLUEBIRD STAR.

General Manager, M. M. Hoffman, of Bluebird Photoplays, has made arrangements to present Jane Gail in a series of Bluebird releases, the start to be made with the release of the screen version of Anthony Hop's novel, "Rupert of Hentzau," on March 6. In this picture Miss Gail's leading man will be Henry Ainley, who will impersonate the dual characters of the King of Ruritania and Rudolf Rassendyll. Other releases will present Miss Gail in a variety of characters suited to her emotional talents.

CRANE WILBUR, HORSLEY STAR.

Crane Wilbur, makes his first appearance as a David Horsley star in a five reel production on January 31 in "Vengeance Is Mine!" a Masterpicture, deluxe edition, the second of the Horsley Masterpicture production to be released by the Mutual.

EDYTH ROBERTS IN IMP COMEDY.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy drama in two reels, with Edyth Roberts playing the leads. As the unconventional girl Edyth does cut some capers, and those who will be fortunate enough to see her will appreciate her efforts in a little comedy that has a real tinge of originality.

World-Equitable Players

List of Stars Contains Many Big Names—All Busy on Productions.

NOW that World and Equitable are combined and the dual releasing plan about to go into effect, the largest array of stage and screen talent controlled by one releasing concern comes under the direct control of the World Film Corporation.

The greater the roster of stars and players, the greater the opportunity for diversity of types; hence, with the two producing concerns under the direct management of one head, productional activities controlled by the one executive staff and plays and stars allotted and timed from one point of command, the opportunity for variance of subjects, diversity of types of stars and leading players is immeasurable.

Edna Wallace Hopper.

Under the direction of the two concerns are two-score noted artists —Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, George Beban, Mollie King, Francis Nelson, Kitty Gordon, Johnny Hines, Chester Barnett, June Elvidge and Douglas MacLean of the World Film staff, and Gail Kane, Bruce McRae, Charles J. Ross, Jane Grey, Marguerite Leslie, Mary Boland, John Mason, Henry Kolker, Mary Charleson, Muriel Ostriche, Carlyle Blackwell, Frank Sheridan, Arthur Ashley, Gerda Holmes, Clara Whipple, and Edna Wallace Hopper to be seen in Equitable vehicles. Cast in such noted plays and stories as are the property of the World and Equitable, from such noted producers as William A. Brady, Messrs. Shuberts, well known authors and playwrights as Rachael Crothers, Rennold Wolf, Channing Pollock, C. Haddon Chambers, Emmet Campbell Hall, Roy L. McCardell, Eve Unsell, Richard Le Gallienne and others, the numerous players can be so alloted as to afford the variety exhibitors desire.

No greater or more attractive program arrangement can be imagined than Clara Kimball Young in "The Feast of Life," Holbrook Blinn in "The Unpardonable Sin," Gail Kane in "Her God," Robert Warwick and Francis Nelson in "Velma," Carlyle Blackwell in "The Shadow of a Doubt," Kitty Gordon in "As in a Looking Glass," George Beban in "The Pawn of Fate," Marguerite Leslie in "The Question," Frank Sheridan in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," Mary Boland in "The Price of Happiness," Edwin August in "The Social Highwayman," Muriel Ostriche in "Molly o' Pigtail Alley," and John Mason in "The Reapers." While this is not the actual consecution, no definite statement having been given of rearranged program dates, the above list represents stars and plays actually at work for the World and Equitable and the forthcoming program will contain a great majority of the above named.

Mr. Blinn is at Jacksonville staging two plays. Gail Kane is enroute back to New York after three months on the Arizona deserts, Clara Kimball Young and Bruce McRae and their respective companies are at Havana, Cuba; Frank Sheridan is at Miami, Florida; Edna Wallace Hopper and Charles J. Ross are in the mountains of Canada, while the various other World and Equitable companies are working interiors at the six studios.

Definite release dates for the forthcoming quarter will be issued within the next fortnight for both concerns.

ALEC LORRIMORE HEADS COLONIAL.

Alec Lorrimore, formerly with the Gaumont Company and since handling certain independent motion picture projects, has been elected president of the Colonial Motion Picture Corporation, succeeding James D. Law. Mr. Lorrimore is well and favorably known to the motion picture trade of the country.

Counselor Friend Explains

Says There Is No Factional Fight in Industry.

ARTHUR S. FRIEND, general counsel of the Jesse L. Lasky Feature Play Company, has issued a statement explaining the position of his client in regard to the Crafts bill and to Federal Censorship. The statement follows in detail:

Speaking on behalf of all those associated with me and for whom I spoke in regard to the proposed Federal legislation looking toward regulation of the motion picture industry, I want to say that we are extremely sorry that anybody connected with the industry should have attempted to make of our refusal to accept the views set forth by the Motion Picture Board of Trade a factional fight. As a matter of fact, there is no factional fight. We have the highest regard for many of the people who are in and who support the views expressed by the Board of Trade, and feel that they are entitled, as we are, to independent thought on any matter affecting the industry at large.

In my statement to the Committee on Education, at the last public hearing of the Smith-Hughes bill, I said very distinctly that I opposed the amendment to the Penal Code suggested by the Board of Trade, because it was unnecessary and because unnecessary legislation was bad legislation. When, however, the suggestion to amend the Penal Code was adopted by Congressman Towner and a bill introduced in Congress by him, we immediately advised Mr. Binder, the executive secretary, and Mr. Seabury, general counsel of the Board of Trade, that we should not oppose the Towner bill. This was at a conference held at the Paramount office on the 22d day of January, four days before Mr. Seabury's brief on behalf of the Motion Picture Board of Trade is dated. Mr. Seabury knows, as well as we do, that the Towner bill is unnecessary, except, perhaps, to clarify the law. Under Section 245 of the Penal Code, as it now exists, there is little doubt but that the same result can be obtained in prosecuting the persons who send "obscene, lewd or lascivious or any filthy" motion picture through interstate commerce, as could be obtained after the enactment of the Towner bill. The point we made and which the Motion Picture Board of Trade very well understands, is that the Towner bill is not a substitute for the Smith-Hugh bill, and does not undertake to reach any of the ills with which the industry is suffering. Our attitude is not a "holier than thou" attitude, but rather the sane attitude of men who are convinced that the industry will survive only if it is conducted along business lines, based upon clean artistic product.

Mr. Seabury and his associates must know that the kind of picture which is injuring the industry at present, will never be stopped under the Towner bill. It was suggested because it looked like a substitute, although in reality it was not, and never will be.

In so far as the change of heart of Metro Pictures Corporation is concerned, we are perfectly willing to concede the right on the part of that company to change its views as often as it pleases. However, at the time of the hearing, I had with me, a letter actually signed by Richard A. Rowland, the president of the Metro, which was clear enough on its face and which was written after a long conference with W. W. Hodkinson, president of the Paramount Pictures Corporation, who explained to Mr. Rowland and to Arthur James of Mr. Rowland's office, exactly what position we proposed to take and just why we proposed to take it. There was no misconstruction on our part, although, obviously, there was a change of heart on theirs.

At Leading Picture Theaters

Programs for the Week of February 7 at New York's Best Motion Picture Houses.

Anna Held at the Strand.

ANNA HELD made her photodramatic debut in the comedy, "Madame La Presidente," which was produced by the Oliver Morosco Photoplay Company, at the Strand theater. The picture, adapted from a successful stage play, tells of the troubles started by the fondness for gaiety of three mature French judges. An escapade with the leading lady of a theatrical troupe, Mlle. Gobette, lands the three judges on the carpet for a severe reprimand and leads to a number of amusing complications. Miss Held's sartorial display was a fashion show in miniature. The Topical Review contained news pictures taken by Pathe, the Universal and Paramount Animated News Companies. European War pictures and the latest fashions were also shown.

Fanny Ward at the Broadway.

"Tennessee's Pardner," a photodrama made by the Jesse L. Lasky Co., from Scott Marble's western stage play, was shown at the Broadway theater last week, with Fanny Ward in the title role. The scenes of this drama are laid in the days when the "forty-niners" crossed the continent, lured by the promise of great riches in the gold regions. Some of the scenes in the production were made in San Fernando Mission, built about 1800; other portions were taken in the Great American Desert. The remainder of the program consisted of Pathe latest events, selected comedies, colored scenics, and another of the Charlie series cartoons, "Charlie, the Animal Trainer."

Triangle Program at the Knickerbocker.

"Hell's Hinges," with William S. Hart in the star part, was the serious offering on the Triangle program at the Knickerbocker theater. Mr. Hart was as effective as ever, and the entire picture furnished excellent entertainment. "His Hereafter," a Keystone comedy, was also on the bill.

New Plays and New Titles

Revised List of Triangle Releases for February and March—Some Strong Features.

SEVERAL changes have been made in the Triangle releases for the next eight weeks whereby the interests of exhibitors will be safeguarded, and carefully balanced programs will be presented. For February 13, the releases are : Douglas Fairbanks in "His Picture in the Papers," a Fine Arts comedy, and "Honor's Altar," a serious Kay Bee play, featuring Bessie Barriscale, Lewis Stone and Walter Edwards.

Scene from "Daphne and the Pirate" (Triangle-Fine Arts).

For the week of February 20, William S. Hart in the powerful Western, entitled "Hell's Hinges," is strikingly contrasted with Lillian Gish in the romantic costume story, "Daphne," the titel of which has just been changed to "Daphne and the Pirate."

The entertaining, but somewhat long filmization of Don Quixote, starring De Wolf Hopper, has gone out to the Coast for revision, and has been sent back lopped of superfluous material, so that it is now a compact five reeler. It will be released on February 27, in conjunction with the new Kay Bee play, "The Last Act." The latter is a story of a young woman of the stage who gets down on her luck and is befriended by a young married couple. The husband falls in love with her, and as she is playing a somewhat similar situation on the stage she contemplates stealing the husband from the wife and running away with him. But the good wife's plea finally prevails over her bad impulse, and the actress takes instead the good angel role of bringing husband and wife together. It is a part that affords Bessie Barriscale splendid opportunities, and she will be capably supported by Clara Williams and Harry Keenan.

Scene from "The Raiders" (Triangle-Kay-Bee).

A splendid vista of March attractions opens up for Triangle exhibitors beginning March 5, with Billie Burke in "Peggy," and Dorothy Gish in "Betty of Greystone." Both are love stories, but one is laid in a Yankee, and the other in a Scottish environment. These will be followed on March 12 by John Emerson's stirring war play, "The Flying Torpedo," and a serious Kay Bee drama, "The Moral Fabric." On March 19 takes place the long expected advent of Mae Marsh in Triangle films, her vehicle being a delightful domestic story entitled "Hoodoo Ann," in which she is supported by Robert Harron. Along with this will be presented a romantic Slav play, "Bullets and Brown Eyes," starring Bessie Barriscale, aided by William Desmond. March 26th's dramatic attractions are Norma Talmage and Seena Owen, in "Martha's Vindication." The Fine Arts' small-town story has a counterpart in the stirring H. B. Warner Kay Bee drama, "The Raiders."

As there are now ten companies working for Mack Sennett on as many Keystones there will likewise be a plentiful supply of these celebrated comedies. Some of the most notable that are promised are William Collier with Mae Busch in "Better Late Than Never," (working title "Getting Married"); "His Auto Ruination," featuring Mack Swain and Harry Gibbon, and a genuine new dog story entitled "Fido's Fate," in which the irrepressible Charles Murray will be starred.

Speaking of titles, the descriptive and ornamental letterings used by Thomas H. Ince in connection with Kay Bee plays have come in for the warmest praise from exhibitors and the trade press. It is rightly called the most artistic work that has been shown on the mechanical side of title making.

President Kleine Promotes for Merit

Three Employes of the General Film Company Made Branch Managers Because of Efficient Service.

THREE promotions in the ranks of the General Film Company were announced this week from the executive offices, 200 Fifth avenue, New York. The promotions were made in accordance with President George Kleine's policy of advancing employes who have done efficient work for the General Film Company. The three promotions are: A. J. Nelson, from traveling auditor to branch manager of Washington, D. C.; E. H. Wells, from solicitor to branch manager of Montreal, Canada; William Conn, from a minor position in the Southern Division to branch manager of the new office at Charlotte, N. C.

Mr. Nelson began with the General Film Company four years ago as a clerk. His abilities and fidelities soon pushed him through the varying grades until he became an auditor, charged with country-wide responsibilities. His performance in this capacity won the confidence and eventually the substantial recognition of the General Film Company's executives with the result that Mr. Nelson takes full charge of the General Film Company's branch in the nation's capitol.

The promotion of E. H. Wells is one in which every solicitor of every film company will be interested. Mr. Wells, when he began his salesman activities did not waste any time in telling anyone how difficult it was to sell goods—he sold them. The general Film Company has a special system of knowing constantly the progress of its solicitors. Consequently, quick advancement or retrogression in salesmanship is instantly noted. Mr. Wells was so successful as a solicitor that President Kleine felt that it would be an injustice to the salesman to keep him from a larger sphere of action. Hence his promotion followed.

William Conn was very successful throughout the South in the General Film Company's exchanges. He was employed in the booking department of the Atlanta branch, and also has done considerable soliciting. His knowledge of the southern territory is extensive. Hence, when it was decided to open a branch at Charlotte, N. C., Mr. Conn was chosen as branch manager.

MARGARET TURNBULL VISITS NEW YORK.

Margaret Turnbull, of the photodramatic staff of the Jesse L. Lasky Feature Play Company, was in New York last week, her first visit east from the studios at Hollywood, Cal., in more than a year. In addition to the dozen photoplays which Miss Turnbull has written during the year, including several original and the most recent Lasky production of Mark Twain's "Pudd'nhead Wilson," she has found time also to write a novel entitled "Handle with Care," which has just been published by Harper & Bros. After a few weeks in the east Miss Turnbull will return to the Lasky studios and to her work in the photodramatic department.

Vitagraphs for February 14

Several Good Features Will Be Released During the Week —One on Fire Prevention.

THE Vitagraph releases for the week of February 14 include a powerful sermon-drama, "The Writing on the Wall," in five parts; a Broadway Star Feature, "The Man He Used to Be," in three reels and two one-reel comedies, "You're Next," and "In Arcadia."

Of particular interest at this time is "The Writing on the Wall," pertaining as it does to the inadequacy of fire prevention laws and the criminal neglect in their non-enforcement. That the scenes in the film are not overdrawn was shown by the recent Diamond Candy factory fire in Brooklyn in which many lives were lost. The fire records daily contain lists of fatalities due to the failure of landlords to properly safeguard the lives of their tenants.

Scene from "The Man He Used to Be" (Vitagraph).

It is on this theme that the Vitagraph film treats—and it presents it in a series of powerful, awe-inspiring scenes, in which the wealthy man, too late sees the "writing on the wall," and falls a victim to his own disregard of human life.

Joseph Kilgour, Naomi Childers and Virginia Pearson portray the principal roles in their usual capable way. Little Bobby Connelly is effective as the host of three hundred school children and other Vitagraphers give good accounts of themselves. The film was produced by Tefft Johnson, written by William J. Hurlbutt and picturized by Margurite Bertsch. It is a Blue Ribbon Feature, released Monday, February 14.

An all-star cast of Vitagraphers will be seen in "The Man He Used to Be," released on Saturday, February 19. This is the second picture directed by Eugene Mullin. Naomi Childers, William Dunn, Mary Maurice, Charles Kent, Kate Price, Belle Bruce and others are cast in the production.

Scene from "In Arcadia" (Vitagraph).

The play tells of a man who breaks his wife's heart and goes down to the very depths. He conquers his bad habits after a long fight and falls in love with another woman who accepts him despite the 'man he used to be."

"You're Next" is one of Wally Van's comedies with himself and Nitra Frazer in the leading roles. It is released on February 14. Cutey is a barber and Polly is a manicure girl. Cutey neglects his business for love-making, is fired and sells safety razors in revenge. The boss barber, in desperation, advertises for a lady barber and Cutey dresses up and gets the job. He creates a sensation, but the wives of the customers raise objections. He is finally exposed and elopes with Polly.

"In Arcadia," released on February 18, features William Dangman in a one-reel comedy produced under the direction of Courtland Van Deusen. Ethel Corcoran, Kate Price, William Dunn and others are in the production. The story tells of the efforts of a couple in Harlem to find Arcadia in the suburbs, believing the tale told them by a real estate agent. They are sadly disappointed and return satisfied to their Harlem home.

Clara Whipple in "The Reapers"

CLARA WHIPPLE, the beautiful leading woman of the Equitable Motion Picture Company, has been loaned, after considerable negotiations, to the Triumph Picture company to appear in the leading support of John Mason in "The Reapers."

Clara Whipple's work with the Equitable, during her connection with the company, since last summer, has established a tremendous following among picture fans. In "The Bludgeon," "Blue Grass," "A Daughter of The Sea," she did excellent work, appearing in all of them as a vampire woman.

Clara Whipple.

In Miss Whipple's most recent picture, "The Question," which has just been completed, the charming actress plays for the first time in a long while, the role of the ingenue.

In a recent interview with Miss Whipple, she was asked what was her most recent novel experience.

The pretty actress laughed and replied, "I have always in my past work been given the temptress type of character to portray—the siren who sings men on to their destruction. In 'The Question' I am the unsophisticated maiden, the wooed one. I assure you this is a most novel experience for me, for alas and alack, despite my 'baby stare,' I have been called upon to portray Kipling's 'rag and a bone and a hank of hair.'"

Clara Whipple is ideally suited for her role in "The Reapers" with Mr. Mason. The part calls for great dramatic and emotional ability, and Miss Whipple has proven herself again and again one of the most versatile and talented of the younger screen stars.

The screen fans who are watching Miss Whipple's career with interest will look forward to her appearance in "The Reapers."

THOMAS R. MILLS FORSAKES STAGE FOR SCREEN.

The legitimate stage is the loser by the determination of Thomas R. Mills to appear in motion pictures for the Vitagraph Company. Few actors of to-day have had a more varied experience on the stage than Mills, and his versatile talents trained through years of foot-light experience will be used to splendid advantage in films. He is widely known for his work with such stars as Richard Mansfield, Henry Miller, Harrison Grey Fiske and others.

The screen work of Mr. Mills will be seen in the Vitagraph features, "The Man Who Couldn't Beat God," "The Crown Prince's Double," and "A Man's Sacrifice."

"NE'ER DO WELL" AT CANDLER THEATER.

A trade showing of the Selig production of Rex Beach's story "The Ne'er Do Well," will be given at the Candler theater, West 52d street, New York, Thursday afternoon, February 10 at three o'clock sharp. The picture is in ten parts.

"Doping" It Out

Some Theatrical Past Performances That May Have a Bearing on the Future of Motion Pictures.

By Epes Winthrop Sargent.

IT IS admitted that many things are happening in the business of making and exhibiting motion pictures, and it is conceded that other and perhaps more unpleasant things are likely to happen, but just what will happen, and just what will happen after the things that are going to happen have happened, is more or less of a mystery. A really first-class fortune teller could make a snug sum by circularizing the trade right now.

But when the earnest-hearted citizen who seeks to improve the blooded stock of this country by the painful method of supporting some bookmaker seeks to peer into the future he pulls out his well thumbed "dope" book and studies past performances. The past performances of the horse will show what he should be capable of doing if his jockey and owner leave him alone. That and a little "racing luck" is all that stands between the man who wagers and the immediate fortune.

But even granting that the race of to-morrow does not always run as the race of the past, it is the most reliable source of information and it may be interesting to compare past performances in amusements with what we are going through.

Turn back to about 1890. Abbey, Schoeffel and Grau were running the Metropolitan Opera House. Grand opera was a luxury indeed and most of all the impresario. It cost more than it brought in and this was in large measure due to the star system carried to excess. There were stars for the Wagnerian operas, and other stars for the operas of the French and Italian schools; almost a double company. Each was guaranteed a certain number of appearances at a fabulous figure for those days. Something had to break. It was the managers.

Starting afresh, the star system was slightly reduced until Oscar Hammerstein came into the game with his opera houses in New York and Philadelphia. He lost more money than his tobacco handling machines brought in on royalty and he had to quit. The Metropolitan was glad to buy him out. He was glad—for the moment—to quit. The Metropolitan, running under smaller expense and to larger takings, must be well content with the deal. Grand opera, with grand opera stars, done on the scale demanded by New York is a luxury still, and is financially profitable when it has the field to itself and enjoys the financial support of all the fashionables. There is not room for two ventures of this sort.

Notwithstanding all this, there are several troupes of the type best represented by the San Carlos company that make grand opera a cold commercial venture and make money season after season. They are seldom heard of in the great centers, but they give a pretty good performance at reasonable prices, and the singing is as good as we used to get from the old American and Juch companies. There are no famous stars but a reasonably good ensemble and fairly well drilled chorus. There is no pretentious ballet, no hundred-piece orchestra, but an acceptable rendition of the works of the masters.

Motion pictures became an exhibition factor about 1895, and in that year vaudeville started to expand. In New York Koster & Bial had formed an affiliation with Oscar Hammerstein and moved into the white palace on Thirty-fourth street that was the first Manhattan Opera House. In those days they paid what were then large salaries to imported acts on condition that they played nowhere else or, at least, only at the Orpheum, in San Francisco. The acts must be exclusive.

As an offset, the Keith managers; notably J. Austin Fynes, sought to procure the services of dramatic stars and in the fall of that year the ice was broken by Charles Dickson and Lillian Burkhart, Sydney and Gladys Rankin Drew and John Mason and Marion Manola.

In those days the Keith circuit prided itself on the fact that it never paid less than $35 to the act that opened the performance. Other managers could pay $20 and $25 if they wished for the opener, but they wanted at least a $35 act. They would pay up to $70 for a double. Two and three hundred dollars for a headliner was hardly to be thought of. If players wanted that much money they took out their own shows, as Weber and Fields did. But dramatic players asked more than that and they got it. They started at $250 and ran up to $500. At once the vaudeville actors, the people who really made good for these name-acts, put their prices up. One man who a few months before had said that he would be content if he could ever work his salary up to $150 a week, later refused $800 because he wanted an even thousand.

All too late, the managers realized that a $400 salary to one act did not mean merely an increase of that much in the weekly expense. It meant that each act on the bill wanted more, even the $35 opening act. As Nick Norton, then the booking agent for the Hyde and Behman houses, once said, there was a steady advance in salaries while the admission fees remained stationary, and it was only a question of time when the steadily advancing payroll would exceed the stationary income. At that time, about 1903, the yearly advance in the bills was about $100, but this proportionate increase became larger each year.

Some of the managers were more than eager to cut prices back, but certain of the others, who owned large houses and catered to a prosperous clientele, were willing to pay the increase for the sort of show they required, and it was not possible to make a general cut until Percy G. Williams was induced to sell out. Then the regulation of salaries began in earnest and business was brought back to a basis that permitted the managers to retain a portion of the money that passed through their hands.

Just one more past performance. Around 1905 the dime museum started to fail. George Huber, who owned the largest and last of these places in New York, declared that every eight or ten years the dime museum would come into its own because a fresh crop of "freaks" would be ready, but in the intervals the interest would die down because there was not enough novelty to keep things going. The supply of doubled-bodied boys and two-headed girls did not keep pace with the demand and the public turned away until there was something fresh to see. The dime museum prospered because it was cheap and interesting for a time. It has gone because better forms of cheap amusement have replaced it. There will always be pit and side shows, but it is not probable that the dime museum of Huber and Kohl and Middleton will be ever be revived.

Now to dope it out. Grand opera shows that an extraordinary expense requires a practical monopoly, but that a product proportioned to the probable return will show a profit. Vaudeville shows that a lavish outlay for stars will bring a general increase in expense in other departments. The museum business shows that new attractions, new interests must constantly be provided.

In pictures we have the vaudeville condition of a star whose work is rendered passable only through the efforts of his or her companion players, who presently will require that their salaries be increased. There is the sameness of offering that wrecked the museums and there is the grand opera condition of lavish expenditure minus the grand opera monopoly of position. The condition must be remedied or the failure that vaudeville and grand opera averted and the dime museum could not, will inevitably occur.

It must be admitted that the presence on the screen of well known players of the dramatic stage has brought to the theaters the patrons of the dramatic houses just as Keith paid the late Marshall P. Wilder $600, not because he could be as entertaining to the patrons as Fred Niblo, at a small figure, but because Mr. Wilder brought to the house a class of persons who knew him through his lyceum and Sunday-school work and who came to see him and remained to enjoy the performance in general. They came back after he had gone on to another engagement. He gave a return for his salary. When he had drawn all the people he could, and became merely an entertainer, he was no longer of use at that figure. It has paid to coax some of the dramatic stars into the pictures, but not at the idiotic salaries that they actually receive, though these are far less than the announced payments as a rule. To an old showman some of the salaries now being paid are criminally foolish. No manager is willing to drop the star system until the others do. None will be the first. They must get together, as the vaudeville managers did; not in a trust, but as an association; not for the oppression of the exhibitor but for the regulation of the trade. This may be accomplished by the Motion Picture Board of Trade or through some other body, but there must be a gradual change to the old system in which film players are starred, and shopworn and has-been dramatic players are not put forward above the men and women who hold the interest of the photo-playgoer from week to week, through the months and years.

There must be an improvement in the stories; a marked and radical departure from the repetition of the old stories. Re-

vivals are one thing and rehash is another. There must be a greater variety to the stories and a greater dependence upon the story and less upon the mechanical effects.

In a word, the business must be put upon a business basis and run by business men and not commercial gamblers, if there is to be any business at all. Grand opera did not prosper until it was put upon a business basis and the employment of stars was made a matter of business and not merely of display. Vaudeville, once past its initial and spontaneous prosperity, did not make money until steps were taken to hold the expenses to a level that permitted a margin of profit.

To save the pictures something must be done to stop the indiscriminate and unintelligent expenditure of large sums and to lay out what is spent with an eye to probable returns not alone in money, but in artistic effect and entertaining value. There was a time in vaudeville when any stage star could pull people into a vaudeville house. Now there must be something besides a name. We are still in the stage where we pay stars as much in a month as many of the players could earn on the stage, under present conditions, in a year, and yet we say, "thanks" when they sign the contract and again "thanks" when they take the money they do not earn. Dope it out.

Shakespeare Wrote Screen Plays?

Sir Herbert Tree and Director Emerson Think He Did—Cite Macbeth as Example.

DID Shakespeare write for the screen?

The obvious, historically verifiable answer is that he did not, but internal evidence disclosed in the plotting of "Macbeth" for the Sir Herbert Tree film version now in production at the Fine Arts studio in Los Angeles, bears remarkably the other way.

Certainly the master dramatist foreshadowed the photoplay type of dramatic continuity much more accurately than he did the present-day stage play. Infinitely more violence is done to his scene plot in any modern stage version of the plays than may be necessary in photo-dramatizing them.

In the case of "Macbeth" Sir Herbert and John Emerson, his director, found after several weeks of exhaustive study and rehearsal, not only that the tragedy could be told in pictures without loss of dramatic pungency, but that Shakespeare had written an almost perfect photoplay "continuity."

"He will play the drama almost scene for scene as the dramatist wrote it," said Mr. Emerson in explaining the discovery, " and that is something that the stage has not done, except in the case of one or two sceneless revivals, since modern stage scenery was invented. Shakespeare, of course, wrote for the stage without scenery, so he did not have to meet the mechanical problems of scene shifting. And those are precisely the problems that the photoplay has solved. Stage waits are unknown to the photoplay.

"So we can go straight back to the multiple short scenes of the original text, and in the case of 'Macbeth' we found it impossible to make any important rearrangement that would be of the slightest added value in developing a picture narative.

"We found also that the demands of the story, looked at purely from the standpoint of modern photoplay making, were not for a multitude of short scenes broken by 'flashes,' except in one or two cases, as in the siege of the castle. The natural and dramatically effective way to play most of the rest is in unusually long scenes, reaching, perhaps, 300 feet. Thus, with an entirely practical and unsentimental approach, we have returned to a treatment that closely resembles the traditional stage treatment. This, if we succeed in doing it well enough, should produce a picture play with no little of that impressive dignity that is associated with dramas, especially the tragedies, and with their best stage productions.

"We had from the beginning no intention of sacrificing dramatic vigor to any traditional form. We meant to tell the story of Macbeth—and a wonderful story it is—in the most vivid and moving way we could. That this way is so closely that of the dramatist is a great satisfaction to us. I know that Sir Herbert, whose reverence for the text is naturally of the highest, is greatly pleased and his enthusiasm over the production is steadily mounting.

"In the matter of costume and settings we found that the accumulated stage traditions were full of inaccuracies and anachronisms. After a great deal of work we discarded them entirely and turned to historical sources. 'Macbeth' is related quite definitely with a historic period—the eleventh century—but stage producers have set it all the way up to the fourteenth century and not always been accurate in their reproduction of any. That was why we turned to history and the result, while it may seem strange to many who are acquainted with the Shakespeare of the stage, will at least be reasonably true to the right century."

Howard Hall Now a Gaumont Star

WHEN the Gaumont Company releases "According to the Law," early in March, Howard Hall will make his first screen appearance as a Gaumont-Mutual star. He has been a well-known Broadway actor for a number of years and is of interest to exhibitors also because of his starring activities of more than ten years, principally in his own big melodrama, "The Man Who Dared." It is therefore certain that he will be a good drawing card, since his remarkable work is well remembered by theatergoers who enjoyed that class of entertainment which gave the same, if not as many, melodramatic thrills as one now secures from motion pictures.

Howard Hall.

Only recently did Mr. Hall turn to the screen; in fact, this is only his fifth picture. "According to the Law" is a five-reel feature by Paul M. Bryan and Joseph H. Trant which will be released as a Mutual Masterpicture, de luxe edition. Mr. Hall has just finished playing the lead in "The Clarion." Other pictures were "The Crown Prince and His Double" and "The Governor's Pardon." On the stage he is famous for his professional parts. He has to his credit seven Broadway productions in which he has played the part of doctors. Among these are "The Poor Little Rich Girl," originating the role; "Damaged Goods," "The Unborn" and "The Natural Law." He has played two engagements with David Warfield, in "The Grand Army Man" and "The Music Master."

"According to the Law" is now in work at Jacksonville, Fla., under the direction of Richard Garrick. Opposite Mr. Hall, Miss Mildred Gregory is playing. Others in the cast are E. K. James, Albert Macklin, Allan Robinson, John Reinhard, Charles W. Travis, Helen Marten and Mathilde Baring.

MacMAHON A FREE LANCE.

Henry MacMahon is no longer connected with the Triangle Film Corporation and invites offers from film companies that want good press service. Mr. MacMahon's newspaper list which he personally selected contains thousands of names of leading publications and represents a thorough acquaintance with journalistic managers and motion picture editors in all parts of the country. He has likewise many friends in the trade press. His most recent work for the Triangle has been writing up first run houses, which has put him in touch with the publicity needs of many exhibitors. On the sensational side, he managed "The Birth of a Nation" publicity campaign in Boston from April to August of last year, thereby assisting the Epoch Producing Company in securing record breaking receipts. He can be addressed at 321 West 55th street, New York City; phone Columbus 2969.

LEE HILL JOINS McRAE COMPANY.

Lee Hill, well known in photoplay circles as director and actor of unusual ability, this week joined the forces of the Universal at their Pacific Coast Studios, where he is to work under the direction of Henry McRae in his production of 101 Bison productions. Prior to his advent into the Universal ranks Hill was a member of the Vogue Film Company's forces, where he was engaged in making comedies.

Webster Campbell now with Vitagraph

WEBSTER CAMPBELL is one of the latest members of the Vitagraph stock company and is now in pictures at the Hollywood studios. Few players of his age have attained so enviable a reputation in a brief screen career, and few leading men receive more letters from their admirers.

Mr. Campbell was born in Kansas City, January 25, 1892. He is of French ancestry, and many of his relatives are Canadians. His early education was received in public schools and in the Central High School of Kansas City, and, although he spent three years at Michigan University at Ann Arbor, he left before obtaining his degree, to take up the theatrical profession. He started his stage career as a member of a stock company at Kansas City and then travelled with a road company to the Pacific Coast. The show which he was in closed in Los Angeles. He was engaged by the Vitagraph Company, and in their films has attained distinction as a screen player of ability. He is a prolific writer of photoplays and has sold over twenty scripts. He is unmarried, fond of outdoor sports, and is a favorite among his fellow-players at the Hollywood studio of the Vitagraph.

Webster Campbell.

He has appeared in "He Got Himself a Wife," "Bittersweet," "The Hoyden," "Pansy's Papas," and is now working in a three-reeler soon to be released.

Arthur Hoops

ARTHUR HOOPS, one of the best-known leading men in the country, both on the speaking stage and in motion pictures, has signed an engagement to appear in Metro wonderplays, and has begun work on the first feature, "The Soul Market," in which Mme. Petrova is starred. Mr. Hoops began his stage career as a juvenile and leading man with Nat Goodwin, with whom he appeared in this country and on Mr. Goodwin's world tour.

Mr. Hoops was with the Famous Players for nearly two years, and appeared as leading man with Mary Pickford, Marguerite Clark and other well-known screen stars. He appeared with Miss Pickford in "Such a Little Queen," "Mistress Nell" and other productions, and with Miss Clark in "Gretna Green."

Later he was starred by George Kleine in "The Danger Signal" and "The Final Curtain." He was also starred with Betty Nansen in "The Song of Hate," and played the lead in "Should a Mother Tell" in Fox pictures.

Arthur Hoops.

Before going into motion pictures, Mr. Hoops played the lead with Virginia Harned in "Alice of Old Vincennes," also the lead with James K. Hackett in "The Prisoner of Zenda," and afterward appeared in several Frohman stage productions on Broadway and on tour.

Flickers

POSTAL cards from Joe Smiley and George De Carlton show that Jacksonville, Florida, is still some place and affords more than good surroundings for picture making.

* * *

Our friend, J. C. Graham, general manager for the Mutual Film Corporation, must have walked into something in the dark from all appearances.

* * *

The friends of A. L. Haase, advertising manager for Motography, will be surprised to learn that he has tendered his resignation to that publication to take effect Feb. 15.

* * *

Edgar Lewis with his company of Lubinites, headed by Nance O'Neil, are meeting with great success in Thomasville, Ga. The forthcoming release, "The Fires of St. John," necessitated their going South in order to get the proper atmosphere for the production.

* * *

Sol Lesser is a regular New Yorker now, having thrown his trans-continental commutation book out of the window. Sol promises to stay with us for an indefinite period and can be seen at his office, 218 West 42d street.

* * *

Eef Asher, representative of Mr. Lesser, came on from the coast with the rest of the Lesser outfit, but spends a lot of his time abusing the weather. Asher saw his first snow in many years, last week, and needless to say don't like it. A suit of fur lined would probably make him change his mind.

* * *

Under the present system of management, the Knickerbocker theater is certainly packing the people in. Triangle pictures only are shown.

* * *

With a large bank roll and good bank references to back him up, J. W. Anderson of London, Eng., will stay at the Waldorf-Astoria long enough to get in touch with whatever film manufacturers not represented in the United Kingdom, but desirous of doing so, communicate with him.

* * *

Say, fellows! our projection editor, F. H. Richardson, leaves New York this week for about a four weeks tour of the Middle West. He's a regular fellow, so look him up.

MAC.

Virginia Hammond

AN EXAMPLE of how a distinct prejudice against motion pictures could be turned into a genuine enthusiasm for them is given by the instance of Virginia Hammond, former Frohman leading woman. Miss Hammond makes her first appearance as a screen star in "The Discard," Essanay's latest five-reel feature.

"It was not until I had seen 'The Birth of a Nation' with Henry B. Walthall's great acting that I realized the possibilities of the motion picture work. From a real dislike of pictures I became highly interested in them. When I received an offer from Essanay, I was delighted, and accepted it without hesitation, even though I had scorned like inducements before."

Virginia Hammond.

Miss Hammond was born in Stanton, Virginia, and was educated in a Chicago school for girls. Her father was a Confederate major in the Civil War.

Her stage career has included four years with Frohman as leading woman for E. H. Sothern, and three years with the Shuberts. She was Ophelia to Sothern's "Hamlet," and also appeared with him in "If I Were King," "Don Quixote," "Richileu" and other plays. She was for a time leading woman for William Courtney.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

CONCERNING THE YOUNG PEOPLE.

TO no class of the community at large is the moving picture of more interest and importance than to the young people. It is at once their educator and entertainer, it is their teacher, instructor, director, traveler and most legitimate amusement provider. To so great an extent have these facts been impressed upon all to whom the question is of interest that many feel it incumbent upon them to express some opinion concerning the best means whereby the most desirable results can be obtained. The first and most important step in this valuable subject—and one which seems to have been generally overlooked—is that those to whom the care and interests of the young people are first committed are the very ones who really ought to be the first movers in the matter. The authorities in the daily and secular schools, as also those in the religious schools are the ones to whom the first great opportunity presents itself. It is an opportunity they have only partially come to realize, when they are fully awake to the great possibilities before them they will no doubt rise to the occasion, it is not to their credit that slowness for the being marks their progress. Meanwhile, many are asking, "What shall we do for the people?" The old indolent excuse of "The Lion in the Path" in the form of Censorship, is constantly put forward. Here is where all kinds of censorship is of no avail, all kinds of educational picture and pictures suitable for children are immune, giving the maker a wide field for productions without the bugaboo of the censor hovering over him. It is only when the relation of the adult picture to the children is considered that the question of censorship comes in on their behalf, this, however, should not be allowed to interfere with the question of pictures for young people in the way in which many seem to consider necessary, if makers and users of juvenile pictures of all kinds would only come together on some common meeting ground, they would both find the field large enough for their most intense activities. Mr. Orrin G. Cocks, secretary of the National Board of Censors, is inclined to put much of the blame on the parents when he says: "Parents have been criminal in their negligence in failing to see the tremendous effect of motion pictures on the mind of the child." It is a question whether the criminality does not rather rest with those to whom the general question of child culture is a life work, study and duty.

Have they not rather missed their opportunity? The power is certainly more vested in them than in the parent; true, the parent "hands out the nickel," but all in authority "direct their steps." Mr. Cocks further says: "My work for the next few months will be to stir up parents and children's societies against the indiscriminate attendance of children at moving picture shows."

Their is a little good in the work which Mr. Cocks has laid out for himself, but is there not a greater work to be found in promulgating plans whereby the whole world of young people shall be given special and careful attention, with a thorough provision for satisfying all their longings whether at school or at home or in the outside world, be it pleasure or entertainment. No one can truly say that the wonders of the moving picture have been properly brought to bear upon the best interest of the most valuable part of our population, i. e., the next generation. The writer does not claim to be commercially wise, but that does not restrain him from being wishful, therefore he longs for the day when there shall spring up a producer dedicated to the production of pictures solely for the young people, such a firm even if it is found necessary to subsidize it, would prove one of the greatest powers for good, while solving many of those questions now so unnecessarily vexing to the community at large. By common consent, the care of the child life is one of the most important duties forced upon every form of governmental control. If then, this care is so valuable, by all means let all of us who are alike interested in both the young people and the pictures, do our best to bring them together for good.

Apropos of the development of the special attention demanded for the welfare of children and young people, for whom there can be no doubt the moving picture has its greatest benefits; it is interesting to know that, in several different quarters, men of the requisite ability are concentrating their best endeavors upon the production of both projectoscopes and films that can be depended upon to fill all the many requirements of the Church, School, Classroom and Home uses. It is interesting to note the requirements which form the basis of all endeavors. A projectoscope smaller than those used in the theater and well adapted to the uses named above as well as being within the minimum cost such requirements require. A film robbed of all its present dangers of fire and consequently enabling all users to come well within all fire precautions without an unnecessary expenditure of money. A well supplied library of films at such a price, either for rental or purchase, as shall secure for all users a most thorough supply always ready at hand and meeting all requirements.

That these are now well on the way to the front the writer can testify, although at present any details would be premature, the time, however, is not far distant when this page will gladly present to its readers a review of the results so far obtained, it being the wise desire of those responsible to withhold particulars until it is well assured that all the specific conditions are met and also to be in readiness to meet the demands which would immediately follow. It is worthy of special note that the most important gap in the power of the moving picture cannot long remain open. Too many of the right sort of people are at work. The results are so far satisfactory that the future is secured and a bright and instructive outlook stands before the young people.

TROY PARENT-TEACHER ASSOCIATION ACTIVE.

In Troy, N. Y., the Parent-Teacher Association is trying a "New Departure" in the exhibiting of pictures in connection with the local work for benefit of the schools and young people generally. Each Saturday morning, afternoon and evening, exhibitions are given. The subjects will be of as wide interest as can be expected to include, and include history, geography and travel; industrial, commercial and manufactures form another series as do also suitable fables and stories. Such pictures as "David Copperfield," "Paul Revere's Ride," "The Story of the Star Spangled Banner," are a sample of other films shown. A committee of ladies take charge of each exhibition and only five cents is charged to secure expenses. Troy is thus added to the list of towns awake to the interests of the young people.

WILLIAM DOUQUE DIES.

William Douque, a Utica, N. Y., exhibitor, and former secretary of the New York State League, died at his home on Saturday evening, February 5, of pneumonia. The deceased was thirty-four years of age and leaves a widow and three children. The funeral occurred on Tuesday, February 8, at Herkimer, N. Y. Mr. Douque was an earnest and efficient worker in behalf of the State League and was one of the most popular exhibitors in the state.

WHO WANTS REPRESENTATION IN HOLLAND?

Vermeulen Brothers, whose address is Ochterveltstraat 39a, Rotterdam, Holland, are in position to represent some reliable American motion picture manufacturer in that country. Correspondence addressed to them will receive prompt attention.

FRED BECK RETURNS TO 20TH CENTURY CO.

Fred Beck, who has been with the Paramount since that company was organized, has resigned and returned to the 20th Century Film Company as general manager. This company is at present making a number of productions which will be released on a state rights basis.

Reviews of Current Productions

Exclusively by Our Own Staff

"New York"

Screen Production of Famous Broadway Success Equals Expectations—Florence Reed the Star.

Reviewed by Margaret I. MacDonald.

FLORENCE REED does not make her entrance until the third reel, and when she does appear lives up to her fine reputation as an emotional actress. From the third reel to the fifth and last she smiles or weeps "real tears," moving from sunshine into shadow, treading paths of deepest despair, resolving into the calm of happy motherhood in the closing scenes of the picture.

"New York" is the initial contribution of A. H. Woods to the program of Pathe Gold Rooster Plays. The play from the pen of William Hurlbut was produced for the screen under the direction of George Fitzmaûrice, who has to his credit more than one successful screen production, notably "At Bay" and "Via Wireless." The Hurlbut play has suffered nothing at his hands, and it is easy to believe that it has gained something through the added advantages of screen over stage. It is a play that casts the searchlight on the whirlpool section of the great metropolis, and edges ever so gently into the purer element that really does exist in spots. Its first two-reels are somewhat shocking from the moral view point. Its last three reels contain also a vestige of the violet hue which is overcast and in a way out-distanced by the charm of the character of the newly-made wife of Oliver King (Florence Reed.)

William Hurlbut has handled a subject that involves many complications, and has woven a plot that throughout carries its own ballast. The play contains opportunities for elaborate staging that has been well looked to in the screen production; its cabaret scenes being especially remarkable.

In the cast is also Fania Marinoff who does exceptional work as Edna Macey, the chorus girl, whose downfall originates in the necessity of supporting a drunken mother. The fall which

Scene from "New York" (Pathe).

Edna Macey takes from the top of a restaurant stairway to the bottom where she meets her death is one of the big scenes of the picture. Others appearing to advantage are John Miltern, Jessie Ralph and Forrest Winant.

"Man and His Soul"

A Drama With a Moral is Released by Metro With Francis X. Bushman and Beverly Bayne in Leading Roles.

Reviewed by Lynde Denig.

THE beauty of this picture is that the moral uplift, made as plain as A B C, is not allowed to overshadow the dramatic story. It requires skill to preach goodness, to champion the cause of a militant conscience and avoid becoming wearisome, yet the Quality Pictures Corporation, with John W. Noble as the director and Francis X. Bushman and Beverly Bayne as the stars, has succeeded in doing just this in "Man and His Soul."

The story of John Conscience is so thoroughly in accord with Christian doctrines that it might be shown in a Sunday school, and at the same time the production possesses the essential qualities of good photoplay entertainment for audiences of quite another caliber. It has movement and life in the development of a human narrative, the acting is better than ordinary, every now and again there are charming light effects to attract the eye, and for a stirring climax there is a realistic factory fire.

The purpose of the story is set forth in a brief, prettily staged allegory, showing the birth and troubled career of conscience in bygone ages. The modern manifestation of the spur to righteousness is found in the person of John Conscience, who would make a first rate socialist. As a university professor he violates traditions by urging the practical need for kindly unselfish behavior, even in the world of commerce, and the trustees of the university conclude that he is a dangerous influence for immature minds. Conscience is asked to resign.

In business, the reformer finds it equally impossible to be of service without sacrificing his ideals and he loses one position after another. He meets a young woman as she is on the point of jumping into the river and finds in her a sympathetic spirit, at least so he believes, until it appears that she is going to marry for money. This causes an upheaval in John Conscience. Casting all scruples aside, he determines to have money, too, and the next thing we know he is John Power, the head of a great factory. But in due time he returns to his

Scene from "Man and His Soul" (Quality-Metro).

original state of goodness and the moral victory is complete.

Those acquainted with Mr. Bushman know how successfully he can radiate manly benevolence; moreover, he is enough of an actor to make a sharp differentiation in the character when he becomes John Power. Miss Bayne is attractive as the heroine and John Davidson makes a distinct figure of Stephen Might, Jr. Director Noble's handling of the students at the university, and the girls in the factory at the time of the fire, merits favorable comment.

"The Yellow Passport"

Clara Kimball Young Plays Russian Jewess in Shubert-World Film Production of Good Dramatic Quality.

Reviewed by Lynde Denig.

EVIDENTLY intent upon giving Clara Kimball Young a vehicle in which she might duplicate the success scored in "Hearts in Exile," the World Film selected another photoplay concerned with Russian life in its most brutal aspects. In dealing with persecutions in Russia it recalls the earlier work; but it is even more unmistakably reminiscent of "The Yellow Ticket," the sensational stage melodrama that gave the hitherto uninformed American public a knowledge of the Russian government's method of dealing with unfortunate women. The similarity is not in detail, rather in the use of the official license as the basis of the plot. Probably this is the first photoplay to introduce this particular phase of the social evil, and obviously it is rife with opportunities for dramatic situations.

"The Yellow Passport" is best described as a picture of persistent punches. Very little that could be expected to reach the emotions, produce excitement, or appeal to an ever active interest in sex relationships, has been overlooked. It almost goes without saying that a photoplay of this type will succeed, granting an adequate production, such as it received, and the more than adequate acting of Miss Young.

Playing Sonia, a beautiful Jewess whose family, barring a

devoted uncle, is slaughtered in a massacre at Kiev, Miss Young has a character allowing no end of opportunity for emotional expression. Even before the massacre she is placed in a trying predicament, owing to the amorous attentions of Fedia, a police spy, and afterwards, when she must leave Kiev, or remain under the sanction of a yellow passport, her difficulties become appalling. The chief weakness of the plot at this point is the failure to give a convincing reason for Sonia's determination to remain in Kiev under such frightful conditions.

Scene from "The Yellow Passport" (Shubert-World).

Her wish to continue a musical education is hardly sufficient, for competent instructors might be found elsewhere.

At all events, the girl and her uncle, following especially harrowing experiences that need not be described, sail for America and on the boat she meets a producer of opera and his son. Fame, love and the punishment of the perfidious Fedia, all come in good season.

Director Edwin August put plenty of spirit into scenes such as the massacre of the Jews, and with a few exceptions the players supporting Miss Young gave convincing performances. John Sainpolis was a good type for the police spy, although he rather overworked a sardonic smile. "The Yellow Passport" is not without defects, but they are more than balanced by merits of a popular nature.

"The Lottery Man"

The F. Ray Comstock Company Adapts Popular Stage Comedy for the Screen—Thurlow Bergen Starred.

Reviewed by Lynde Denig.

LACKING much of the humor of the stage comedy from which it was taken, the photoplay version of "The Lottery Man," produced by the F. Ray Comstock Photoplay Company, is not without redeeming features in the acting of

Scene from "The Lottery Man" (Comstock).

Thurlow Bergen and the situations developed from a first rate farcical plot. It is hardly a picture for audiences accustomed to the niceties of expert studio workmanship, but for those who are not over particular, and who respond to comedy and sentiment in their elementary forms, there should be entertainment in the Comstock production.

Mr. Bergen, in the role of Jack Wright, played by Cyril Scott on the stage, suggests the dash and spirit of wholesome young manhood. He is the star football player at his university, and after graduation, being finely appreciative of his mother's sacrifices that he might have an education, he is determined to earn money with the least possible delay. As a newspaper reporter his income is meagre, so he hits upon the idea of offering himself as a husband to the woman who draws the lucky number in a lottery, the chances to be sold at one dollar each.

No sooner has Jack's proposition been launched by a newspaper than he falls in love with the sister of his chum. He is ready to do almost anything to cancel the agreement, but it is too late, for the residents of the town have taken kindly to the lottery. Some of the most laughable scenes in the picture show the rush for the coveted tickets in which many types of marriagable women take part. There are spinsters of long standing, stout cooks, even colored servants, and all the while Jack and his friends are trying to corner the lottery market that he may not be deprived of the opportunity to wed the girl of his choice.

Lizzie Roberts, an important comedy role in the picture, as in the play, is acted reasonably well by Carolyn Lee, Elsie Esmond brings charm to the part of Helen and Allan Murnane is a good selection for the character of Foxey Peyton. Lottie Alter appears too youthful in the role of Mrs. Wright. State rights will be sold for "The Lottery Man."

"The Woman in 47"

Alice Brady Plays a Much Wooed Girl in Frohman Production Released Through Equitable Corporation.

Reviewed by Lynde Denig.

INSTEAD of possessing a questionable past, Alice Brady, in "The Woman in 47" is a pleasing girl with a perpetually dangerous present. Viola Donizetti is ever so much more loved than loving. Her long train of admirers commences in Italy and steadily increases during the months of her life in New York, for Viola no sooner eludes one masculine adorer

Scene from "The Woman in 47" (Frohman-Equitable).

than another appears to fill his place. But all the while she remains true to Tony, and when he re-appears after a long separation she becomes his wife, thereby, one supposes, ending her troubles as well as the picture.

If the title of Frederick Chapin's photoplay is a bit misleading, suggesting a detective story more than anything else, no serious complaint need be urged, for the picture catches the attention and holds it without the mystery of an intricate plot. There is a large enough element of doubt in wondering what new episode will be devised for the unhappy Viola. Her charm is equally potent with all types of men.

The Frohman Corporation is to be congratulated, in particular, on its success in staging the scenes of Italian life in the first reel, and showing how Viola, looking extremely pretty in the costume of a peasant girl, narrowly escapes being forced into a distasteful marriage. The settings for these scenes are in excellent taste and the actors really look like Italians. In America, where Viola goes to visit her beloved Tony, the girl receives a liberal education in the perfidy of mankind. She is told that her lover is dead and Tony's cousin insists, more forcefully than tactfully, upon being accepted as a substitute.

Viola finds shelter with a friendly organ grinder until he is run over by an automobile and once more she is at the mercy of wolves in sheep's clothing. Her last affair is the most serious of all, for the man, taking his failure very much to heart, commits suicide in the room adjoining that selected for the marriage of Tony and Viola. It seems a bit cold-blooded to go ahead with the ceremony while the body of the dead man lies only a few feet away, but such is the spirit of youth. Viola's troubles, keen enough while they last, always are readily forgotten. Because she is weeping in one scene does not indicate an absence of laughter in the next.

Miss Brady becomes more likable with each new picture and this time she is given good support.

"The Modern Sphinx"

Three-Reel American Offering Abounds in Beautiful Scenes and Is Well Enacted by a Capable Cast.

Reviewed by Robert C. McElravy.

THIS fascinating subject has a strong imaginative interest and, while containing a tragic note, is given a light, graceful handling that makes it very appealing. It is called a "love story of the ages" and the plot is one of pronounced mysticism.

The opening scenes occur in Egypt. Asa, the daughter of Ram, an astrologer, becomes jealous of a servant in the house because he loves another. She poisons him, but the father restores him by speedy use of an antidote. The astrologer then puts his daughter to sleep for 3,000 years, to be awakened only when she has been redeemed by true love. These Egyptian scenes are artistic and attractive and at once place the production on a high level of interest.

Scene from "The Modern Sphinx." (American).

In the modern scenes the same artistic care has been used. Asa is reborn and appears as a girl named Zalda. She is cold-hearted and has not yet felt the power of love. At a garden fete she meets a young artist named Francis Passmore, who awakens the divine passion in her breast. She gives herself to him and learns too late that he is married. She then takes poison and dies. In the closing scenes, the cycle of 3,000 years having passed, her father reawakens her in Egypt, and her entire nature has been transformed.

Winifred Greenwood and Edward Coxen do appealing work in the leading roles. Robert Klein and George Field also appear in minor parts. The production as a whole is remarkable for its sheer beauty of presentation and capable handling throughout.

"Sons of Satan"

Five-Reel Red Feather Production Provides Many Thrills in a Screen Story of Crime and Detection.

Reviewed by Robert C. McElravy.

THERE is a tradition that judges of the supreme bench and other men of high station are fond of reading detective stories of the old-fashioned thriller type. It is easy, if this is the case, to imagine an eminent jurist having a most

Scene from "Sons of Satan" (Red Feather).

enjoyable time while watching this five-reel production entitled "Sons of Satin." It was produced by George Leone Tucker from a story by Wm. Le Queux, and is enacted by a company of English players, including Gerald Ames, Blanche Bryan and others.

No pains have been spared to keep the observer in a constant state of excitement of an enjoyable sort. All of the old tricks are employed—false walls, secret panels, jewels, murder, frame-up, arrest of innocent girl, clash between rival detectives, two bound in house, fire, hero comes! It is all in this offering, sooner or later, and there is no slackening of interest from the commencement to the close. All manner of disguises are worn during the course of the story.

The narrative begins by picturing the career of a small boy, who yields to wrong impulses early in life. He grows up and becomes a master criminal who poses as a detective in order to carry on his work. He conducts the business of criminality on a big scale, having a large band of office assistants and strong-arm men.

The theft of the Littleborough jewels leads to the undoing of this individual and his followers. The attending story is complicated and well-handled. The hero and a detective named Fenton bring the clues together and round up the gang. The abduction of the girl, while the criminals posed as a moving picture company, made a good feature.

While some of the devices employed are theatrical in the extreme, the story at the same time manages to maintain a convincing quality that saves it from the taint of burlesque.

The presentation is faulty at times, some of the scenes being short and the photography being slightly uneven. But as a whole it makes a successful production of its type.

Biographs Ready for Issue

"Pique" in Three Reels, is Taken from Play, "His White Lie," a Two-Part Drama.

Reviewed by Lynde Denig.

WHILE there is nothing startling about this three-part adaptation of Augustin Daly's play, "Pique," the picture has enough good points to warrant its recommendation as an acceptable offering. In matters of production, perfect photography and artistic settings, the film is practically flawless, and the story will pass as a very fair romance of the type to be expected from one of Daly's plays. Particular note

Scene from "Pique" (Biograph).

should be made of the excellent scenes made aboard a man-o-war, and the few bits of action photographed in a navy yard give the picture some of its more realistic touches. Now that audiences are so actively interested in the American navy it might have been wise to include more glimpses of life aboard a battleship.

But probably Director Lawrence Marston, whose first concern was a clear presentation of the story, made the most of the opportunities offered by the scenario, and the fact that the hero was a lieutenant in the navy. William Russell appears quite at his best in uniform and altogether gives a manly, effective performance of Arthur Standish, who finds that the girl he loves has married him out of pique. Franklin Ritchie plays Lessing, the fortune-hunting trouble-maker, who weds Mabel's pretty stepmother because of her large bank account, and then it is that the disappointed girl accepts Standish, intending, however, to avoid the obligations of a wife. Love for her husband is not kindled until after the birth of a child.

In the role of the discontented wife, Gretchen Hartman is called upon for acting in dissimilar moods, first in a display of coldness, and later in the indication of strong emotion and grief over the loss of her child, kidnapped by the hirelings of Lessing. Miss Hartman acquits herself extremely well, as does Mr. Ritchie in the character of Lessing. Others who contribute materially to the picture are Isabel Rea and Jack Drumeir.

In "His White Lie," a two-part drama, we find a plausible treatment of a familiar plot showing how a self-sacrificing man assumes guilt for a crime he did not commit and afterwards, under a different name, rises to a position of importance, only to have his reputation threatened by a disclosure of the past. This time he is a candidate for political office and his

chances of election seem small, indeed, until a full confession from the woman who committed the murder clears him of suspicion.

Scene from "His White Lie" (Biograph).

As in other Biograph pictures, the production is excellent and able performances are given by Claire McDowell, Charles Mailes, Gretchen Hartman and Charles Perley.

Three Kalem One-Reel Releases

"Ham the Diver," "The Night Watch," and "Earning His Salt," a Trio of Excellent Photoplays.

Reviewed by Edward Weitzel.

"Ham the Diver."

THERE may not be anything new under the sun, but if a man gets inside of a diving suit and starts to explore the waters under the earth, he will, undoubtedly, have a novel experience. He may even find a plot for a screen drama. Ham does not discover one, in the present case, but the scene of one of the episodes in "Ham the Diver" is laid at the bottom of the ocean, and the big comedian learns that a firm friendship is as a rope of sand when a pretty girl is pitted against it, and that even Bud forgets the call of duty once he spies Ethel on the stringpiece of a dock and catches sight of her smiling face and the clocks on her silken hose. There is capital fooling all through this one-reel farce. With Ham inside the diving suit, and Bud at the airpump and a pretty girl winking at him, at least one of the two male beings is bound to get into trouble. Bud deserts his post, but Ham arises from the "vasty deep" and goes in search of him, clad in his submarine walking suit,

Scene from "Ham the Diver" (Kalem).

and creates a sensation at every step. Ham and Bud are credited with the authorship of the scenario. Come again, gentlemen!

"The Night Watch."

Howard Irving Young has written a tense one-reel drama that is without a single foot of unnecessary material. "The Night Watch" tells of a physician who is doing everything his skill can suggest to save the life of a patient, when he learns that the young man has caused his daughter's downfall. His struggle between his professional duty and his desire to avenge his child forms a powerful motive, and the author has handled the theme with a keen eye to dramatic effect. The climax is brought about skillfully, and the acting of the cast is earnest and competent. Robert Ellis, who produced the picture, plays Dr. Crawford. He does not realize the character physically, but acts it with feeling and understanding. Dallas Tyler is especially capable as the girl, and Richard Purdon and Arthur Albertson could not be improved upon in their respective roles.

"Earning His Salt."

One of the important features of this one-reel comedy is Ethel Teare's wardrobe. It may not boast the label of a foreign modiste, but it is a collection of nifty frocks, for all that. Ethel impersonates a daughter of wealth and wears her hair done up high. She is the sweetheart of a young chap with more money than brains, who tries to prove that he can earn his salt by running his auto for hire. Ethel proceeds to make

Scene from "Earning His Salt" (Kalem).

his life miserable and is aided by Victor Rottman and Louise La Salle. Jack MacDermott is the gentleman chauffeur. Comedy and cast O. K.

"Undine"

Bluebird Five-Part Subject, an Adaptation of Fouque's Fairy Tale, Contains Many Scenes of Beauty.

Reviewed by George Blaisdell.

BLUEBIRD Photoplays released on February 7 "Undine," a five-part adaptation by Walter Woods of the fairy tale of Fouque. Henry Otto is the producer. For the greater part of the exteriors of the tale Mr. Otto has traveled to one of the Santa Barbara group of islands, which lie twenty-five miles off the coast of California. The location is ideal. The shore line of the island is marked by volcanic cliffs. In places the waves have pounded out deep caves which in the picture are used to full advantage, forming the backgrounds for scenes that in the entirety are rarely picturesque. The story is of the sea and forest, with its nymphs and mortals.

Being a story of the sea and of nymphs Mr. Otto has been

Scene from "Undine" (Bluebird).

bold enough to make his character approximate the conception of the average mind as to what constitutes a nymph—as that average mind is taught by artists and writers to picure it. While it is true these denizens of the deep are not clothed

in overalls it cannot be said "Undine" is a subject children should not see. For children will be delighted with it. It will appeal to them as a vizualization of many pages out of their own books. As to the reception of the picture by adults it can be said it is purely a matter of mind. Or if you like you may shift about the phraseology of the last half-dozen words. The vital fact is the picture is a thing of beauty.

The story is told in narrative form. A man reads to his little daughter the tale of Undine. Five or six times the story dissolves back to the pair. In the course of the unfolding of the tale the father and child as well as the mother are seen as characters. The illusion would have been materially enhanced had the story been told straight away, without the shifting back and forth. The appeal of the subject is to the eye rather than in its dramatic quality.

The acting is adequate. The role of Undine is intrusted to Ida Schnall, a swimmer of real ability who also portrays her part skillfully. Associated with Miss Schnall in the aquatic scenes—and there are many of them—are a score of girls who in the grottoes dance as gracefully as in the ocean they disport with pep. The photography is unusual. While most of it is in black and white, the exceptions are marks of laboratory judgment. Especially true is this statement of the coloring in the sunset call. It is the sunset.

Two Lubin Releases

"The Last Shot," a Two-Reel Melodrama, by George W. Terwilliger, and "The Diamond Thieves," a One-Reel "Crook" Play, by Frank D. Genest.

Reviewed by Edward Weitzel.

"The Last Shot."

THE main motive of this two-reel photoplay, and the one from which the picture derives its title, is romantic enough to have been taken from the pages of the elder Dumas. Two men, who are in love with the same woman, fight a duel. One of the combatants is an expert pistol shot. His adversary fires first and wounds him. The expert reserves his fire and gets his opponent to sign a paper agreeing to let the other take his shot when and where he pleases. Waiting until the doomed man is happily married and the father of two children, the revengeful rival calls upon him and demands the fulfilment of his pledge. The man, an officer in the United States Navy, does not falter. The sight of the lieutenant's wife and her two children changes the expert's purpose, however, and he fires in the air. The other situations in the drama include a murder outside of a disreputable road house, and the heroine a witness to the crime. George W. Terwilliger, who wrote and directed the picture, has woven the threads of his story together with due regard for plausability, and constructed an interesting, if not thoroughly convincing, photoplay. Happily, the duello has been relegated to the limbo of discarded things in company with a false code of honor and the motion that a gentleman proved his right to the title by drinking his neighbor under the table. We may still be "sudden and quick in quarrel," but we use the weapons nature gave us and do not aspire to drill holes in each other with lead bullets. For proof, kindly recall that little affair in Washington the other day between an ex-Secretary of the Navy and another prominent citizen.

The most artistic performance of the cast is that of Wm. H. Turner in the character of an Italian. The part is not a long one, but Mr. Turner brings it well to the fore. Arthur Mat-

Scene from "The Last Shot" (Lubin).

thews, Earl Metcalfe, Ormi Hawley and Eleanor Barry are also members of an evenly balanced cast.

"The Diamond Thieves."

Ingenuity of plot is the most commendable feature of this one-reel "crook" drama, written by Frank D. Genest and produced by Wilbert Melville. The efforts of Jim Cloves and his daughter Doris, two expert jewel thieves, to obtain possessions of a number of valuable diamonds, keep the interest of the picture at a firm tension, and the author has worked out his theme along fairly original lines. L. C. Shumway, Ronald

Scene from "The Diamond Thieves" (Lubin).

Bradbury, Francelia Billington, George Routh, Helen Wolcott and Adelaide Bronti fill the different roles in a highly successful manner.

"The Final Curtain"

A Photodrama in Five Parts by George Kleine That Should Rank With "Stop Thief" in Popularity; the Big Favorites, Arthur Hoops and Alma Hanlon, in the Leading Roles, With Strong Support.

Reviewed by James S. McQuade.

CHANNING POLLOCK has given us a ripping, good photodrama in "The Final Curtain." It has a well-knit story that lends itself admirably to the screen; strong dramatic interest that ends most happily, and a sprinkling of rich farce-comedy that forces laughter of the good old type that aids digestion.

One feels at home with all the characters, for they are men and women of our own day and country, and we know their types so well and are so familiar with what may be expected from them that we sympathize with them, laugh at them or cuss them in the most unrestrained manner as their varying moods and actions stir us. Some of us may not be at all familiar with such scenes as take place at the dinner table in Mrs. Keene's theatrical boarding house, in New York, but that rather heightens the fervor of one's mirth, for I consider them among the most novel and most spontaneous laugh-makers of a perfectly clean type, that I have yet seen on the screen.

Little Ruth Darrett (Alma Hanlon) is a type that appeals to us from the very first view we get of her, which is in a small country town theater where she is playing the lead with a ham-fat opposite, when she attracts the attention of a Broadway star, Herbert Lyle (Herbert Hayes), who chances to be among the audience. Lyle immediately wires his friend John Banks (Frank Belcher), a Broadway manager, that he has made a great find in Ruth, with the result that she is engaged to play the lead in "Bluebird" on Broadway.

Ruth is duly installed in Mrs. Keene's theatrical boarding house during the rehearsal of the "Bluebird" company, where she meets the Marvelous Sylvesters (Crimmons and Gore), the Tragedian (H. H. MacCollum), the Dancer (Joe Scott), and the Juggler (Prince Sutton). The antics in which these worthies engage at the dinner table form a whole show, condensed, it is true, for Ruth's benefit and to permit the performers the necessary interludes to snatch and bolt some of Mrs. Keene's table delicacies. The dexterity of the juggler as he juggles with everything on the table, from soup to nuts, not forgetting plates and other utensils—will be a rich treat to every one that sees it. A great guffaw of laughter is certain to greet the supposed accidental breaking of a plate on the lofty dome of the tragedian, whose superior attitude at the frivolity of it all receives a splintering shock.

With this brief introduction Ruth Darrell is brought to the opening performance of "Bluebird," which places her at once among the ranks of the most favored stars on Broadway. And with this pronounced success begins the absorbing story of her courtship and marriage, the temporary separation from her husband, John Lord (Arthur Hoops), her successful intervention in his business interests that saved him from ruin, and their happy reunion.

Through all these changes Miss Hanlon's Ruth Darrell never fails to rally the spectator to her support. Even in the scenes between Ruth and her husband, where the whims of the girl distract and disturb the developed mind and staid purpose of the man of the world, there are delicate little shadings of character that reveal a heart loyal and true, little shy outbursts of womanliness (and some that are very determined indeed) that demand from the husband what the wife's love depends upon—attentions and still more attentions. To me this is Miss Hanlon's best essay before the camera. She ap-

pears utterly unconscious of the fact that her every look and gesture is being registered to the life; and that she appears so easy and life-like in the part results from an absorbtion of the character that makes her forget the camera.

Mr. Hoops has already proved himself a photodramatic actor of fine ability and versatility, but I must confess a preference for his finished impersonation of John Lord. The strong virility of the impersonation of this self-reliant young business man among big business men cannot fail to command the attention and respect of every spectator. That John Lord carries the same sturdy manliness to the defense of his wife—

Scene from "The Final Curtain" (Kleine).

as shown in the dressing room scene in the theater, where Herbert Lyle, the leading man, is taking unmanly advantage of Ruth Darrell—was only to be expected. This is a terrific scene in its intensity and swift punishment. But the tender scenes between Ruth and her husband are none the less tender because of it. The bravest are ever the most tender, though in passion they may overshoot the mark.

John Banks, the Broadway manager, is ably impersonated by Frank Belcher, and Herbert Hayes sustains the part of Herbert Lyle most creditably. The remaining members of the cast are in worthy keeping.

The release date was Feb. 2, throught George Kleine's offices.

Vitagraph Drama and Romance

"The Writing on the Wall" Is Finely Acted—Maurice Costello Does Good Work in "The Crown Prince's Double."

Reviewed by Lynde Denig.

"The Writing on the Wall."

THE title of this drama, admirably produced by Tefft Johnson from a scenario by William J. Hurlburt, is appropriate in more ways than one. An audience reads "the writing on the wall" quite as clearly as do any of the

Scene from "The Writing on the Wall" (Vitagraph).

characters and is fully prepared for the denouement of the story—the fire in the dangerous tenement where the children of the slums are congregated, also the narrow escape of the son of the man responsible for the tragedy. This much appeared inevitable long before its occurrence, but it should not be gathered that the picture loses interest on that account. There is no clumsy, premature revelation of the plot, in this instance, rather a deft handling of the story that gains in strength because of the hints at what is to happen.

Far more than most productions, "The Writing on the Wall" reveals the possibilities for powerful character delineation when the roles are entrusted to suitable actors. It is not the introduction of unusual people or situations that gives the picture distinction, but the really convincing handling of material that might almost be termed old. For his central character, Mr. Hurlburt uses a wealthy man, immoral in his personal life and unmindful of his obligations to society, as manifested in his refusal to replace the useless fire escapes on his tenement property. His wife is a woman of fine instincts, devoted to their son and willing to forgive almost anything rather than bear the humiliation of a public scandal. Then there is the wife's brother, married to a woman, who in earlier years had an affair with the unscrupulous Irving Lawrence.

Bringing all of these people under the same roof the author evolves an intimate tragedy of domestic life in which the performances of Virginia Pearson as the wife and Joseph Kilgour as Lawrence, the husband, stand out by reason of their lifelikeness and emotional force. Naomi Childers and Robert Gaillard are almost equally effective as the second married couple, whereas the little boy is played by the ever lovable Bobby Connelly. The production is brought to a thrilling climax in the tenement house fire in which Lawrence meets death in the trap he left as a menace to others.

"The Crown Prince's Double."

The first reel of this five-part Vitagraph production indicates a story laid in one of the mythical kingdoms of Europe, so popular with writers of picturesque romance, but the scene soon shifts to America where the crown prince is allowed to work out his problems in democratic surroundings. There is enough royalty in the first reel, however, to establish Maurice Costello's right to a cream-colored, gold-trimmed uniform and to account for his wearing a monocle, as becomes the son of

Scene from "The Crown Prince's Double" (Vitagraph).

the King of Ostrau. During his American experience he discards the uniform, but retains the monocle and with it the bearing of princely dignity. Mr. Costello makes a very engaging Prince Oscar and easily assumes the personality of a humble American bookkeeper, who chances to be his physical double.

If an exhibitor wants a wholesome, entertaining picture, one entirely free from questionable sex disturbances and likely to appeal most strongly to young women whose dreams of ideal romance have not been dissipated, "The Crown Prince's Double" is just the thing. Gilbert Patten wrote a story for the story's sake and made an altogether palatable mixture of love and adventure, the spirit of which is best summed up in the concluding statement that "the love of a true woman is more precious than a crown."

A revolution in Ostrau drives the king and the crown prince into temporary exile, and Prince Oscar, visiting at the home of a friend in America, is indiscreet enough to marry an American girl, although his royal father has planned an alliance with the princess of a neighboring kingdom. When efforts are made to return the prince to Europe, he has the good fortune to meet a penniless clerk, his duplicate in appearance and willing to obey instructions as long as expenses are paid. As a result, the emissaries of King Gustave trail the wrong man and cause complications in two love affairs. The plot is so diverting that one does not stop to question its plausibility.

Norma Talmadge is winsome as the sweetheart of the clerk, who has wealth thrust upon him, and Anna Laughlin makes a very likable person of the prince's wife. Other able performances are given by Anders Randolph, Thomas Mills and Howard Hall. Director Van Dyke Brooke took advantage of opportunities for picturesque settings in the first reel and for the rest supplied a production of even merit. Although Mr. Costello played a dual role, scenes were so arranged that only one double exposure was necessary.

"When Love is King"

Romantic Photoplay in Which American Money Triumphs Over European Royalty—Kleine-Edison Feature.

Reviewed by Lynde Denig.

FOUR parts romance, one part comedy, is a fair estimate of this Edison production, introducing a king whose blood is red as well as blue. During four reels the picture is romantic drama, of the kind made possible by the fiction writer's own geography, showing how Europe is divided into a great number of small kingdoms, always open for revolutions and royal alliances. We expect costly trappings, sentiment and adventure in a photoplay called "When Love Is King" and presenting Felix, King of Wallonia, but there is no reason to anticipate such a humorous glorification of Yankee aggressiveness, at the expense of aristocratic snobbery, as enlivens the concluding reel.

The story is such a frank exaggeration, at times almost on a par with a musical comedy plot, that criticism on the score of probability is disarmed. To say that things don't happen that way would be quite as much beside the point as to question the existence of the kingdoms of Wallonia and Trebizond. Moreover, there is a suggestion of American methods in the deeds attributed to J. P. Morton, the wealthiest man in the United States.

This multi-millionaire, who, to meet particularly large expenditures, merely raises the price of oil, gets what he wants with unfaltering directness. It happens that his daughter falls in love with a king and that the king is not free to marry her because state policies require his alliance with a neighboring princess. Morton has never heard of either of the kingdoms before, but, having located them, his course is simple. He buys the kingdom which stands in the way of his daughter's happiness and, having given the deposed ruler a check for five million dollars, sends him to Paris or Monte Carlo. An audience

Scene from "When Love Is King" (Kleine-Edison).

may find a satirical quality in these scenes, or accept them as the inevitable triumph of downright Americanism.

Preceding reels offer an acceptable narrative of a king's adventures, when, traveling incognito in the United States, he falls in love with an heiress. He is trailed by men engaged to kill him, hence an opportunity for moments of physical excitement with which to vary the sentimental passages. Richard Tucker, in appearance, carriage and manner is just about the most kingly actor that we recall, and his authoritative acting gives genuine individuality to the character. Carrol McComas brings spontaniety and grace to her interpretation of Marcia, whereas Morton is made entirely lifelike by Bigelow Cooper. The important role of Baron Tarnow, the king's companion, is exceedingly well presented by Harold Meltzer.

"Silas Marner"

Seven-Reel Thanhouser, Adapted from George Eliot's Novel —Released Through Mutual Program.

Reviewed by Louis Reeves Harrison.

ARTISTRY of treatment, sense of what is both appropriate and attractive to the eye, is fast becoming a Thanhouser characteristic, a general quality to be highly appreciated, especially in view of the fact that the regulation old studio director, the kind that drifts from one studio to another, usually lacks both imagination and good taste. Besides its charm for the eye, "Silas Marner" shows consistent and careful work in the scenario. Because of its many lapses of time, the story is not an easy one to tell on the screen, and it presents many other difficulties of contsruction, those of an involved plot, but the author of the screen version has done his work with rare skill, and a very interesting story is the result.

The greatest pleasure one experiences in watching this portrayal, however, lies in what is commonly known as "atmosphere." We are taken out of the life we are living and transported, as on a magic rug, to other lands and other times, and then our intelligence is assumed—we are not carefully informed that Cupid is the God of Love, as is done in another release shown at the same time. From the beginning of his career in motion-picture production Thanhouser has assumed the intelligence of Americans, and he has won out on those lines. Any example that aims below that intelligence does not on that account satisfy the mentally weak, while it only dis-

Scene from "Silas Marner" (Thanhouser).

gusts millions of refinement and education, including the young generation, brightest of any America has ever known. The Thanhouser company is to be congratulated on this successful adaptation.

"Hell's Hinges"

Five-Reel Triangle Kay-Bee, Featuring William S. Hart, on Triangle Program.

Reviewed by Louis Reeves Harrison.

GOOD enough actor not to require a perpetual repetition of the Western Bad Man, desperado, outlaw or tough, reformed through the sweet and humanizing influence of a pure-minded girl from what is vaguely known as the East, William S. Hart should try himself out in some other role, or, at least, in some more decided variation of story in which he quite regularly appears. Then, too, he might well be a little more human and less heroic with no loss of sympathy in the average audience. The old fashioned theatrical hero fails to win with a large percentage of the modern audience. Hart is a fine type and capable of picturing imperfect man as he really is and long has been, a composite being, "the riddle of the world."

"Hell's Kitchen" could not be a failure, coming from the versatile Gardner Sullivan and resourceful Tom Ince. Bril-

Scene from "Hell's Hinges" (Kay-Bee).

liant in subtitle, strong in treatment, with occasional notes of true pathos, the marks of creative ability and sure craftsmanship are there, but more of the material is outworn—the genius of author and director barely save it—and the fire scenes, elaborate as they are, finally cause interest to flag from too much repetition. The cast is without flaw. Every one of the principals: Clara Williams, Louise Glaum, Jack Standing

and Alfred Hollingsworth, utilizing every atom of opportunity given them to the utmost. Ince wins through selective ability. He gets the plays, the best that is in them and the right actors for their clear and effective interpretation. He is at his best when holding close to revelations of the human mind and heart.

"The Strange Case of Mary Page"

"The Trial," "The Web" and "The Mark," Three Episodes of the Essanay Serial Which Bring New Factors into the Story and Keep the Interest at the Fever Point.

Reviewed by Edward Weitzel.

"The Trial."

TO RECALL, even in the most casual manner, the first four episodes of "The Strange Case of Mary Page" is to be impressed with the fact that the author has realized the importance of keeping undiminished the interest of the story. By every device known to the skilled dramatist, he has maintained his hold upon the attention of the spectator, without sacrificing the natural order of events or giving a false dramatic value to any of the scenes or incidents. If it will be possible to write of the remaining episodes of the serial in the same terms of praise, the scenarioist of the Essanay serial will have established an unique record for photoplays of this class.

The second episode of "The Strange Case of Mary Page" is given over mainly to scenes at the accused girl's trial. The events brought out by the testimony are those which took place on the evening of the murder, the scenes being acted out so as to recall vividly the damaging nature of the evidence against the actress. As Mary's lawyer, the manner in which Langdon conducts her defense shows that the man is putting forth every effort that his keen brain and his love for the girl can suggest. In this installment no hint is given as to how Mary escaped from the room after the murder. The leading man of her company, and also her maid, are put on the stand, and the testimony obtained from them by the prosecution goes far to establish the fact that the crime was the result of premeditation.

The excellent judgment shown by the director in his choice of groupings and the use of "close-ups" during the trial deserves a word of praise. Courtroom scenes are among the most difficult problems a director is called upon to solve.

"The Web."

The third episode of "The Strange Case of Mary Page" contains an inkling of how the actress got away before the officers could arrest her, on the night of the murder. Most of the action is devoted to the trial, and the fact is brought out through the testimony of a reporter that the girl, still attired in the costly evening gown of the night before, had passed the night in a police station, her dazed condition being mistaken for drunkenness. Mary is unable to recall anything that

Scene from "The Strange Case of Mary Page" Episode 3 (Essanay).

happened during her wanderings, and the reporter takes her to Langdon, who has her give herself up to the authorities.

"The Mark."

The mass of evidence submitted at the trial during the fourth episode of the story is along new channels and of great interest. The motive for Mary's hatred of the murdered man is shown. Her father, after forging David Pollock's name to a check, promises to use his influence with Mary in Pollock's behalf if he (Pollock) will not prosecute him. In order to save her father from prison, Mary consents to dismiss Langdon and accept Pollock.

Another important fact is brought out. Mr. Page is addicted to liquor, and while under its influence, goes into paroxysms of rage. Just before Mary's birth, he returned home one night, maddened with drink, and began to abuse his wife. When the child was born the print of a hand showed on her left shoulder, and, in after life, she was subject to violent outbursts of temper. Another important point: Mr. Page assaulted his wife shortly before the murder, and Mary flew to her rescue. As her father seized her by the left shoulder she became dazed, acting in the same manner as when found by the reporter at the police station. It is also shown in this episode that she was

Scene from "The Strange Case of Mary Page" Episode 4 (Essanay).

overheard declaring to Pollock that she could kill him! With such highly spiced food for reflection, the spectator's interest in Mary's fate becomes stronger than ever.

The acting if Edna Mayo, Henry B. Walthall, Sydney Ainsworth, Harry Dunkinson, Thomas Cummerford and their associates, and the work of Director J. Charles Hayden are sustained at the same high level that marked their efforts in the opening episode.

A touch of nature, which will appeal to all feminine beholders, occurs during the trial. A lady in the front row of spectators calmly opens her vanity box, takes out a powder puff and puts it to its proper use. If the ruling passion be strong in death, will not the parting injunction of the present day slaves of the puff soon run after this fashion: "Give my tango pumps to sister Sarah and be sure, when you lay me out, not to forget to powder my nose!"

Stuart Paton Returns.

Stuart Paton, director of the Universal Film Manufacturing Company, has just returned from Washington, D. C., where he has been taking pictures with his Florence Lawrence Company. "The Elusive Isabel" is the title of this first Florence Lawrence production.

"The House That Jack Built"

A Three-Reel Photoplay, Produced by the New York Central Lines as an Object Lesson in Their "Safety First" Campaign.

Reviewed by Edward Weitzel.

THAT a great railroad system like the New York Central, with its vast experience and resources, would be able to produce a superior quality of railroad wreck, was a foregone conclusion. The smash-up shown in "The House That Jack Built," the three-reel moving picture drama written by Marcus A. Dow, the General Safety Agent of the road, goes far beyond anticipation and sends a real thrill through the beholders as the two trains meet and the wreckage is sent flying in every direction. This is the most dramatic episode of the photoplay, which is intended as an interesting object lesson and a means of education to the general public and to the employes of the road, in connection with the Central's safety campaigns.

The first picture used in this way was "Steve Hill's Awakening." An old dining car was fitted up as a traveling theater and the picture was shown from one end of the line to the other. The same method has been pursued with "The House That Jack Built," and the working forces of the company have been given a well acted, technically correct railroad drama which tells a good "heart" story and illustrates by forceful examples the many dangers that railroad employes needlessly subject themselves to by not obeying the common-sense slogan, Safety First.

Mr. Dow has made a brakeman, Jack Foster, the hero of the story. Foster is happily married and the father of two children, but his lack of caution while following his dangerous calling is a constant source of worry to his wife and also to

his close friend Jim Stevens, a conductor. The risks that Jack is continually running are pointed out to him by Stevens, and pictured in detail on the screen. Scenes are introduced showing what leads up to the wreck, how the brakeman lost his leg, another man an eye, and how a third man was knocked from the roof of a box car when making a coupling. The lessons work the desired effect upon Jack, and he becomes a model of caution and efficiency.

The picture is a creditable example of the art of the screen, and was produced by Charles E. Davenport. Al Thomas, George

Scene from "The House That Jack Built."

Henry and Iva Shepard have the leading roles and all the characters are played by professional actors. Playing before spectators made up largely of experts, the fact that the cast has invariably earned their respect speaks volumes for the ability of its members.

Biograph Comedy Reissues

Mack Sennett, Fred Mace, Mabel Normand and Charles Murray Figure in Productions Made Several Years Ago.

Reviewed by Lynde Denig.

FOUR or five years ago the Biograph Company had more than its share of photoplay comedians. At that time the names of Mack Sennett, Mabel Normand and Fred Mace, among others, were just beginning to mean something to the public. Mr. Sennett was directing, not quite in his Keystonian manner, to be sure; but always with a sure sense of comedy values, and the pictures he made are as good today as they were at the time of production. They are in many moods, from mild humor to out-and-out burlesque, and, judging from the batch selected for redistribution, and shown for review, they are well worth reviving.

Having several hundred subjects from which to choose, it was possible to exclude all save the strongest of the comedies. In making the selection, the Biograph officials were dealing

Scene from "An Interrupted Elopement" (Biograph).

with known quantities, for the popular appeal of the pictures chosen had been proven during earlier runs. And apart from intrinsic merit, there is reason to expect an additionally keen interest in these productions, owing to the vogue of Mr. Sennett and several of his players. An exhibitor advertising a Sennett picture with Mabel Normand and Fred Mace in the cast, or perhaps Ford Sterling and Charles Murray, is bound to attract attention.

Short, snappy comedies were in favor when these productions were made, consequently most of the reels contain two subjects. In bracketing the pictures the policy was to combine a light comedy, in which story and characterization predominate, with a rapid farce, or burlesque. "The Fickle Spaniard," acted with fine spirit by Miss Normand and Mr. Mace, has as a companion piece "Because of a Hat," featuring Mr. Murray in a prolonged fight, starting in a theater and terminating in a boxing club, where the combatants give a ludicrous exhibition of pugilistic prowess unrestrained by rules.

Mr. Murray again predominates in "A Ten-Karat Hero," issued with "Their First Divorce Case," a cleverly devised story presenting Messrs. Sennett and Mace as burlesque detectives, unsuccessful disciples of Sherlock Holmes. A story more subtle in its suggestion and Frenchy in tone is "An Evening with Wilder Spender." This picture occupies a full reel and deserves every foot of it. Miss Normand and Mr. Sterling are the particular attraction in "An Interrupted Elopement." Mr. Murray is thoroughly amusing in "Skelly's Skeleton," whereas in "The Speed Demon," made during automobile races at Santa Monica, Mr. Mace gets plenty of fun out of a ridiculous car driven by hand power. In this picture we see Jack Pickford as a small boy. Considering the shortage of good comedies, new prints of these worth-while negatives should be welcome.

"Seeing America"

The Greatest Miracle of Motion Picture Photography—The Author Is Edward S. Curtis, Famous for His Films of Indian Life and Lore.

Reviewed by W. Stephen Bush.

IT IS not in the power of words—it certainly is not in my power—to describe the glories and beauties of these pictures according to their deserts. They are nothing less than a revelation in motion picture photography when applied to the artistic depiction of marvelous natural scenery. The maker of the pictures, Edward S. Curtis, is, of course, no stranger in the motion picture field. His picture "In the Land of the Head-Hunters" and his screening of Indian lore and Indian life have

Gateway to Yosemite (Curtis).

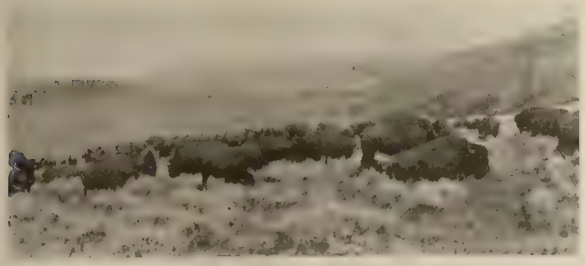
won for him the grateful admiration of all friends of screen art and screen beauty.

In these pictures he has applied his unequaled skill to new topics. He has transferred to the screen the living, breathing, eternal beauty of Yellowstone Park and of the Valley of the Yosemite. He has thus widened the appeal of his pictures and has brought the miracles of Nature to the eyes of the whole world. Forget, if you please, any previous effort to film these silent sermons of the Almighty. There can be no comparison. You, dear reader, will understand what I mean when I tell you that in photographing the glories of America's wonderland not a jot of the original has been lost. Indeed, I venture to say that something has been added. So happy have been Mr. Curtis' selections, so skilful has been his work that we see what is most wonderful and most entrancing portrayed in a manner which suggests that the maker has been "thinking the thoughts of the Creator after Him."

Mr. Curtis is the master of light and shade. I must compare his eye to the lens which the Creator puts in the eye of the artist and the poet. He seizes the beauty of a scene and then makes you see it. A small but highly critical audience sat through the running of the two thousand feet of film and they were quickly charmed into the profound silence of admiration. Now and then a half broken exclamation of wonder and delight would make itself heard.

How can I tell of the marvels that I saw? There were the immortal trees, among them standing forth the "Grizzly Giant"; there were the cliffs and canyons; there were the scenes of bewitching beauty caught in the majestic solitude of the forest; there were the glorious rocks, which have

stirred the fancy of the Indians and the early explorers and upon wihch old legends have bestowed such picturesque names as "El Capitan" and "The Three Frogs"; there are unforgetable sunsets; there are exquisite and priceless pictures of cloud and sky and of the animals that now roam the grand solitudes under the protecting hand of Uncle Sam; and there are the waterfalls, the cascades with their pearly showers and the mighty geysers and strange craters. The way the waterfalls, cascades and geysers have been made to live on the screen is a miracle of photography. Whether we look at the



Herd of Buffalo in Yosemite National Park (Curtis).

sparkle in the geyser's crater, with every drop bewitchingly beautiful in its crystal roundness, whether we look at the gushing of the mud-crater, suggesting the vivid picture of Dante's "gente fangosi," whether we look at the young pelicans, withdrawing in babyish bashfulness and distrust from the presence of the camera and its alarming click, whether we watch the noble herd of buffalo fording the stream with the playful calves flanking the line of guard, whether we gaze upon the volumes and columns of steam that come spouting, hissing and trembling from the troubled bosom of the earth—we meet the same art, the same skill, the same inspiration, which makes all past performances look puny and awkward. It is the water, which in its various shapes and motions gives the author a rare opportunity for the display of his art. Now we see the water churned into a thick white mass like buttermilk driven by invisible forces, next we see it hanging like huge curtains of spray upon the steep and pendant rocks, and again we see it like floods of liquid silver suggesting to the simple poetic mind of the Indian the apt name of "Silver Apron."

One picture of undreamed beauty follows another in bewildering succession and every scene is a climax. Who can paint the flight of the birds? Imagine hundreds of prettily marked and graceful birds now soaring in swift flight and now poised and resting in the air; imagine these wild yet dainty creatures sailing through clouds, shot through with the beams of the sinking sun; imagine the quickly alternating contrasts of light and shade and you have what? But a very faint idea of the surpassing beauty of the original. Of all the beautiful things I have seen—including the mass of heavenly color in the Duomo at Milan and the serene, sublime over-powering beauty of Capri—none was more inspiring than the painted flight of these birds at sunset.

There is a place in the Valley of the Yosemite called Inspiration Point. It is well named. A mind as keenly sensitive to the lines of beauty as that of the author must have drunk deeply of the precious font. Here his art was justly spurred on to its greatest efforts. Verdi walked past a plain blacksmith shop; transmuted by the alchemy of genius the strokes of the hammers were fashioned into the most popular of melodies. Wagner was caught by the winds that sweep the Swedish fjords and he translated the music of the storms into articulated music. The maker of these films wandered through America's wonderland and has enriched the world's possessions by the sweetest symphony in films.

Mr. Curtis calls these pictures "Seeing America." He has just touched the edges of his great subjects. He is entitled to the thanks of every exhibitor and to the lasting gratitude of the American public.

"Madame La Presidente"

Anna Held in Amusing French Farce Written by Maurice Hennequin and Pierre Veber—Produced by Oliver Morosco Photoplay Co.

Reviewed by Hanford C. Judson.

AFTER a model plainly cut out by a pair of sharp French scissors "Madame La Presidente," a five reel farce offered by the Paramount people and produced by Oliver Morosco Photoplay, can safely be called a diverting picture. Especially toward the end, when the situations become more broadly farcical, it will bring laughter from any audience. The story develops slowly giving play to the kind of humor that appeals to the intelligent and experienced rather than to the simple minded and leads to a climax in which the human embarrassment will be open to the appreciation of the one equally with the other. It is not exactly the kind of a farce that makes American audiences roar with laughter; but it will easily make one forget the time and leave in him the feeling that he has been entertained. Most people, I believe, will be glad to see it and will say that they got their money's worth from it.

Anna Held comes into the picture as an actress en tour and in a smaller French city. The wife of the chief magistrate of the place has gone to Paris to ask the Minister of Justice to advance her husband who, and this is continually harped on, is a man of scrupulous moral integrity. But the minister, passing through, has stopped off to visit the chef magistrate. The three subordinate magistrates have got their names in print as being uproarious in a cabaret while entertaining the actress. The chief berates the three and then orders the police to put her out of the hotel. She comes to demand that the chief find a place for her and the three conspire to have her secreted in the room of the chief's wife. The Minister comes and to save his reputation, the chief says that she is his wife. There are bits of amusing business strung through these scenes that get over sufficiently. The Minister is quite taken with the charming wife of the city's chief magistrate who promises to visit him in Paris. What happens when both the real and the supposed wife reach the office of the Minister of Justice and the husband too gets there is certainly amusing. The picture has a well chosen cast and as a production is very praiseworthy.

MATTERS IN THE COURTS.

Judge Julius M. Mayer of the United States District Court dismissed the suit in equity filed by Richard Watson Tully against the Triangle Film Corporation and others for alleged infringement of the play, "A Bird of Paradise."

Justice Neuberger of the Supreme Court of New York has denied a petition for an injunction against the American Correspondent Film Company to prevent it from exhibiting "The Warring Millions."

The Cort Film Corporation has commenced a suit in the Supreme Court against Leo Rosengarten over the "Melting Pot." The complaint alleges that the Cort Film Corporation was to receive 60 per cent. of the net receipts of the exhibition of the picture for three years from June 10, 1915, and that an improper statement was sent them; also, regarding the agreement covering the New England territory it is alleged that a statement of recipts up to January 15, 1916, has been refused. The plaintiff demands an accounting and an injunction preventing Rosengarten from showing the picture on account of the alleged violation of contract.

The Amercian Bank Note Company has commenced an action against the Universal Film Manufacturing Company in the Supreme Court for $2,575, alleged to be due on a contract for printing tickets to be delivered to the Robyn-Kander Movie Ticket Corporation.

FLORENCE ROCKWELL IN NEXT PALLAS OFFERING.

What is considered to be one of the best photoplays yet produced by Pallas Pictures will be released on the Paramount Program on February 17, when Florence Rockwell will make her debut under this trade-mark in "He Fell in Love with His Wife," an adaptation from the novel of the same name by E. P. Roe and dramatized on the stage by H. S. Sheldon.

In a sympathetic part that also demands more than ordinary

Scene from "He Fell in Love with His Wife" (Pallas-Paramount).

dramatic ability, Florence Rockwell is given unusual opportunities to assert herself as an artist, and one of the chief reasons attributed to the high merit of this production is the success with which she has portrayed her role. Supporting Miss Rockwell is an exceptional cast, including the popular Forrest Stanley, who appears at his best in this subject, Page Peters, Lydia Yeamans Titus, Howard Davies and other artists.

This is the initial Pallas subject produced by William D. Taylor, the well-known director of the West Coast.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

BUSTED HEARTS (Vim), Jan. 28.—"Babe" Hardy enacts the plump and beauteous maiden that fractures the hearts of Pokes and Jabs in this one-reel farce. Bobby Burns and Walter Stull find a worthy confrere in "Babe" and the trio hop friskly from one bit of funny business to the other. Vim is the watchword for every one concerned in the farce.

SELIG-TRIBUNE, NO. 9, 1916 (Selig), Jan. 31.—Ice yachting on Mystic Lake, Mass., starts this number. Other items: Snowplow at Mohawk, Cal.; students drilling at Harvard; bathing in snow, Truckee, Cal.; fatal accident, Buffalo, N. Y.; Boosters Club, Portland, Ore.; Sioux Indian policeman, Washington, D. C.; flood, Phoenix, Ariz.; shipping horses to Europe from Watertown, N. Y.; searchlight near Paris, France; trench gun, Hazebroucx, France, U. S. troops, Corpus Christi, Tex.; Indian chief kills buffalo with bow and arrow (feature picture); Boy Scouts, Washington, D. C.

JANE'S BASHFUL HERO (Vitagraph), Jan. 31.—Edith Storey once more demonstrates her versatility and her disregard for fine frocks by appearing in this one-reel comedy as a simple village maiden whose friends would never advise her to enter a beauty contest. Miss Storey is capital and Donald MacBride is equally amusing as her bashful beau. Billy Bletcher and Edward Elkas are excellent in character parts. Paul West is responsible for the scenario.

ARTFUL ARTISTS (Kalem), Feb. 1.—Ethel Teare, Bud Duncan, Jack MacDermott and Gus Leonard keep the comedy ball rolling in this one-reel photoplay. Bud, as usual, is the underdog of the plot, a scarcity of coin causing him to sell his body for five dollars. When it comes to delivering the goods, he rebels, and that which is death to him is fun for the spectator. William Beaudine made the production.

DREAMY DUD LOST AT SEA (Essanay), Feb. 2.—Another Wallace A. Carlson cartoon comedy, the adventures of Dud & Wag in the good ship "Wow" are wonderful to behold. Mr. Carlson's skilfully drawn pictures are full of humor and make an amusing half reel. The remaining five hundred feet are devoted to scenes around Albuquerque, New Mexico

SELIG-TRIBUNE, NO. 10, 1916 (Selig), Feb. 3.—Elephants at work piling logs in India is the feature picture of this number. Other items: The old battleship "Constitution"; petition for an embargo on arms, Washington; Senator Kenyon of Iowa; anti-aircraft guns, Sissons, France; Helen Hays Gleason decorated by the King of Belgium; Equestrian Carnival, Washington; James Whitcomb Riley and Col. Henry Watterson at Miami, Fla.; horse racing at Juarez, Mexico; President Wilson in New York.

A STICKY AFFAIR (Vim), Feb. 3.—"Babe" Hardy and Billy Ruge impersonate a pair of comedy cops in this one-reel farce and make love to the hired help of the inventor of a wonderful glue. The picture lives up to its title, when a large quantity of the adhesive liquid is spilled on the floor. The supply of "rough house" comedy does not run short during the reel.

THE LURKING PERIL (No. 15 of the "Ventures of Marguerite" Series) (Kalem), Feb. 4.—Another instalment of the Howard Irving Young contribution to the Marguerite series is contained in this one-real drama. The Wolf and his accomplices keep up their endeavors to secure the code book, and Zarth becomes the butler in Marguerite's house. Excitement aplenty fills the reel. Marguerite Courtot, Richard Purdon, Arthur Albertson, Robert Ellis, H. G. Hockey and Florence Pendleton are in the cast.

THE WRONG MR. WRIGHT (Vitagraph), Feb. 4.—Fred H. James has written a one-reel comedy of errors that contains a number of ludicrous situations, and the picture is played right merrily by Garry McGarry, Charles Wellesley, Harry Fisher and Jewell Hunt. C. Jay Williams made the production.

THE BROKEN WIRE (No. 65 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 5.—The stunt that Helen performs in this one-reel drama is novel to a pronounced degree and lands her in a heap on a flat car of a moving train. She also foils two thieves, during the action of the picture, and keeps the interest on a keen edge from start to finish. Franklin Hall, Robyn Adair and Clarence Burton are Miss Gibson's associates in the cast.

THE ELECTION BET (Lubin), Feb. 5.—Starting with a capital idea, Mark Swan's one-reel comedy is quite the best thing that Billie Reeves has appeared in for some time. The situation where Billie is forced to roll a walnut along the street, makes excellent moving picture material. He apparently enjoys himself hugely, and is aided by James Cassaday, Arthur Mathews, Pete Lang and Carrie Reynolds.

THE DESERT CALLS ITS OWN (Selig), Feb. 5.—This one-reel drama, written by W. E. Wing and produced by Tom Mix, has the genuine western flavor. It deals with an outlaw, the sheriff who runs him down, and a girl who is loved by both men. The story is handled in a dramatic manner and the desert is used to bring about the climax. Pat Chrisman, Sid Jordan, Victoria Forde and Ethylyn Chrisman constitute a competent cast.

General Film Company Specials.

DIAMONDS ARE TRUMPS (Selig), Jan. 31.—The title of this three-reel drama suggests a "crook" play, and such is the case. The author has the thieves rob the sweetheart of a detective, which complicates matters in a most interesting fashion. The young woman proves that she is the right wife for a sleuth, by tracking the principal crook and recovering her diamonds herself. The picture was produced by Wm. Robert Daly and is well acted by Fritzi Brunette, Earle Foxe, Edward J. Piel, Lillian Hayward, Frank Clark and Wm. Hutchinson.

THE CHAIN OF EVIDENCE (Biograph), Feb. 1.—With scenes pleasing in their rural atmosphere and some good character drawing of village types, this two-part drama has more to offer than the usual picture constructed around a plot presenting the danger of circumstantial evidence. The parts are well carried by Jack Drumeir, Jack Mulhall, Vola Smith and Claire Macdowell.

THE ROUGH NECK (Essanay), Feb. 1.—This two-reel photoplay is a well constructed story of a young fellow who lifts himself above the sordid environment of his early life and makes a great sacrifice for the woman he loves. Matters come out right at the final situation. Harry Beaumont Alton Goodrich and Ernest Maupain have the leading roles. Miss Goodrich is somewhat inexperienced but is pretty and earnest. Messrs. Beaumont and Maupain act with their customary skill.

THE MOTH AND THE STAR (No. 11 of the "Stingaree" Series) (Kalem), Feb. 2.—The instalment opens with "Stingaree" in jail, shows his escape, his attending a concert at which Ethel sings, and closes with him safely behind the bars again. Such a series of adventures results in plenty of action and gives True Boardman, Paul C. Hurst, Marin Sais, Edward Clisbee, Thomas Langham, Frank Jonasson and Ollie Kirkby excellent opportunities for acting. The picture is in two reels.

A MODERN PAUL (Lubin), Feb. 3.—The subject of this three-reel drama is the application of Christ's teachings to daily life. The leading character in Julian Louis Lamothe's work is an evangelist who goes among the fallen and preaches to them and helps them in every possible way. The evangelist is also a healer and gives a demonstration of his power when the child of a dance hall woman is badly hurt. Several Biblical tableaux are used to illustrate the story. The production reflects credit upon Melvin Mayo, but his make-up as the evangelist fails to be impressive owing to a badly-fitting wig. The picture is very well acted.

BILL PETERS' FIGHT (Vitagraph), Feb. 5.—This three-part subject, which was reviewed in the issue of Jan. 22, is a story of the west, of the desert. It will make good entertainment. At the head of the cast are William Duncan and Mary Anderson. Rollin Sturgeon is the producer.

THE CRIME OF CIRCUMSTANCE (Knickerbocker), Feb. 4.—There is a strong, well worked out plot in this three-reel Star Feature photoplay, in which Louis J. Cody has the leading character. It is written as a plea against convicting a man upon circumstantial evidence and the author presents his theme with a great deal of force. The production and the acting of the cast are of excellent quality.

THE PRIMITIVE STRAIN (Essanay), Feb. 5.—The striking contrast of characters in this three-reel drama is one of its best features. The scenes are laid in the North, a minister, a saloonkeeper and a dance hall girl who turns out to be the minister's sister, form a strong dramatic trio, and are ably acted by Edward Arnold, Jack Meredith and Nell Craig. The situations are powerful and the climax seems the only answer to the author's problem.

Fox Film Corporation.

THE RULING PASSION (Jan. 31).—A five-reel picture of India. The story will hold interest; but it is neither novel nor brilliant. The direction and most of the acting put grace and beauty in many scenes. Claire Whitney plays an European woman in the East, wife of a British officer. William Shay plays an Indian prince endowed with hypnotic ability. He gets the white woman into his power; but once in his harem she rebels and in a rage he has her shoulders stripped and lashed—hardly a good scene for the South, though we don't see the strokes. It seemed, as a whole, to take pretty well at the Academy of Music in New York.

Metro Pictures Corporation

MAN AND HIS SOUL (Quality), Jan. 31.—Although the moral of this picture is made very plain, it is not allowed to overshadow the

story, which is frequently dramatic and well told, under the direction of John W. Noble, with Francis X. Bushman and Beverly Bayne in the leading roles. The principal character is called John Conscience, a man who dares to put Christian teachings into practice. The picture closes with some stirring scenes of a factory fire.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 57 (Mutual), Feb. 3.—Among the interesting items of this number are Harvard's crack Hockey team in action, the burning of the absinthe crop in France, Truckee, Cal., almost buried in snow, "Old Ironsides" at Boston to be saved from destruction by fund raised by school children, and the opening of the Portola Cafe ice rink at San Francisco.

FICKLE MADGE (Vogue), Feb. 6.—An indifferent sort of farce comedy, neither very good nor very bad, in which Madge discovers that she likes the paperhanger better than her first love. A good deal of slapstick business exists in the picture.

BOOMING THE BOXING BUSINESS (Falstaff), Feb. 8.—An amusing farce comedy in which a couple of men conspire to attract pupils for their boxing academy. This comedy has been very well handled and will be found very acceptable.

SEE AMERICA FIRST, NO. 21, "A Trip Through Duluth, Minn." (Gaumont), Feb. 6.—Showing a panoramic view of Duluth, and also the iron mines of Hibbing, Minn., where hydraulic lifts and steam shovels convey ore from mines to flat cars. These carloads of ore are then taken to the harbor and dropped into track hoppers which precipitate the ore into the holds of the Great Lake steamers. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 6.—In this number Pa McGinis tries his pen hand but finds it impossible to create anything that censorship does not "can." On the same reel with the above.

SNOW STORM AND SUNSHINE (Falstaff), Feb. 10.—A comedy number, relying more on pictorial effects than plot. Two tramps witness a young man taking a bath amid snow and ice. This is the best feature; it has been done before, but is astonishing and unusual. The contrasting scenes are taken in the South. A fairly strong novelty.

PADDY'S POLITICAL DREAM (Vogue), Feb. 10.—A hodcarrier dreams that he has become a political boss, collecting graft from saloonkeepers, poor widows and others. The action seemed jerky and somewhat disconnected, though some of the scenes are quite interesting.

JERRY'S MILLIONS (Cub), Feb. 11.—This farce comedy will be found very amusing to the majority of audiences. Jerry arrived at the point of expulsion from his boarding house on account of non-payment of rent, receives notice that he is about to become the possessor of a fortune amounting to three millions of dollars. The picture's climax depicts the arrival of a telegram stating that he is the wrong Jerry, and that the right Jerry has been found.

BILLY VAN DEUSEN AND THE VAMPIRE (Beauty), Feb. 13.—John Steppling and John Sheehan appear in this smart comedy as the "Bon Ton Bromides." They become rivals over a girl, whose lover poses as a professional vampire and shows them up as common flirts. This is unusually well presented and contains some amusing situations.

IGORROTES, CROCODILES AND A HAT BOX (Vogue), Feb. 13.—An eccentric comedy number, featuring Paddy McGuire, Priscilla Dean and others. Beach and bath house scenes are shown. The one-piece bataing costumes worn by the women and still scantier attire of the Igorrotes gives a breezy character to the production, though there is no actual vulgarity in the action.

RUTH'S REMARKABLE RECEPTION (Falstaff), Feb. 15.—A bachelor girl of charitable heart gives a party to a large number of children from a settlement house. They proceed to have a high time, breaking statuary, getting into the flour and the like. The subject is one that will probably appeal to children, though it leans a little too strongly toward the mischievous.

ELLA WANTED TO ELOPE (Beauty), Feb. 16.—No matter how amusing this picture might be to the mature mind, it could not be recommended for a program to be presented before young people. Ella, filled with the romantic idea of eloping with a real man, is easily persuaded to run away with her mother's lawyer, who has previously conspired with the girl's mother in order to cure her of this foolish idea. The lawyer leaves the girl alone over night at the hotel and in the morning the mother comes for her. The girl's lover has also been on hand to have the lawyer arrested.

Mutual Film Corporation Specials.

THE SOUL'S CYCLE (Mutual Masterpicture de Luxe—Centaur, No. 7), Feb. 12.—A production in five reels, made at the Horsley studios. This picture is rather tiresome because of its containing an ancient and a modern version of the same story, a story which, although it is based on a conceivable idea, does not carry sufficient interest in its outline or incident. The first part of the picture contains many beautiful exterior scenes, and a commendable attempt at the artistic. Margaret Gibson in the feminine lead handles a role that would require the services of a competent teacher of classic pantomime dancing to enable anyone to do it full justice. The production is at the same time a move in the right direction, and gives evidence of attention paid to the old adage, "Hitch your wagon to a star."

THE MODERN SPHINX (American), Feb. 15.—A very attractive three-reel offering, featuring Winifred Greenwood and Edward Coxen in what is called a "love story of the ages." The Egyptian settings at the beginning are artistic, and in fact the settings and costuming all through are exceptionally pleasing. The photography is of the best and the story one of an engrossing sort. It pictures a young Egyptian girl whose father puts her to sleep for 3,000 years until her cold, scheming nature is redeemed by the power of love. This contains imagination and feeling. A strong offering.

OUTWITTED (Thanhouser), Feb. 16.—A three-reel production, written by Lloyd Lonergan. The Thanhouser dog, which has appeared so often in pictures, is featured in this. He twice saves his master from disgrace in handling the company's money, and exhibits a well-trained canine intelligence of great appeal. The story is well-constructed, of simple elements, and is one that will be enjoyed by old and young.

WHEN THE LIGHT CAME (Mustang), Feb. 18.—An excellent three-part western production featuring Anna Little, Jack Richardson, and Frank Borzage. An interesting story of a young woman who becomes entangled with an actor who is on a vacation in the west. The story is worked out nicely, and is not guilty of unclean suggestion. The matter of the girl being lured to the east on a pretense that her singing will make her a fortune, is merely the outcome of a rivalry between two men for the hand of the girl.

SILAS MARNER (Mutual Masterpicture de Luxe—Thanhouser—No. 70), Feb. 19.—This seven-part adaptation of Silas Marner arranged for the screen by Philip Lonergan and made at the Thanhouser studios, is an especially commendable one. The picture follows the story remarkably well, the detail has been carefully attended to, and as a visualization of George Elliot's novel can be relied upon by exhibitors and educators as being authentic and entirely worth while. Frederick Warde plays the role of Silas Marner, doing an excellent piece of work.

Paramount Pictures Corporation.

THE RAGAMUFFIN (Lasky), Jan. 20.—An entertaining drama by William C. DeMille, in which Blanche Sweet plays the title role. The story is a trifle conventional, but profits by a most artistic production, capable acting and effective human touches in the presentation of the scenes. Miss Sweet, as a girl rescued from the life of a thief, is supported by Tom Forman, Minnette Barrett and Mrs. Lewis McCord.

Pathe Exchange, Inc., Specials.

NEW YORK (Gold Rooster Play), Feb. 4.—This play marks the initial contribution of A. H. Woods to the Pathe Gold Rooster Program. The play, which is a Broadway Success by William Hurlbut, makes a splendid screen production. It is a daring production, and in its first two reels rather shocking to the ordinary mind. Its last three reels bring with them a moral balance and the splendid screen personality of Florence Reed. Others of the act are Fania Marinoff, John Miltren, Forrest Winant and Jessie Ralph.

THE RED CIRCLE, NO. 8 (Balboa), Feb. 5.—"Peace at Any Price" proves to be an interesting episode with a grain of comedy in its make-up. June meets two newly-married friends who are having a dispute over the feathers on the bride's hat. The husband, who belongs to the society for the protection of birds, objects to the plumage used as a hat decoration. This incident takes place on the seashore, and while the bride, leaving her parasol and hat on the sand goes to seek her angered husband, June, under the influence of the "Red Circle," buries the offending hat in the sand. The hunt for the "Red Circle" girl continues with her help.

Pathe Exchange, Inc.

PATHE NEWS, NO. 8, 1916 (Pathe), June 26.—Interesting items of this issue show a visit paid by a number of Episcopal ministers to Sing Sing, 3,000 horses from Massachusetts to be shipped to France for use in the army, scenes of ice yachting, and also illustrations of the barefoot dancing that has become a fad in certain social circles throughout the country.

MOVEMENTS THE EYE MISSES (Photocolor), Jan. 31.—Another interesting and instructive treatise on the parts played by the various muscles of arms, legs, and back in walking, running, climbing the rope, leaping the bar, climbing a rope ladder, etc. A remarkable illustration made possible by the use of a rapid camera. On the same reel with "Glimpses of Java."

GLIMPSES OF JAVA (Globe), Jan. 31.—Showing its people, costumes and habits. An interesting study of a valuable possession of Holland. On the same reel with "Movements the Eye Misses."

LUKE, THE CANDY CUT-UP (Phunphilms), Feb. 2.—An exceedingly amusing slapstick farce comedy, in which Luke makes havoc in the candy kitchen. A considerable amount of taffy, caramels, flour, pulverized sugar, etc., is utilized in the making of the comedy.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 7, Feb. 7.—This chapter of the serial, "The Girl and the Game," is not quite as praiseworthy as some of the earlier chapters have been. There is evidence of forced circumstances in the development of the story, especially where the pursuers of Helen for the purpose of gaining possession of certain papers belonging to Rhineland, board the train and chloroform her. This is all too easily accomplished to be impressive.

Triangle Film Corporation.

HE DID AND HE DIDN'T (Keystone), Jan. 30.—Fatty and Mabel in new and exciting adventures. This lively team have never had a better vehicle for their antics.

ACQUITTED (Fine Arts), Feb. 6.—A very strong story of a noble

husband and father driven, by injustice and force of circumstances, to a desperate sacrifice, one which carries him to the edge of death, from which he is relieved by the invisible hand of destiny and restored to deserved happiness.

HIS PICTURE IN THE PAPERS (Fine Arts), Feb. 13.—One of the most popular stories of its kind yet shown on the screen. Douglas Fairbanks, in the leading part, excels any impersonation hitherto attempted.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 5 (Universal), Feb. 2.—Chief in interest in this number are scenes taken on President Wilson's trip, views being shown in New York and Pittsburgh. The peace pilgrims in Europe are also pictured and there are other entertaining features.

WHEN THE LOSER WON (Nestor), Feb. 14.—A comedy number, by Warren and Mae Frost, featuring Betty Compson, Eddie Lyons, Ethel Lynn and Lee Moran. The guests at the house party try to make the young married couple jealous, but the tables are turned on them at the masquerade ball. A good light subject.

CINDERS (Imp), Feb. 15.—Edith Roberts appears in this number as a girl waif, who is adopted by an elderly man. She shocks his callers and later, when the old fellow pretends to die, supersedes his relatives in his affections. The plot, while not entirely new, has a clever twist in it. The number is pleasing.

AS FATE DECIDES (Laemmle), Feb. 16.—A new version of a familiar plot, in which an escaped convict, returning home to find his wife in love with another, is shot and killed by a gun on which an inventor is working. There is a touch of the dramatic in the main situation and the picture is quite well presented. Rupert Julian, Elsie Jane Wilson and others are in the cast.

FLIVVER'S DILEMMA (Nestor), Feb. 18.—This features the English comedian, Chas. Evans, in an amusing number. His father and the curate find him entertaining half a dozen girls in his apartments. He flees and returns only to discover that his visitors have fallen victims to the feminine charmers. Well handled and quite laughable in numerous places.

UNCLE SAM AT WORK, NO. 9, "Bureau of Weights and Measures" (Powers), Feb. 19.—This number is strong in educational value. In fact it would be hard to collect a more enlightening and instructive series of views than these taken in the bureau of weights and measures at Washington, D. C. Everything in it is worth seeing and remembering.

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Universal Film Mfg. Company Specials.

HIS MAJESTY, DICK TURPIN (Bison), Feb. 12.—A two-reel offering of the romantic type, featuring Francis Ford, Grace Cunard and Jack Holt. The story is entertaining, though not staged with any great care. Francis Ford plays the part of a young prince who masquerades as a bandit and terrorizes the countryside. He is finally rounded up after an exciting chase. The death of the old king comes at a cruel moment, making the prince king. The story is worthy of a more artistic presentation in some respects.

FIRING THE BUTLER, OR THE BUTLER'S FIRE (L-KO), Feb. 13.—A two-reel farce comedy, featuring Dave Morris, Gertrude Selby, Reggie Morris and others. This is well constructed and enjoyable throughout. The home settings are particularly attractive and the low comedy free from offense, though the kissing scene seemed inappropriate considering the difference in make-up of the two characters. The plot itself is clever and a step ahead of this company.

THE SPHINX (Red Feather), Feb. 14.—A five-reel number, featuring Herbert Kelcey and Effie Shannon, two of the best known legitimate actors. They are assisted by three interesting juveniles, Charles Compton, Louise Huff and Beatrice Noys. The production is a comedy drama of the better type, well-constructed and artistically handled throughout. It pictures the way in which a father and son fall desperately in love with an actress known as the Sphinx. She accepts the father and rejects the son. Charles Compton does a good piece of work in depicting the mental agony of the youth whose love affair goes so hard with him. In the end, through the sympathetic understanding of the actress, he returns to his own love. The production is an enjoyable one.

THE HARBOR TRANSPORTATION TRUST (Universal Special Feature), Feb. 14.—No. 10 of the "Graft" series. This number, in which Bruce and Tom Larnigan join forces in fighting the shipping trust, makes another exciting instalment. Dorothy and Kitty are made prisoners in the basement of an animal store, and have an unexpected visit from some young lions. Tom is shanghaied and Bruce almost meets death in his work of rescuing the girls. Fisher, head of the trust, is killed in the lions' den. A strong production of the sensational type.

ELEVATING FATHER (L-KO), Feb. 16.—A two-reel knockabout comedy, featuring Louise Orth, Roy Griffith and Dan Russell. The first reel does not develop much plot. The second is better and contains some amusing moments. On the whole this is only fairly strong. The elevator scenes make the best feature.

IN THE NIGHT (Victor), Feb. 17.—A three-reel subject, by Helmar Bergman, with Harry C. Myers, Rosemary Theby and L. L. Hall in the cast. There is a fine unity of action in this, all of the scenes being taken in a single night. The story is accordingly well knit and continuous. The plot concerns a busy, but trusting, husband who enters his home to find his wife about to elope with another. The other man is hiding behind some curtains and there is a thief behind an adjoining one. The husband fires into the curtains, hits the would-be home-wrecker, and a good dramatic situation results. This is an absorbing story throughout, well-constructed, well-acted and convincing.

PLOT AND COUNTERPLOT (Imp), Feb. 18.—A two-reel offering, featuring Matt Moore, Jane Gail and Howard Crampton. It is an office yarn and pictures the way in which a crooked broker tries to get his clerk in trouble because he will not stand for his methods. He has the clerk imprisoned for forgery, but the girl in the office succeeds in getting her lover out. This is hardly strong enough to be called drama, but it makes an entertaining production of a lighter sort.

A RECOILING VENGEANCE (Bison), Feb. 19.—A three-reel number, by Edward Ferguson, featuring Edward Hearn, Rositta Marstini, Betty Schade and others. The story is one of intrigue in India. Sufficient care has been taken with the costuming and settings to give a pleasing atmosphere. The story itself is unevenly developed, containing much that is enjoyable and certain scenes that are merely ordinary. The escape of Helene from the harem, aided by Martha, a former opera singer, is an entertaining feature. Wild animals are employed in the latter part. Loosely constructed, but still quite strong.

Bluebird Photoplays.

SECRET LOVE (Jan. 31).—Helen Ware gives an excellent characterization of an English pit girl in this six-part adaptation of Frances Hodgson Burnett's "That Lass O'Lowries." The picture was well staged and ably directed by Robert Leonard, who had a first rate company at his disposal, including Harry Carey, Ella Hall and Jack Curtis. "Secret Love" is a meritorious offering.

UNDINE (Feb. 7).—A five-part adaptation of the fairy story of the same name. Much attention has been given by Director Otto to the nymphs who disport on shore and in the waters. There are many charming scenes finely photographed. A review will be found in another column.

V-L-S-E, Inc.

THE CROWN PRINCE'S DOUBLE (Vitagraph), Feb. 7.—In this pleasing romance, Maurice Costello plays the crown prince of a mythical European kingdom, also an American clerk, who happens to be his physical double. The first reel contains some attractively staged court scenes, after which the action shifts to America. Mr. Costello is ably supported by Norma Talmadge, Anna Laughlin, Thomas Mills and Anders Randolph. The picture makes consistently good entertainment of a wholesome character.

THE WRITING ON THE WALL (Vitagraph), Feb. 14.—The strong emotional acting of Virginia Pearson and Joseph Kilgour is of great value to an interesting domestic drama, written by William J. Hulburt and given a fine production by Tefft Johnson. For a stirring climax there is a thoroughly realistic fire in a tenement building. Naomi Childers and Robert Gaillard are important members of an excellent cast.

World Film Corporation.

THE WOMAN IN 47 (Equitable-Frohman), Feb. 7.—This five-part feature opens with prettily staged scenes representing a picturesque part of Italy where the principal characters are introduced. The action soon shifts to America, and we follow with interest the adventures of an Italian girl, played by Alice Brady. Well acted and carefully staged this production will make a safe offering.

THE YELLOW PASSPORT (Shubert), Feb. 7.—Clara Kimball Young has opportunities for effective emotional acting in this story of Russian life. She plays a Russian Jewess, who rather than leave Kiev, remains there under the sanction of a permit issued to unfortunate women. The picture has many dramatic moments and Edwin August's production is adequate.

Miscellaneous.

THE LOTTERY MAN (F. Ray Comstock), State Rights, February.—A fairly amusing version of the popular stage comedy of the same name, in which Cyril Scott was starred. In the photoplay, Thurlow Bergan plays the character of Jack Wright with considerable spirit, and he is given adequate support by Elsie Esmond, Carolyn Lee and others. The picture should appeal to audiences not over particular about the artistic qualities of a production.

BLANCHE SWEET IN "THE BLACKLIST."

The Jesse L. Lasky Feature Play Company has just completed an elaborate feature production on the subject of capital and labor. The play is entitled "The Blacklist," suggested by the system under which certain big industrial firms exercise an unfair advantage over discharged employees by interchanging information between the companies, and was written by Marion Fairfax and William C. De Mille.

The production was directed by William C. De Mille, who also directed Blanche Sweet in her recent success, "The Ragamuffin." Much of the material used in "The Blacklist" as a photoplay was obtained by Marion Fairfax at first hand.

Just as the light of publicity in newspapers and magazines exposed the innermost workings of the capital and labor organizations in Colorado during the strike, "The Blacklist," as a result of Marion Fairfax's exceptional information and investigation, will go a step further in exposing the cruel misunderstandings which existed at that time and which in various forms still exist in different parts of the country.

There will be practically reproduced on the screen the series of frightful incidents which led up to and included the massacre of innocent women and children in the camps of the striking miners in the green hills of Colorado.

In support of Miss Sweet, the cast includes Charles Clary, Ernest Joy and Billy Elmer.

Manufacturers' Advance Notes

"POLITENESS PAYS" (Essanay).

On the theme of the poor young man wedding the heiress, "Politeness Pays," Essanay three-reeler, is constructed. But it departs from this track to give the lad a fortune of his own and to guess how he and the young lady of wealth will make out. Of course he marries her in spite of his wealth and her own.

The daughter of the town's wealthy citizen decided to do charitable work. This leads her to the slums and she is in-

Scene from "Politeness Pays" (Essanay).

sulted frequently by gangsters. The same gang torments an old recluse, "Santa Claus."

After the girl accidently steps into the home of the young man and sees him ill and cold, they become great friends, and it is he who protects her from the hoodlums. That he protected the recluse also was incidental, but when the gang killed the old man it was discovered that he owned most of the tenement buildings in that side of the town and had left everything to the boy who was polite to him. There is more action than is usually crammed into three reels. John Junior is the juvenile lead.

KLEINE'S WATSON COMEDIES PROVE GENUINE INNOVATION.

"The Mishaps of Musty Suffer," a series of ten one-reel comedies, featuring Harry Watson, Jr., of Bickel & Watson, which George Kleine is offering a list of better class theaters for exclusive advance of release date showings, has more than lived up to the expectations of the manufacturer. Already a considerable number of the most representative houses in America are playing the series, the list including the Strand and Biltmore, New York; the Scollay Square and Gordon Olympia, of Boston; Kunsky's circuit of beautiful Detroit houses; Alfred Hamburgher's Chicago circuit; the Strand, at Hartford, Conn; the Tabor Grand, at Denver, and many others.

Critics everywhere hail the series as most novel and unusual comedies, an opinion apparently well attested by the sudden increase in bookings and the numerous letters received at the Kleine offices lately from pleased exhibitors.

Harry Watson has developed a brand new style of fun-making, according to the critics, which seriously challenges the Chaplin laurels. The films themselves are noteworthy examples of a very evident determination on the part of George Kleine to insinuate a new idea into the manufacture of one-reel comedies, producing them on an elaborate scale and revolutionizing in many ways all former notions of the humble one-reeler. The result has been the completion of material in one-reel form offered by the best picture theaters in the country as a feature attraction. They have been in course of making since the second week of last June, which fact should furnish sufficient evidence of their extraordinary character if proof were needed.

"We are offering these subjects for preliminary showing to a few of the big houses," said George Kleine. "They represent a great deal of work on the part of the entire staff, not to mention a costly outlay of money. In a way, they are experimental, and will demonstrate just how far the single reel subject can go. I am much gratified at the splendid showing in such theaters as the Strand, Scollay Square and Tabor Grand, where audiences are apt to be coldly skeptical and ultra-critical in matters of comedies bordering on the slap-stick. Also I am glad to say that these Watson pictures are the only comedies of their kind that ever played so high a class of houses. That's pretty good evidence that we were right in believing the public likes slap-stick when they can get it without vulgarity."

"THE SHRINE OF HAPPINESS" BEAUTIFULLY COLORED BY PATHE.

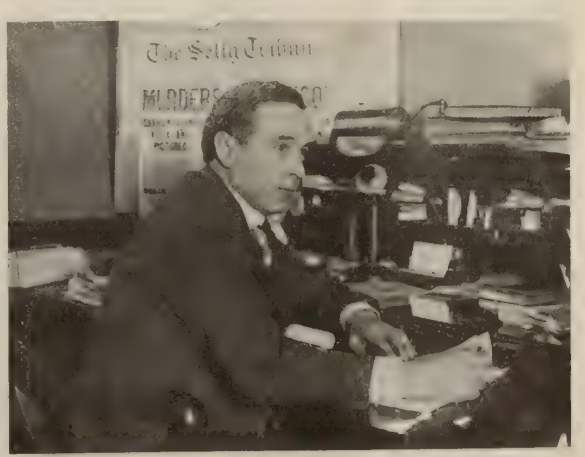
"The Shrine of Happiness," the Pathe release for February 18, is the second Gold Rooster play to have been colored, "The Beloved Vagabond" having been the first. Judging from the reception which the latter received, "The Shrine of Happiness" will attract widespread attention. The play was produced in Southern California by Balboa, and the locations chosen were so beautiful as to lend themselves particularly well to Pathecolor. Jackie Saunders is featured in the kind of a part which she has always preferred—that of an unsophisticated, ingenuous country girl.

PRESIDENT COMPLIMENTS SELIG-TRIBUNE.

President Woodrow Wilson has personally complimented the Selig-Tribune, the news film issued twice weekly by the Selig Polyscope Company. On Tuesday morning, February 1, just before the President and Mrs. Wilson left Chicago, Jack Wheeler, editor-in-chief of the Selig-Tribune, was granted an exclusive interview by the President. Mr. Wheeler has known President Wilson for years and has accompanied him on past tours. They chatted together for five minutes while not another news writer or cameraman was permitted to intrude.

President Wilson mentioned the enterprise of the Selig-Tribune and complimented the attractiveness and worth of such an educational film.

"Mr. President," said Editor Wheeler, "after your present tour is over The Selig-Tribune will present you with a complete film showing every detail of your present journey." The



Jack Wheeler.

President and Mrs. Wilson both expressed their thanks and spoke of the value of such a gift.

A special cameraman representing the Selig-Tribune accompanied President Wilson on his recent tour. This cameraman was Lewis J. Simons and his work was praised by President Wilson to Editor Wheeler.

The Selig-Tribune filmed thousands of feet of exclusive film of President and Mrs. Wilson, and of scenes in connection with their recent tour of the Middle Western States.

"THE BIG BROTHER" (Knickerbocker).

The Knickerbocker Star Features offers an unusual release for February 11 in its Three-Part Drama, "The Big Brother," in which Henry King is to be featured. The story united the East and the West; Virginia and a distant Island kingdom in the Pacific. The "Big Brother" is a U. S. Consul, whose younger brother at home is his rival in love. A vacation trip home for the "Big Brother" ends tragically for him. Troubles develop for the Big Brother, who permits the younger brother

Scene from "Big Brother" (Knickerbocker).

to accompany him to his Island Consulate. The girl left at home, engaged to the younger brother, has her heart struggle as she thinks only of the "Big" brother, whom she loves.

On the Island, the brothers have their increasing problems; with the younger boy, it is a case of love affairs with the native girls. During a crisis, when the younger brother is about to marry a native, the big brother is subjected to a severe temptation; to let the boy marry the native, clears his way to the girl left behind. The brother proves his mettle, marries the native himself, sends the young brother home. The deed of brotherly devotion proves no tragedy, and all ends with gain for the big brother. Supporting Henry King is Margarette Nichols, a woman of strong personality and convincing dramatic ability. The younger brother is taken by Eddy Peters, who does excellent work.

"THE DEAD ALIVE" (Gaumont).

Miss Marguerite Courtot, a star in Gaumont Mutual Masterpictures, now playing under the direction of Henry J. Vernot, has added another success to her long list of screen

Scene from "The Dead Alive" (Gaumont).

triumphs through her unusually keen, clear-minded delineation of dual roles in the five-reel feature, "The Dead Alive," just completed as a Mutual release of February 17. Miss Courtot plays twin sisters in the story, and makes each character a distinct personality. As one of the sisters, the pretty star is called upon to enact scenes on the stage as a member of the chorus of a musical comedy, also to suffer as the subject of a wicked hypnotist's art. As the other sister, she appears as a young girl madly in love with a wealthy young mother, who was buried at Los Angeles on January 28th.

man. Through her marriage to him with the sudden aquisition of great riches, she loses her head for a while.

Two big court room scenes, one five years later than the first, employed the services of over a hundred extra people in Jacksonville, Florida, recently, where the five-reel Masterpicture "I Accuse," is being made. The feature is a Gaumont production under the direction of William F. Haddock.

The work of the extra people required more than the usual duties of the filler-in, for a great many of the same people were used in both court room scenes. The story and trial are laid in the small village, where the same people would naturally be present on both occasions. Each extra was required to appear with two distinct styles of dress, one for each period.

The make-ups, many of them tellingly clever, promise to cause favorable comment when "I Accuse" is released February 24. Alexander Gaden and Helen Marten play the two leads, with Charles A. Travis appearing in a strong dramatic character role.

"A LAW UNTO HIMSELF" (Horsley).

Crane Wilbur's second appearance in a five-reel Mutual Masterpicture de luxe edition, is scheduled for February 28 when "A Law Unto Himself," a David Horsley production, will be released.

The story of this picture is the work of Miss Lillian V. Brockwell and is laid in the West. The central figures are Allan Dwight, a sheriff and Jean Belleau, a French Surveyor, whose resemblance is so close that one can hardly be distinguished from the other. The two characters are portrayed by Crane Wilbur, who gives further evidence of his rare versatility by interpreting the two distinct types with an understanding that brings out his work as one of the outstanding features of the production.

While essentially highly dramatic, the play has a fine blend-

Scene from "A Law Unto Himself" (Horsley).

ing of pathos and quaint humor and the interest is well sustained throughout.

A production well in keeping with the locale has been given the story and the scenes of the Western villages, and in all their uniqueness, reflect an expenditure that adds to the entertainment of the viewer.

In the cast besides Mr. Wilbur are Carl von Schiller, Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and George Clare, Jr. The production was made under the direction of Robert B. Broadwell, who has displayed uncommon ability in staging film plays by his efforts in the last three Crane Wilbur releases.

SELIG PRODUCTIONS UNDER WAY.

A rollicking single-reel comedy from the pen of James Oliver Curwood, entitled "The Beauty Hunters," is now in course of production at the Selig Zoo studios. James Bradbury, Martha Mattox and Cecil Holland all have exceptional opportunities. William Robert Daly is the producer.

Producer T. N. Heffron is making extensive preparations for the forthcoming production of Hallie Erminie Rives' remarkable story of Southern life, "The Valiants of Virginia." The wonderful book has been picturized in five reels, and an all-star cast has been selected.

Plans are progressing for the production of the Selig spectacular drama, "The Crisis." Producer Colin Campbell is knee deep in Civil War atmosphere. Costume prints and books dealing with the days of '61 are being carefully studied to insure absolute correctness in every detail.

Al Green's friends at the Selig Pacific Coast studios sent many large and beautiful floral tributes to the funeral of his

"Bullets and Brown Eyes"

William Desmond Does Some Daring Stunts in New Triangle-Ince Play Starring Bessie Barriscale.

WILLIAM DESMOND, who was Billie Burke's leading man in her first film play, "Peggy," made by Thomas H. Ince for the Triangle, has developed into a stunt performer in his newest role, Prince Carl in "Bullets and Brown Eyes," with Bessie Barriscale. In many of the scenes Desmond leads a company of cavalry against a squad of motorcycle militia. Both horsemen and cyclists made the thrilling falls in which they are expert, but it remained for Desmond to outdo them all in reckless daring. Known always as a courageous rider, he surprised the entire Inceville colony when he leaped from the ground to the back of a horse, knocked the rider from the saddle and rode away out of range of a volley of shots.

Scene from "Bullets and Brown Eyes" (Triangle-Kay-Bee).

All this will be shown in the new Ince-Triangle play. Another feat that possibly saved his star from serious injury was not in the scenario and will not be preserved on film. Through a mistake Miss Barriscale had mounted a horse that has a considerable reputation as a bucker and for becoming unmanageable at times. Desmond discovered Miss Barriscale's error and started in pursuit. The young woman cleverly kept her seat in the saddle until Desmond reined alongside and ended her unpleasant ride by a clever twist of the bucker's bridle.

"Bullets and Brown Eyes" was really named by the star. That was her suggestion after reading the scenario. J. G. Hawks, the author, has placed his story in the mythical kingdoms of Bothalia and Marsow and tells of the romantic quest of the reckless prince of one for the beautiful countess of the other. Ince has assigned the principal parts to Wyndham Standing, J. J. Dowling, J. Barney Sherry and Roy Laidlaw.

PRISON REFORM MOVEMENT IN PICTURES.

Harley Knoles, along with Lionel Belmore, who is the director in the big feature "To Him That Hath," Robert Warwick and other members of the Premo Company recently journeyed to Sing Sing and made some of the most intimate prison studies which have ever been taken.

They went into corridors, in the cells, took the men at work, at mess, took close-ups of "lifers," murderers, burglars, went into the death house—all this was to bring out a point of the story "To Him That Hath," which treats the prison reform question in an unprejudiced manner.

"To Him That Hath" serves as a vehicle for the eminent star, Robert Warwick, who, as in few other pictures of his career, has had the opportunity given him here to depict such varied emotions which carry him from the tremendously wealthy man to the convict in disgrace. In the cast supporting Mr. Warwick is included Miss Anna Neilson.

"HAUNTS FOR RENT" (Bray-Gilbert).

With all the charm of fantasy and fairy tale visualized in living form on the screen, "Haunts for Rent" follows "Inbad the Sailor" as the second release of Bray-Gilbert Films, through the Paramount Pictures Corporation, February 9.

L. M. Glackens, the animated cartoonist, who is connected with Mr. Bray in the production of his cartoon comedies, made the drawings in connection with this combination of penned and real character.

The story deals with two gentlemen, not colored—born black—who love the same girl. She agrees to marry the one who shows the fewest ill-effects after a night in the haunted chamber of a road house. Each engages the aid of a spirit expert in frightening the other.

In the end, after many an adventure, Jim wins Lilly and Sam is left to his fate of batchelordom.

OCEAN FILM COMPLETES "DRIFTWOOD," AND GOLDBURG WILL VISIT EXCHANGE MEN.

The third release of the Ocean Film Corporation, "Driftwood, or The Wrong Way," adapted from the stage play of the same name, written by Owen Davis, has been completed by Marshall Farnum, one of the producing directors of that company. At the first running of the picture, after the print of all the takes were assembled in consecutive scenes and before the final cutting, a favored few were admitted to view the production, and it was pronounced to be one of the most entrancing and interesting features ever made.

"Driftwood" follows the releasing of the second production of the Ocean Film Corporation, entitled "The Fortunate Youth," adapted from the popular novel written by William J. Locke. "The Fortunate Youth" is to be released February 7. "Driftwood" will be released February 15.

Following out the recently announced policy of the Ocean Film Corporation of disposing of its productions in certain territory on a percentage basis and in other territory on a state rights basis, Mr. Jesse J. Goldburg, vice-president and general manager of that company, will leave next week, visiting the principal independent exchanges in every state of the Union, disposing of "Life Without Soul," "The Fortunate Youth" and "Driftwood," the three feature releases of that company. Contracts have already been entered into for certain territories; the productions will be sold outright on a state rights basis in the remaining states.

Mr. Goldburg's trip, it is expected, will consume about six weeks, and upon his return, dependent upon his report of conditions throughout the country, the policy of the Ocean Film Corporation with respect to the character of future releases will be definitely determined.

"THE WRONG DOOR" (Bluebird).

Carter De Haven, with his wife, Flora Parker De Haven, as his leading lady, will be the star in the Bluebird release for Feb. 21, under the caption of "The Wrong Door." Not only does Mr. De Haven enact the leading role, but he furnished the scenario and directed the production. The feature will be in five parts, and is promised to reveal a thrilling detective story of keen interest.

Flora Parker De Haven has been happily cast in the role of a musical comedy star, a line of work which brought her fame upon the stage. In her present screen-acting she is courted by a young millionaire steel operator (Mr. De Haven) and this attachment forms the principal thread of sentiment running through the action of "The Wrong Door."

The unraveling of a mystery that involved a job of safe-cracking by a band of yeggmen who successfully operated on the young millionaire's strong box constitutes the detective work involved in the film. Spirited scenes of a most sensational nature show a raid upon the secret den of the yeggman, with an attendant rough-and-tumble conflict that makes exciting photoplaying.

Other sensational incidents include the safe-cracking episode,

Scene from "The Wrong Door" (Bluebird).

the covert operations of the robbers in the steel plant itself, and there are pretty scenes of life upon the stage, behind the footlights and in the dressing rooms, that lend an added charm and will excite public interest in the sensational release.

Carter De Haven has a role in "The Locked Door" that brings to light the many talents that made him a favorite in vaudeville and musical comedy, and revealing some hitherto undiscovered abilities as an athlete that will be a surprise to those who have known him only as a light comedian.

"THE BLACK ORCHID" (Selig).

"The Black Orchid" is a Selig multiple reel drama released through General Film Service on Monday, February 14th, and exploits an all-star cast, including Kathlyn Williams, Wheeler Oakman, Edith Johnson, Harry Lonsdale and Lillian Hayward.

"The Black Orchid" exploits British army life in India. There is a strong and unusual plot dealing with a charmer of men who applies her talents in a British army post. How finally

Scene from "The Black Orchid" (Selig).

her toying with love proves her undoing, is convincingly portrayed in this drama. There is a wild animal punch in this story, which will be found most unusual and most exciting.

Miss Kathryn Williams performs one of the best character roles in her career, and in the character of Viola Morton, she becomes a victim of her own plot, and a Royal Bengal tiger is the medium of revenge which justly comes to the woman who causes disaster and sorrow. There is a series of beautiful scenic backgrounds proper to the environment in which this drama is cast.

ADVANCE BOOKINGS ON "A FOOL'S PARADISE" BIG.

Impelled by the success of "Forbidden Fruit" as a box office attraction, the Merit Film Corporation, the exchange distributing Ivan Feature Productions in New York, reports a large number of bookings on "A Fool's Paradise," the new Ivan feature, in advance of its release. Prominent among the owners of circuits of theaters who have booked this feature in advance are the Marcus Loew and William Fox houses.

"CINDERS" (Universal).

"Cinders" is the title of a wonderfully clever one-reel comedy drama written and produced by Robert Hill with Edith Roberts in the leading role, very ably supported by William Courtleigh, Jr., which will be released shortly on the Universal program.

This picture gives Director Hill opportunities to show Miss Roberts, the new little leading lady of the Universal, and who, by the way, is now the Universal's youngest leading lady, to

Scene from "Cinders" (Universal).

her best. Although in pictures but a comparatively short while, Miss Roberts has shown to good advantage in several wonderful photoplays produced by Director Hill, especially in "The Trail of the Wild Wolf" and her work in "Cinders" has convinced her director that the Universal made no mistake in signing this young lady to appear in her own company, making a specialty of one and two-reelers for the eastern studios.

"COOKING HIS GOOSE" (American).

Orral Humphrey is very fond of well roasted goose. This clever actor, who made a big name for himself in "The Diamond from the Sky," never loses an opportunity to enjoy a well prepared goose dinner—but he had a sore disappointment recently.

He appeared in a convulsing "Beauty" comedy directed by Nat Watt, entitled "Cooking His Goose," where he saw a rare opportunity to satisfy his keen appetite. It was necessary for

Scene from "Cooking His Goose" (Beauty).

the actual operation of cooking a goose to be performed in this play and Mr. Humphrey saw to it that a well fattened and prepared goose was supplied by the local butcher, and cooked purposely for the play. After he had completed his scenes, he immediately repaired to the improvised kitchen and dining room to devour the bird.

But he had been forestalled. Nat Watt had just completed the job, assisted by a number of his friends. Mr. Humphrey now says that the next goose used in a Watt production will be chained to the table.

VIVID SCENES IN KLEINE'S "THE SCARLET ROAD."

Competent judges who viewed George Kleine's "The Scarlet Road," featuring Malcolm Duncan, Anna Q. Nilsson and Della Connor, pronounce it one of the best, if not the very best production of the big Bronx studio. There is no time lost in arousing interest—action begins with the first scene flashed on the screen, and there is no let-up until the final picture fades. The titular role in "The Scarlet Road" required an actor of great strength of character, remarkable poise, coupled with unusual dramatic ability, and Malcolm Duncan supplies all these requisites, and his achievement in this particular picture will stamp him as one of the best in the film world. His co-stars, Anna Q. Nilsson and Della Connor, are credited with adding much to the picture.

A New Year's Eve cabaret scene in a palatial Broadway hotel, requiring the services of more than three hundred men and

Scene from "The Scarlet Road" (Kleine).

women, is one of the features in "The Scarlet Road," and will certainly attract attention because of its accuracy and vividness in presenting the festivities that generally attend he ushering in of a New Year.

There are many other situations fully as dramatic as the above in "The Scarlet Road," adding to its power and fascination. It is scheduled for release February 16.

GERMAN WAR PICTURES WITH THE OFFICIAL STAMP.

The Kulee Features Company, which is handling the German war pictures known as "Germany on the Firing Line," says that of all the war pictures showing the progress of the struggle in Europe none has displayed the intimate view of the great conflict that is shown in the six thousand feet of pictures under the title mentioned. Kulee company also says that every foot of "Germany on the Firing Line" is authenticated by the German government, who have given with these pictures the vise of their official character by cards signed, sealed and stamped by the German General Staff. This mark of identification cannot be shown by any other war picture dealing with the German side of the war. Their pictures are not official, and in consequence, cannot have the official recognition that is given only to those films that were taken by the German Government itself.

The pictures have been shown so far outside of New York as Minneapolis and St. Paul, under the auspices of the Minneapolis Tribune; in Cleveland at the Colonial theater under the auspices of the Cleveland News; in Pittsburgh at the Pitt theater under the auspices of the Pittsburgh Press; in Baltmore in connection with the Baltimore News; in Newark, N. J., under the auspices of the Newark Star; in Buffalo under the auspices of the Buffalo Times; in Paterson, N. J., under the auspices of the Paterson News; in New Haven, Conn., under the auspices of the Courier; Bridgeport, Conn., under the auspices of the Post.

Any purchaser or exhibitor of a German war picture should insist on being shown the Kreigsausgabe or war cards. Without these, the films are not official, the Kulee Company says.

THE BIOGRAPH PROGRAM.

"The Indian," a spectacular three-reel drama, is the feature of the Biograph program for the week of February 28. The action of the piece shifts from Washington society to the government reservation, where the Indian makes his last stand against civilization's forces. The unusually strong story abounds in military scenes and is admirably interpreted by a brilliant cast.

One of the most remarkable Biograph Reissues is scheduled on this program. "The Burglar's Dilemma" is a striking presentation of the abuse of the police method known as "the third degree." Robert Harron plays the role of a burglar's tool who is trapped in a room with a dead body and subjected to a severe ordeal before the supposedly dead man comes to life. Henry Walthall is splendid as the craven who stands by and hears another accused of his "crime." Lionel Barrymore and Lillian Gish complete the unusual cast.

"What Happened to Peggy," the two reel Biograph, is a breezy romance centering about a girl who, on her way to meet her appointed husband, is caught in the police net spread for a daring adventuress. Vola Smith, Jose Ruben and Claire McDowell head the cast.

"A CORNER IN COTTON" (Metro).

Three distinct parts of the United States, in as many different directions, were used for the locales in the production of "A Corner in Cotton," a forthcoming Metro feature produced by the Quality Pictures Corporation. The first scenes were photographed in California, the interiors made in New York, and the final scenes made in and near Savannah, Georgia. Marguerite Snow, the charming Metro artist, has the stellar role in this production, and is supported by an all-star cast including Frank Bacon, Lester Cuneo, John J. Goldsworthy, William Clifford and Helen Dunbar.

"A Corner in Cotton" was produced under the direction of Fred J. Balshofer, one of the most capable producers in the country. Howard Truesdell cooperated in the direction. This production will mark an innovation in Metro's policy of releasing one five-reel feature every week. "A Corner in Cotton" will be a special release, and will be presented to the public for the first time the same week that "The Price of Malice" is shown.

TOPNOTCH MOTION PICTURES, INC.

In a great many quarters recently curiosity has persisted among exchange men and exhibitors concerning the Topnotch Motion Pictures, Inc., and numerous questions have been asked relative to the activities of this new company.

It will not be betraying a trade secret to mention that a picturization of Alexander Dumas' greatest play of human emotions, "Denise," will be the headliner of the first offering. A great many others that will be welcome because they are "different" will follow at regular intervals.

The Authors' Film Co,, Inc., 1432 Broadway, is the sole and exclusive agent and distributor for the Topnotch Motion Pictures, Inc.

THRILLER IN METRO'S "THE PRICE OF MALICE."

There are scores of big scenes in "The Price of Malice," the forthcoming Metro wonderplay in which Hamilton Revelle is starred and Barbara Tennant is featured, but perhaps the most spectacular will be the sinking of a large yacht after it crashes into an iceberg in the waters of the frozen north. The setting for making these scenes was off the coast of Labrador, where the entire company of Metro palyers were transported by special steamer.

WATSON, WELL AGAIN, RETURNS TO WORK.

Harry Watson of Bickel & Watson, featured in George Kleine's comedy de luxe, "The Mishaps of Musty Suffer," has returned to work and will be busy during the next few weeks completing this much talked about picture. Watson, six weeks ago, was seized with illness that necessitated a surgical operation. This took place in a Montreal hospital and since then the noted comedian has been recuperating at his parents' home near Montreal. He has entirely recovered and is as enthusiastic as ever over "The Mishaps of Musty Suffer," which he regards as the crowning achievement of his professional career.

ANCIENT BABYLON SHOWN IN "THE SOUL MARKET."

More than half a score of artists and experts were employed in the making of a Babylonian scene which will be one of the features in the forthcoming Metro feature, "The Soul Market." Mme. Petrova, the gifted Polish actress, is starred in this production, and others in the notable cast include Wilmuth Merkyl, Arthur Hoops, Gypsy O'Brien, Evelyn Brent, Fritz De Lint. It is being produced by Popular Plays and Players.

FILM STAR APPEARS WITH PICTURE.

While the Bluebird Photoplay, "Undine," is being shown at the Moss & Brill theaters in Greater New York, Ida Schnall, the famous athlete and swimmer, who played the name-role for the photoplay, will appear as an added attraction, introduced by M. B. Haas. Following the display of the five-reeler, Miss Schnall will do an appealing little vaudeville "stunt," showing her dimensions in skin-tights and demonstrating the benefits of physical training, and pointing out the particular good that follows swimming when pursued as an exercise.

RELEASE DATE OF KLEINE-EDISON FEATURE CHANGED.

"The Martyrdom of Philip Strong," the remarkable Edison drama announced for release on the Kleine-Edison program February 9, has been changed. In its place the romantic drama "When Love Is King," recently completed by Edison, will be released February 9. "When Love Is King" features Carrol McComas and Richard Tucker.

NOTES OF THE TRADE

KING BAGGOT and Edna Hunter have just completed "Jim Slocum No. 48393," a chauffeur story, written by Robert Hill and directed by Mr. Cummings, for the regular Universal program.

* * *

Iva Shepard has finished her latest picture with the Gaumont Jacksonville company, entitled "The Drifter." This is a five reel production which has just been completed by Director Richard Garrick, and will be released on the Mutual program. Miss Shepard has been playing vampire parts recently for the Gaumont company. The Gaumont players made a special trip from Jacksonville to New Orleans to get some racing scenes during the regular racing season.

* * *

Harry Myers and Rosemary Theby are putting on another of their domestic tangles in "Object, Matrimony!" a two reel Universal comedy.

* * *

Miss Mabelle Henry, late of the Elizabeth Marbury "Nobody Home" company, has joined the Thanhouser Film Corporation. and will be seen in "The Fugitive," Edwin Stanley playing the leading role.

* * *

Mary Fuller is working in Wallace Irwin's story, "Thrown to the Lions" in which over one hundred people are used in the cafe scene. Director Lucius Henderson is working day and night in getting the proper scenes. It is expected that in another week the five reels will be finished. It will probably be released as a Red Feather feature.

* * *

Winifred Greenwood, Edward Coxen and George Field are seen in "The Suppressed Order," a thrilling Civil War picture play shortly to be announced by the American Film Co., Inc. Director Tom Ricketts staged the drama.

* * *

Arthur Donaldson is at present in the midst of a five reel production being made at the Erbograph studio, New York, for Roland West. The production is not named as yet, but it is to be a story of Italian life.

* * *

Five pupils of Mrs. Arend Van Vlissingen, the noted dancing teacher, danced in Essanay's five act feature, "Vultures of Society." It will be remembered that it was Mrs. Arend Van Vlissingen who discovered and placed before the public the world-renowned dancer, Isadora Duncan. In the production the dancers entertain the guests of a ball which takes place in the home of a millionaire.

While playing in the role of bare-back rider in William C. Dowlan's production of "Lavinia Comes Home," Marcia Moore, one of the best known ingenues at Universal City, was thrown from her horse last week and narrowly escaped serious injuries.

* * *

Frank Reicher is filming the exterior scenes of the new Fannie Ward picture in which she will be supported by Jack Dean, Tom Forman, James Neill, Camille Astor and other members of the Lasky all star organization.

* * *

William Worthington has completed his production of the one reel drama, "After the Play," adapted for the screen by Ben Cohn from the story by Robert McGowan. Herbert Rawlinson is featured in this production with a supporting cast of Edna Maison and George Berrunger.

* * *

Otis Turner is nearing the conclusion of his five reel comedy-drama featuring Carter De Haven and Flora Parker De Haven, "Get the Boy." The cast of principals includes Maude George, Bertram Grassby, Howard Holland, Harry Carter, J. Hope, Harry Depp and Hart Hoxie.

At the same time, Turner is superintending the production of F. McGrew Willis' screen adaptation of Houghton Townley's novel, "The Gay Lord Waring," featuring J. Warren Kerrigan. Harry Carter is directing the work of Kerrigan in this film.

* * *

Shortly after his return from New Orleans, Billy Sherwood was engaged by Director Kirkwood of Famous Players.

* * *

"The Illegal Bucket Shops," the eleventh episode of the "Graft" serial as arranged for the screen by Walter Woods, is this week occupying the attention of Richard Stanton and his troupe of "grafters." The leading roles are filled by Hobart Henley, Jane Novak, Jack Abbot, Glen White, Marc Fenton and Director Stanton himself.

* * *

Pauline Frederick, her director, Robert Vignola, and a company of Famous Players are now in Jacksonville, Fla., where they will film an adaptation of Mary Johnstone's celebrated novel and play, "Audrey," for the Paramount Program. Miss Frederick has been a frequent visitor to the Florida City, her last sojourn there being occasioned by the filming of "Bella Donna," in the film version of which she scored such a great personal success as to win praise from Paramount exhibitors all over the country, as well as from press and public.

PICTURE THEATERS PROJECTED

TEMPE, ARIZ.—R. W. McCrackin plans to open a moving picture theater with seating capacity of about 500 persons.

Orange, Cal.—Alfred E. Tiede, who recently took over the Starland theater, has made extensive improvements to the house and reopened it under the name of the Electric.

Whittier, Cal.—The Berry-Grand theater has been taken over by L. Uhlig.

Moline, Ill.—A new addition has been built to the Avoy theater.

Pawnee, Ill.—A new moving picture theater has been opened here by Earl Drone.

Pekin, Ill.—Ellis Bostick, who conducts the Court theater, has added 150 new opera chairs to the seating capacity of the house.

Anamosa, Ia.—The opera house recently leased by Clifford Niles, is now beign operated as a first-class moving picture and vaudeville theater.

Cedar Falls, Ia.—M. H. Gribble has sold the Grand theater to George Still.

Harlan, Ia.—The Lyric theater recently purchased by Morgan Brothers, has been remodeled and additional seats installed.

Ida Grove, Ia.—The Princess theater now operated by Johnson Brothers, has been remodeled and a new addition constructed.

Independence, Ia.—The Lyric theater is now being conducted by A. H. Brooks.

Knoxville, Ia.—The Star theater has been taken over by H. A. Spencer.

Paola, Kan.—The New Empress is the name of a moving picture theater opened here by F. C. Smith.

Pineville, Ky.—The Uno Moving Picture Company has leased the skating rink here and will convert it into a first-class moving picture theater.

Portland, Me.—Work has been started on the construction of a fireproof moving picture theater for the Elm theater corporation.

Holyoke, Mass.—The Strand is the name of a new moving picture theater opened here.

Brainerd, Minn.—The Brainerd Theater and Amusement Company has taken over the lease of the opera house.

Columbia, Mo.—Work will soon be started on the erection of a $35,000 moving picture theater for T. C. Hall.

St. Louis, Mo.—A new moving picture theater has been opened at 1907 South Broadway. It has been named the Peerless and has seating capacity for 1,000 persons.

Helena, Mont.—The Purcell theater has been taken over by the Inter-Mountain Photoplay Company.

Lincoln, Neb.—D. Eager has disposed of his interest in the Alpine theater to Hillman & Sandlovich.

Lincoln, Neb.—William Burne, who recently purchased the Lily theater from F. C. Armstrong, has made extensive improvements to the house.

Minden, Neb.—Oscar Persons has disposed of his interest in the Dreamland theater to D. C. Doyle.

BROOKLYN, N. Y.—Bay Ridge Theater Corporation, Third avenue and 72nd street, plan to erect a commodious vaudeville and moving picture theater, to cost about $250,000.

BROOKLYN, N. Y.—Abraham Taffelstein, 430 Saratoga avenue, is having plans prepared for a one-story moving picture theater, 65 by 97 feet, to cost approximately $20,000.

FILLMORE, N. Y.—The opera house has been leased by N. R. Robinson, who will conduct it as a first-class moving picture theater.

GOUVERNEUR, N. Y.—The Wonderland theater is now being conducted by William Lee and William Smith.

Mohawk, N. Y.—A moving picture theater has been opened here by Frank A. Bennett.

NEW YORK, N. Y.—J. M. Felson, 1133 Broadway, is preparing plans for a one-story moving picture theater, 54x100 feet, to cost $20,000.

NEW YORK, N. Y.—Surprise Amusement Company, 350 West 44th street, plans to convert a six-story loft building into a modern moving picture theater. There will be a number of stores on the ground floor.

NEW YORK, N.Y.—The Paramount Corporation, 485 Fifth avenue, and William L. Sherry Company, 126 West 46th street, have purchased a site at Beacon, N. Y., and are considering purchasing a site or leasing a building in Newburg, N. Y., for moving picture theaters.

TROY, N. Y.—The building on King street, leased by Weinstein Brothers, has been converted into a moving picture theater.

EDMORE, N. D.—The opera house has been converted into a moving picture theater.

CHICKASHA, OKLA.—Lislo-Dunning Construction Company, Oklahoma City, Okla., have the contract to erect a brick moving picture theater, 25 by 150 feet, for B. F. Johnson and J. L. Olive. The structure will have tin roof, concrete and tile floor, steam heat, electric lights; cost $15,000.

Oklahoma City, Okla.—A new moving picture theater has been opened on Robinson street. It is called the Liberty.

Astoria, Ore.—The Crystal theater has been purchased by J. D. Strauss and H. W. Dean.

Philadelphia, Pa.—The Tulpehocken theater located at the corner of Tulpehocken street and Germantown avenue, has been renamed the Rialto.

Franklin, R. I.—Quarters have been leased in the music hall by Leon Campire for the exhibit of moving pictures.

RAPID CITY, S. D.—The People's theater has been completed and opened to the public.

ALICE, TEXAS.—J. R. Chandler, Kingsville, Texas, has let the contract for the construction of a building for the Isis theater.

GALVESTON, TEXAS.—Joy Palace Amusement Company plans the erection of a modern fireproof moving picture theater.

Wortham, Texas.—Allie Jones has disposed of his interest in the Yale theater to a company of local business men.

CLARKSBURG, W. VA.—Frank R. Moore is having plans prepared for a $30,000 moving picture theater.

LOGAN, W. VA.—Logan Loan and Surety Company will erect a moving picture theater, with seating capacity for 500 persons.

Marshfield, Wis.—Herman F. Thiel, who owns a store property at the corner of Central avenue and Third street, plans to convert the building into a modern moving picture theater with seating capacity for about 500 persons.

MILWAUKEE, WIS.—The Toy theater has been taken over by Thomas Lee.

SLIDES

Niagara Gems, $1.75 per dozen. Any sample 10c. If you want something right, send for sample and catalog.

NIAGARA SLIDE COMPANY Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

NEW ONTARIO THEATER.

A company is being organized in London, Ontario, with a capitalization of $100,000 of local money, for the purpose of building a large moving picture theater on a site which has already been secured. The plans call for a seating capacity of 1,350 and there will be no balcony or gallery of any kind. Although the frontage will be 110 feet, no posts or pillars will be necessary. Two stores will be constructed on each side of the entrance to the building, which is to be erected at Dundas and Wellington streets, opposite the federal square.

John Nelson Booking for Mutual.

John Nelson, formerly manager of the Grand Opera house at Sudbury, Ontario, is now a member of the road force for the Mutual Film Corporation in North Ontario.

On Road for General Film.

C. Wilber, previously manager of the Picture Players Film Company, Toronto, a feature film exchange, is now on the road for the General Film Company. He is working out of Toronto. Mr. Sault, formerly with Kleine, is also now with the General Film Company's road staff.

E. A. Fenton to Distribute Triangle.

E. A. Fenton, of Montreal, has made arrangements to become the Canadian distributor for the Triangle. Branch offices are to be established in Toronto and other Canadian cities, it is understood.

Blue Birds Come.

An important event in the history of the moving picture business of Toronto was the first local visit of Mr. N. H. Spitzer, of New York, as special representative of Blue Bird Photo Plays, Inc., recently. Mr. Spitzer brought with him the first three features to be marketed by this company, namely, "Jeanne D'Or," in which Sarah Bernhardt appears in the leading role, "Secret Love," and "Undine." Exhibitors in the Toronto territory were invited to private views of the features which are to be sold through the branches of the Canadian Universal Film Company, Limited.

Among Managers in Ontario.

Ed. Butler, manager of the Griffin theater, Chatham, Ontario, has moved to Owen Sound, where he takes command of the theater on the Griffin circuit in that place. Mr. Hutchinson, of Toronto, replaces him at Chatham.

It is repotred that the manager of the Famous Players Film Service, Ltd., Montreal, has just closed with the Imperial theater of this city, the largest and handsomest picture house in Canada, for two Paramount Pictures per week, for one year, at what is said to be the largest price ever paid for film service in the Dominion of Canada. The Imperial has a capacity of 2,000 and charges admission of 10c. and 25c. They are organizing an extensive Moving Picture Campaign on Paramount Pictures. Paramount Pictures will be shown in this house commencing February 13th, 1916.

Mr. H. Hackett has purchased the Cosmopolitan theater, one of the long established downtown houses of the city.

Mr. J. Hill has purchased the Queen's Palace, College street, from Mr. S. Gang.

The Regal theater, Bloor and St. Clarens avenue, has been closed temporarily, pending a new managerial arrangement.

Recall of Passed Films

Toronto Has Interesting Censor Case—Censors Passed Picture Two Months Ago—Member of Appeal Board Sees It in a Theater and Disliking a Scene, Orders It Cut Forthwith—Trying to Get Privilege Revoked.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—An early instance of employment of a new privilege under the amended moving picture law of Ontario was seen recently by the manager of a Toronto theater when a member of the Theatrical Appeal Board ordered a further cut in the stabbing scene of the Fox "Carmen," after viewing the picture as a spectator in the theater. This particular picture had been passed by the censor board at least two months before and the photoplay had been seen by thousands of Toronto people in a dozen or more local houses. Yet, at this late date, a government official decided that further trimming of the film was necessary. The question has arisen as to whether the member of the Board of Appeal has the power to chop a film at any time—particularly after the censor board had formally approved the picture. One of the new clauses in the act governing the showing of moving pictures provides that the censors may recall any film at any time after it has been passed by them, but the members of the appeal board are not censors, it is pointed out, and have power to act only in case an exchange manager makes an appeal from a decision of the censors, it is argued.

The privilege of recall, as now provided, has already aroused Toronto film distributors to action. Hon. T. W. McGarry, the provincial treasurer, has already been interviewed on the subject and further efforts are to be made to have the objectionable amendment revoked at the earliest possible moment.

EXHIBITORS HELP RAISE FUND.

To assist the Toronto and York County Patriotic Fund Association to raise $2,000,000 in four days for the benefit of dependents of soldiers who have gone across the sea to fight, Mr. W. A. Bach, publicity manager of the Canadian Universal Film Company, Toronto, made arrangements for the showing of two slides and for the display of posters and banners in each of the local moving picture theaters without cost to the managers thereof. Practically every Toronto exhibitor permitted his house to be used in this way to help the campaign and a Boy Scout with a collection box stood at the entrance to each theater on the four nights. To relieve the theater managers of all trouble or inconvenience, the campaign decorations were delivered and collected afterward by representatives of the fund association. Thousands of people were reached in this way and the picture houses proved a great help in collecting the money, the total amount of which was $2,350,000.

AT THE NEW V-L-S-E OFFICE.

When the Toronto representative of MOVING PICTURE WORLD paid his first visit to the new Canadian headquarters of the Big Four, V-L-S-E, Mr. W. C. Gookin, the recently-appointed Canadian general manager, had just taken his seat at a table around which were gathered the officials and employes of the company. The latter included H. E. Feldstein, for four years with the General, Mutual and United companies in Canada; H. W. McCollum, formerly manager of the Universal branch exchange in Montreal; L. H. Watrous of New York; T. G. Cassels of New York, and Sam Harris, formerly of the General Film Company's branch in Montreal.

Although the offices, which are located in the Hermant building, 15 Wilton avenue, had been occupied only two days and no announcement of their occupation had been made, Mr. Gookin showed the business cards of nine exhibitors who had already taken the trouble to seek him out.

Announcement was made that a second Canadian branch would be opened in Montreal in the near future and H. W. McCollum will probably be placed in charge of that office.

Another visit from Mr. J. Partridge of the New York office of the V-L-S-E is expected very shortly when further arrangements will be made for the permanent establishment of the Toronto headquarters.

V-L-S-E. Official Visits Toronto.

A flutter of excitement passed through moving picture circles in Toronto on January 10, when the announcement was made that Mr. J. Partridge, of New York, assistant general manager of the V-L-S-E, was looking over the ground with a view to opening exchange offices in Toronto for his company. Mr. Partridge knows the Canadian field because he was formerly a prominent officer of the General Film Company for Canada. Mr. Partridge was accompanied by Mr. W. Goshen, another official of the V-L-S-E. It is the intention of Partridge to return to Toronto in a few days, it is declared.

CANADIAN PARAMOUNT MOVES.

The headquarters of Canadian Paramount Pictures, Incorporated, capitalized at $2,500,000, are being transferred from Calgary, Alberta, to Toronto, Ontario, and the two chief officers of the company, Messrs. J. and J. J. Allen, have already taken up residence in the Ontario capital in order to look after the affairs of the concern. The Allens own and operate a number of large theaters in the Canadian West, but whether they intend to start another wheel in the East is not yet known.

The third floor of the office building at 12 Queen street East, Toronto, has been remodeled throughout to provide accommodation for the office requirements of the Canadian Paramount. This accommodation consists of two private offices for the Allen brothers, a board room for meetings, several film and storage rooms and an accounting department.

EXHIBITOR CHILTON DIES.

Mr. W. Chilton of Brantford, Ontario, a pioneer exhibitor of Canada, died suddenly on January 26th after a short illness. At the time of his death, the late Mr. Chilton was manager of the Apollo theater, Brantford, which has been temporarily closed pending new arrangements.

A Gross Receipts Tax

Massachusetts State Senate Has Most Astonishing New Tax Measure to Apply to Moving Picture Theaters—Would Levy Two and One-Half Per Cent. on Gross Receipts Regardless of Whether House Were Losing or Not.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The attention of the moving picture men of Massachusetts is centered this week upon an expected battle in the state Senate over the admission of a bill providing for a tax of two and a half per cent. upon the gross receipts of admission at all theatrical or moving picture exhibitions in Massachusetts except those held for charity.

A Legislative Bomb.

The bill is one of the most far reaching legislative bombs that has ever been hurled at the moving picture interests of this state and its only redeeming feature from the film men's standpoint is the fact that it is not likely to get by.

Practically nothing was known of this bill until it came up for a hearing at the State House last week before the joint legislative committee on taxation as it had escaped the notice of many of the followers of film legislation on Beacon Hill. The bill went before the legislature on the petition of Frederic T. Fuller, who for a long time was prominent in the ranks of the Progressive Party in Massachusetts. Mr. Fuller was also one of the dissenting members of a special recess commission appointed to revise the taxation system of the Commonwealth

The petitioner was the only person who appeared before the committee in favor of the measure and although he made a strong appeal the committee reported the petition "leave to withdraw." When the question of accepting the report of the committee came up in the Senate, however, Senator Charles L. Gifford of the Cape, requested that consideration of the matter be put over for a week and the request was granted. It is believed that influence has been brought to bear from some source which will probably precipitate a verbal war in the Senate, with the fate of the measure hanging in the balance.

The Bill as Heard.

The bill which accompanies the Fuller petition reads as follows:

"Section 1. Proprietors of theaters, and proprietors or agents of other public exhibitions or shows where moving picture films, productions or theatrical scenery are used and a charge of admission is made, shall, unless the entire proceeds of such charge is devoted to charitable or religious purposes, pay for the use of the commonwealth a tax equal to two and one-half per cent of the receipts of admission, deducting from such tax all local taxes paid by them upon the real estate and tangible property employed in such exhibitions and also deducting any local or state tax upon the income derived therefrom levied under the provisions of any law for the general taxation of business incomes.

"Section 2. This act shall take effect on and after the first day of January, 1917."

Films Escape Taxation?

In urging favorable action on the petition Mr. Fuller told the members of the committee that it had been introduced for the purpose of reaching the hundreds of valuable films that annually come into Massachusetts through the various exchanges, which are escaping taxation. He said it was impossible to estimate the value of those films as some are worth only a few dollars and others several thousands of dollars. The best way to get at it, he thought, was through the medium of the box office in the houses where they are shown. He said the same rules would apply to scenery in theatres.

The petitioner told the committee that he had been talking with the assessors of Boston and they had informed him that they could not tax films on account of the great difficulty they encounter in trying to find them. Mr. Fuller stated that films and theatrical scenery come under the head of personal property and that the assessors told him they tax them as such on April 1 whenever they can find them.

All Amusements Involved.

Mr. Fuller was subjected to a cross-examination by members of the committee and Representative Charles F. Rowley of Brookline, a member of the committee, told the petitioners that if his bill became a law a tax would have to be levied on all baseball games, boxing matches, bicycle races or any other sport or amusement that the public was charged an admission to witness and Mr. Fuller admitted he would not object if it did.

The bill was opposed by James H. Devlin, Jr., Assistant Corporation Counsel of the City of Boston and Judge J. Albert Brackett, who appeared at the hearing as counsel for several theatrical interests. Attorney Devlin stated he appeared before the committee as the representative of the city of Boston and it was part of his duty to protect the interests of its citizens and business men. He said he was doing this in spite of the fact that the attitude of the theatrical managers was none too favorable to the existing municipal administration.

Mr. Devlin opposed the bill principally on the ground that it was giving the state more money to spend and exhausting one of the outside revenues to increase the general fund and not some special fund. He said the argument advanced by Mr. Fuller that the increased income from this source would reduce the tax rate and the state debt was untenable as statistics have shown that in spite of the direct tax and the collateral tax the state debt has climbed from less than $2,000,000 to $10,000,000 in ten years.

Running at a Loss Even Now.

The corporation counsel told the members of the committee that although he had not put his foot inside of a theater for four years he understood from comment in the papers that some of the theaters in Boston were running at a loss and he doubted the advisability of putting any further burdens upon them. Representative Allison G. Catheron of Beverly asked Mr. Devlin if he would object to the bill if it provided that the taxes obtained in this manner should go to the various cities and towns in which the theaters were located and the attorney replied that he had not given that phase of the question any thought.

What If Each Spectator Were Taxed?

Representative Drury, of Waltham, another member of the committee then started a lively discussion as to what would happen if every person who entered a moving picture house or a theater should be called upon to pay an excise tax according to the amount he paid for a seat. Representative Catherton stated that this was a common practice abroad where in some of the countries the theaters are an integral part of the government and the government has the right to tax the public in that manner whenever money is needed for specific purposes.

Judge Brackett delivered a masterful argument in opposition to the bill, covering every feature of the theatrical and moving picture industry which the provision of the bill touched unjustly. He explained in detail the manner in which the big theatrical productions come into Boston, what the per centage system was and the small profit the Boston theaters were deriving this season. He told of the general condition of theatrical affairs throughout the country and applied his same line of reasoning to films and moving picture houses.

Lost Money on Gross Receipts of $300,000.

Judge Brackett declared that one Boston house last year that handled gross receipts amounting to $300,000 lost money and said that 90 per cent. of the productions in New York last year also went behind. He cited an instance of another Boston theater that did a gross business last year of $200,000, and at the end of the season was $8,500 in the hole. He said if such a law as the one proposed by Mr. Fuller had been in effect at that time the owners of the theater would have been compelled to pay the tax and their losses would have amounted to something like $16,000. The attorney stubbornly maintained that taxation where it meant a loss was manifestly unfair. He said that if any tax was levied at all it should be levied upon the profits of a theater or moving picture house and not the gross receipts as it is often the case that the margin of profit to the owner or person running the house is practically nil.

Continuing his same line of argument Judge Brackett showed the members of the committee where the Boston theater proprietors were paying taxes to the city of Boston on real estate and other property, to the state in the shape of a corporation tax and a war tax to the United States. He then explained how difficult it was to fix the value of a film or the scenery of a theatrical production. Scenery which may have cost $100,000 for one production may not be worth $20 for any other purpose, he said, and the same is true of films. A film today, he declared, may be worth thousands of dollars, but in a few weeks from now it may not be worth anything.

A gross receipt tax, Judge Brackett declared, would be a burden upon the manager or owner of a house and a tax upon the public, who attend theaters and moving pictures shows, would be extremely hard to handle and decidedly unpopular.

Not In Sympathy With Measure.

"A tax is always unpopular with the person who has to pay it," commented Rep. Catheron and the remark brought a laugh from those gathered at the hearing. From the outset it was apparent that a majority of the members of the committee were not in sympathy with the measure and shortly after the hearing was over they went into executive session and voted it down. The surprise came in the Senate the next day, however, when Senator Gifford hung up the sign of impending trouble by asking for a postponement.

The Other Bills.

There is considerable mystery concerning the whereabouts and the delay upon the thirty and twenty-five minute intermission bills. These were among the first bills to be referred to the joint committee on mercantile affairs, but that is as far as they have gone. No action has been taken on either of them, and up to this week a date had not been fixed for a hearing on either one of them. The legislative committee of the Moving Picture Exhibitors' League of Massachusetts has been on the lookout for these bills and the opposition is so strong and so safely entrenched behind facts that it is not at all unlikely that both of these bills will be withdrawn.

A CHURCH THEATER.

St. Peter's at Dorchester Opens Picture House.

St. Peter's Roman Catholic Church, Dorchester, Mass., one of the largest parishes in the archdiocese of Boston, has

opened a moving picture theater. The house is under the immediate direction of the Rev. Mgr. Peter Ronan, pastor of St. Peter's, and has proved to be one of the most successful enterprises of its kind in Boston.

Since the theater was opened a few weeks ago the attendance has grown from nothing to nearly 2,000 at each performance, and this, it is claimed, without interfering with private enterprises of the same kind in the same neighborhood. Father Ronan started the enterprise to furnish clean entertainment for the boys and girls of the parish on Saturday afternoon and the idea became so popular that it was decided to run a show in the evening for the benefit of the adults.

The films were carefully selected. The latest releases were shown and the grown-ups became as enthusiastic as the youngsters. As a result the Roman Memorial, a large auditorium erected a year or two ago by the parishioners of St. Peter's, is filled every Monday and Wednesday evening, and it is now planned to run a show every night.

The enterprise has attracted a great deal of interest in and about Boston and the pastors of churches of all denominations are watching the experiment of creating and solidifying a parish spirit through the medium of an amusement enterprise run on business principles under the auspices of the church authorities.

NEWARK NEWS LETTER.

By Jacob Kalter, Newark (510 Century Bldg.) Correspondent of Moving Picture World.

Arrest in Jersey City.

For opening his place last Sunday in defiance of the Blue Laws of New Jersey, Manager Aaron Lowenthal, of the moving picture theater at 131 Brunswick street, was arrested.

Up to Lodi's Chief.

Lodi, N. J.—A request for permission to run Sunday moving picture shows at the Star theater, Lodi, N. J., from the St. Joseph's Catholic Church, was referred to the police committee.

Glauber with Universal.

Lee Gainsborg, manager of the local Universal Exchange, announces the appointment of Samuel Glauber as chief roadman for northern New Jersey. Mr. Glauber already reports excellent bookings.

Theater Incorporation.

The Newark Heights Theater Corporation, Inc., with an office at 53 Fairmount avenue, Jersey City, filed articles of incorporation with the county clerk last week. William C. Mundt is named as resident agent. The capital is $10,000, of which $1,000 is paid in. The incorporators are Charles C. Moskowitz, Leopold Friedman and Henry J. Hoebel. The company will run theaters and other amusement enterprises.

New Theater for Hackettstown.

The old Star theater, Hackettstown, N. J., is being torn down, and in its place will be constructed a modern up-to-the minute moving picture theater seating 650. The population of the town is only 2,715, but the owners, Klotz & Ackley, expect to make it a paying venture. They will either operate it themselves, or lease the house when it is completed.

Hoboken's New Theater.

The new Liberty theater, the pretty little moving picture house now in construction at corner of First and Grand streets, Hoboken, N. J., will be ready for occupancy about March 1. The building is very attractive, and although the house seats but 350, it has a small balcony. The house has been built under the direction of F. Tiscornia, the owner.

Newark Salesman Leads.

William Osborne, the salesman for the Newark branch of the General Film, 16-18 Beaver street, led the list of film salesmen for the last two weeks, according to "General News," the publication of the General Film. The Newark man is exceedingly proud of his feat, and says that it will be quite a time before he will relinquish his first-place position.

Lyceum, Orange, Closed.

The Lyceum theater, Main street, Orange, was recently closed because of alterations, and the installation of new opera chairs.

Another Paterson House.

The beautiful new playhouse, now in course of construction on Main street, Paterson, will be opened March 1. The new showhouse has contracted for World and Equitable programs.

De Luxe Changes.

The De Luxe theater, 404 South Orange avenue, is now under the management of L. Miller, formerly manager of the Ridgewood Opera House, Ridgewood, N. J.

Observes First Anniversary.

The U. S. Palace, Main street, Orange, N. J., of which D. J. Shepherd is the manager, observed its first anniversary during the week of Feb. 7. The Palace is owned by the U. S. Amusement Company, Frank G. Hall, president.

Singer Secures Features.

Samuel Singer, new manager of the Royal Feature Film Company, has secured the exclusive New Jersey state rights to two well-known features, "The Waif," a five-reel Aurora Film, and "Life Without Soul," also five reels, of the Ocean Film.

G. W. ERDMANN PROMOTED.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y., Jan. 29.—Film men will be interested to know of the appointment of G. W. Erdmann as manager of the Cleveland, O., office of the Victor Film Service Company.

G. W. Erdmann.

Mr. Erdmann is a well known film man, having served in the capacity of manager of the Bijou Dream in Buffalo during the early days of motion pictures. Later Mr. Erdmann was chosen to open and manage the Elmwood theater, Buffalo's beautiful neighborhood house. Mr. Erdmann severed his connection with the Elmwood last summer and since that time has been acting as road man for the Buffalo office of the Victor Film Service, selling Broadway Universal Features (now Red Feather Features).

Mr. Erdmann has already assumed charge of the Cleveland branch and his many friends in Buffalo and throughout [illegible] be glad to hear of his advancement.

More Censorship Arrests

Norristown, Pennsylvania, Managers Charged With Exhibiting Picture Not Approved by State Board of Censors Deny the Accusations—Will Vigorously Defend Themselves—Censors Playing With Dangerous Rope.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The State Board of Censors have once more resumed activities in this section of Pennsylvania, with the result that the proprietors of five moving picture theatres in Norristown, Pa., are defendants in an action charging them with exhibiting pictures not approved by the Board. The exhibitors have denied the accusations to a man and are preparing to vigorously defend themselves against the charges. We simply must hand it to our great board of censors, as they are on the "job" at all stages of the game, and in fact, they are all over the "job." It is a scientific fact that poison counteracts poison and maybe some day these uncalled for activities will porve to the public at large what a joke our board of censors are proving themselves to be.

KLINE POSTER CO. MOVES.

The Kline Poster Rental and Booking Office, George Kline, manager, has moved from 1305 Vine Street to 1307 Vine Street. The new office is decorated in a most elegant and elaborate manner and is at present the talk of the moving picture industry in Philadelphia.

In addition to the poster rental business, a vaudeville booking office for theatre circuits, banquets, clubs, hotels and the like, is conducted in conjunction with the picture trade. George Bennethum, a well-known moving picture man, handling this end of the work. A vast opportunity is presented to this concern and it would not be at all surprising if it expanded until it became one of the largest offices of its kind in the country. Messrs. Kline and Bennethum have the good wishes of the local trade.

Swaab Has Speer Carbons.

Mr. Swaab, of the Swaab Film Service, 1327 Vine street, wishes to announce to the exhibitors of this locality that he is now the agent for Speer carbons.

Wilmington, Del., Has New Theater.

Mr. J. N. Ginns, of the Wilmington Amusement Company, was a recent visitor in this city and announces the opening of a new theater in Wilmington. While here he paid a visit to the Swaab Film Service and before departing purchased a quantity of equipment, including several 6 b motor driven projecting machines.

New Theater at Pleasantville, N. J.

Exhibitor Zimmerman, well known in local moving picture circles, has recently opened a new theatre in Pleasantville, N. J., which he has christened the Pleasantville theater. He purchased much of his equipment from the Calehuff Supply Company of Philadelphia.

Bill Wert Finds Business Good.

Bill Wert, of the Calehuff Supply Company, 1301 Race street, returned recently from an extenedd trip throughout the coal regions of Pennsylvania. He reports business as being of an entirely satisfactory nature with exhibitors in Wilkes-Barre, Shamokin, Hazelton, Shenandoah, Bloomsburg and adjoining towns and declares that he transacted considerable business while on the trip. He placed several projecting machines in some of the theatres in that region along with several thousands of dollars' worth of other equipment. Local moving picture supply houses are now encountering a decided scarcity of good carbons, the German supply being practically exhausted and it is common knowedge that domestic carbons are of a decidedly inferior quality.

Hopewell, the Magic City

Big Virginia City Built With Aladdin-Like Rapidity by the Du Pont Powder Company and Recently Burned Springs Up Again—Nearly a Score of Picture Theaters Projected—Many Already Doing Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—H. E. Friedman, traveling representative of the Washington office of the World Film Corporation, has just returned from a trip which took him into Maryland, Virginia and North Carolina. Mr. Friedman states that there is a slight but very noticeable improvement in business conditions throughout that section. He speaks particularly of Hopewell, Va., which is fast getting into shape after the fire which destroyed the motion picture theaters there. He states that there are nearly a score of new motion picture houses projected for Hopewell, although many of these are thus far paper propositions. However, there will be several new ones opened during the coming few weeks.

The Marcelle is the name of a new house for which ground has just been broken on Broadway, which is to be erected at a cost of about $8,000 by a corporation of which S. A. Xippas is a leading member. It is to have a marble front, while the interior will be done in Dutch style of decoration. This is to be a very attractive theater.

There is still another house for which ground has already been broken on property owned by E. H. Witten. This theater is to have seating accommodations for about 350 people. It is stated that Mr. Witten will lease the theater when completed to some one having a knowledge of the business.

A house for which no name has yet been selected is to be opened within a very few days by Paul Niewman. This will also have a seating capacity of about 350.

Mr. Harris, formerly manager of the Superior theater in Richmond, Va., has associated himself with a Mr. Harris, a prominent attorney of Richmond, under the firm name of Poindexter & Harris. They are to open a feature house in the very near future. It is said that some little trouble was experienced in getting material and equipment for this house by reason of the railroad embargo, which has greatly embarrassed the movement of all kinds of freight.

Still another new motion picture theater which will be ready for opening some time in March is that being erected for D. Saltzman, on Railroad avenue, which will have an accommodation for about 400 people.

Hampton, Va., Notes.

The Dixie theater in Hampton, Va., a house catering to the colored trade and managed by S. A. Webb, is being enlarged to accommodate about 400 people. The Alhambra is the name of another colored house which is being erected by a Mr. Anderson and which the latter hopes will be ready for opening within the next two or three weeks. This house is opposite the Dixie theater. It will have a seating capacity of about 360.

The Savoy theater, in Hampton, formerly operated by a Mr. Lindsey, was recently abandoned and dismantled. The fixtures, etc., were purchased by Mr. Anderson and will be set up in the Alhambra theater.

Preparedness Film in Norfolk.

At the Strand theater in Norfolk, Va., during a showing of "The Battle Cry of Peace," the demand for admission was so great that it is said that about two thousand people were turned away. There was no advance sale of reserved seats, but tickets were sold based on the capacity of the house. Tickets purchased for matinee performances assured their holders to a seat if presented before 2:30 p. m., while tickets for the evening performance were required to be presented before 8:30 p. m. The holder neglecting to do so had to run the risk of standing up to see the photoplay.

Virginia Notes.

It is rumored that the Wells interests in Richmond, Va., are negotiating for the control of the Strand theater, in that city.

The Little theater, formerly operated by H. W. Robertson in a store in Covington, Va., has been removed to the Masonic Hall, where a larger seating capacity is available. It is said that the erection of a modern theater building is contemplated by the operators of this house.

E. D. Hines, of Roanoke, Va., who recently took over the Paramount theater in that place, has changed the name of the house to the Jefferson and is now running a picked program of features with an admission charge of fifteen cents.

The Wells interests in Richmond, which recently took over the Superior theater, have renamed that house the Odeon. This house reports an exceptionally heavy attendance at the showing of "Damaged Goods." A rather strange feature in this connection was the fact that the matinee performances eclipsed those of the evening and were largely attended by women and girls.

A. J. Harlow, owner of the Wilber theater, at Orange, Va., in addition to conducting a first-class moving picture theater, has an ice plant, an electric plant, is an undertaker and a parson, conducts an ice cream, candy and cigar store, and has a lunch room.

Interesting Notes from National Capital

What Emergency War Tax on Theaters Brings In to Uncle Sam—Customs Rates on Pathescopes—Exhibitors and Exchange Men—Notes.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—During the month of December, 1915, the Federal treasury was enriched by $15,852.84 by the collection of the tax on theaters, concert halls and museums assessed under the provisions of the so-called War Emergency Revenue Law of October 22, 1913. During the period from July 1 to December 31, there was collected from this same source the sum of $340,294.98.

In December, 1915, circuses paid in $79.17 and "all other exhibitions" $805.26. During the six months' period ending with December 31, the former paid $5,079.35, and the latter $19,362.88.

Pathescope Customs Rates.

The assistant attorney general at New York has been instructed to file in the name of the secretary of the treasury, an application with the United States Court of Customs Appeals for a review of the decision of the Board of United States General Appraisers wherein certain motion picture machines, known as Pathescopes, which had been assessed with duty at the rate of 35 per cent. ad valorem under paragraph 93 of the Tariff Act of October 3, 1913, "for optical instruments and frames and mountings for the same," were held dutiable by the board at the rate of 25 per cent. ad valorem under paragraph 94 of that law as frames and mountings for projection lenses.

E. R. Hass to Travel for World Film.

E. R. Hass, who was formerly connected with the Times-Dispatch, of Richmond, Va., has recently accepted a position with the World Film as traveling representative of the Washington office. Mr. Hass is now making a very successful trip through North Carolina for this concern.

Local Fox Exchange Grows.

Extensive improvements are under way at the local Fox exchange on Ninth avenue. The business at this office has grown to such an extent of late as to necessitate enlarging the present quarters. The shipping department particularly has been overcrowded and to remedy this condition, work has been commenced on the upper floor of the building to make it suitable for use as a poster storeroom and shipping department. Huge racks are being put up for the accommodation of the posters and a stairway is being erected from the rear of the film shipping department. In addition to this an elevator is to be installed for the prompt movement of paper.

In commenting on the several changes in the office, Manager Carl F. Senning stated that the removal of the posters and heralds and other advertising matter to the floor above would greatly lessen the fire risk, in addition to giving the much needed additional room. In addition to this improvement, he has caused the lighting system to be remodeled, and motors are being installed on the rewinding tables.

S. J. Mayer Goes to V-L-S-E.

S. J. Mayer, formerly traveling representative for the World Film, has severed his connection with that firm and joined the forces of the V-L-S-E in this city in a similar capacity.

Earle E. Reese with Metro.

Earle E. Reese, formerly of the Exhibitors' Co-operative Booking Agency, is now with Metro, and will travel through the West Virginia territory.

A. J. Nelson Heads Local G. F. Exchange.

A. J. Nelson, who has been connected with the New York office of the General Film for the past five years, three years of which he spent as traveling representative, has succeeded J. A. Koerpel as manager of the Washington exchange of that company.

Cunningham's Good Batting.

Manager Cunningham, of the local Mutual exchange, is considerably elated by reason of the fact that his office leads all others of that company throughout the country in booking "The Girl and the Game."

Distributes the Castles Film.

The Metro Film Service Company, Inc., with offices in the Strand building, at Ninth and D streets, Northwest, is greatly extending its activities. It has secured the rights of distribution in Maryland, Delaware and the District of Columbia for "The Whirl of Life," with Mr. and Mrs. Vernon Castle starring, and for West Virginia and the South on "Virtue." This company announces that it is about to add a number of other features which it will handle in connection with the regular Metro output.

Big Run of "Peace" Film.

All sorts of records have been broken in Washington by "The Battle Cry of

Peace," and so great was the business done by Tom Moore at the Strand during the two weeks' running of this production that he is going to give it another week there. There has been an awful rush for this feature, for it is declared to be the most successful one ever shown in the National Capital. The fact that it is so much in demand made it impossible for Mr. Moore to get it for three continuous weeks, so that he had to allow one week to elapse after the completion of the first two weeks. Heretofore, a week's showing of a photoplay was the limit, and even with respect to the legitimate stage no production has ever had so extended a run. Another remarkable thing about this extended exhibition is the fact that the white population of Washington is limited to about 250,000 people and ordinarily a theater manager would hardly take a chance of a three weeks' run with so limited a number to draw from.

Crandall's Theater Not Affected.

The fact that the property which houses Crandall's theater at Ninth and E streets, Northwest, has recently changed hands, will have no effect upon the management of that house, according to a statement made by Harry M. Crandall, president of the Crandall Amusement Company, to the Washington correspondent of the MOVING PICTURE WORLD. This company has a lease on the property at a rental of $7,500 per year, which will run some time in 1918, at which time of expiration it can be renewed for another five-year period at an annual rental of $9,000 per year.

Mrs. Lena Haga Leases the Raphael.

The lease of the Raphael theater, at Ninth and O streets, Northwest, has been transferred by James Holloway to Mrs. Lena Haga, who will hereafter conduct the business. The present lease will run for about two years more, but it contains a clause providing for an extension upon its expiration. The theater was erected about four years ago and has a seating capacity of approximately 500.

Pittsburgh Ball Ready

St. Valentine's Day, February 14, to See Biggest Event of Filmdom's Social Year—Many Film Players and Directors Have Accepted Invitations to Be Present—Men Who Have Charge of Arrangements.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—All is in readiness for the biggest event in years in moving picture circles of this territory—the first ball of the Pittsburgh Screen Club, to be held in Motor Square Garden, St. Valentine's Day, Feb. 14. With daily meetings of the various committees and weekly sessions of the entire organization, the members of the Club have left nothing undone which will insure a brilliant success from every standpoint.

H. R. Kester, president of the Club, announces that acceptances have been received from a majority of the leading directors, managers and film actors, and the indications are that the greatest gathering of moving picture stars ever brought together in Pittsburgh will be here. The list of patrons is headed by Daniel Frohman and includes many of the most prominent theatrical producers, public officials and business men of the country. It has been decided to give a portion of the receipts to the Actors' Fund of America.

The hall has had widespread and very effective advertising, not only in the city but throughout this entire territory, and the sale of seats has reached large proportions. The following film men had charge of promoting the affair in the various sections: Downtown, J. G. Long; Northside, A. H. McClelland; Southside, Clarence Mathias; Hilltop, Harry Megowan; Wylie and Center, M. Feitler; Lawrenceville and Bloomfield, W. J. Bernardi; outer Fifth avenue, R. Stolz; Oakland, G. E. Ainsworth; Washington, Pa., and Wheeling, W. Va., G. E. Ainsworth; Beaver Valley, H. Goldberg; Kane and Cory, Pa., John Smith; Steubenville, O., Mr. Pulaski; Greenburg, Pa., Mr. Remaley; Uniontown, Pa., Louis Sitnek; Altoona, Pa., Jake Silverman.

M. C. HUGHES HEADS EXCHANGE.

A. S. Davis, manager of the Independent Film Exchange, owned by the Universal, has resigned his position with that company and will retire from the film field to look after other business interests. Mr. Davis sold the exchange to the Universal on July 1, of last year, but was prevailed upon to continue as its head until a suitable man could be found to succeed him. His withdrawal from the moving picture industry, where he has been a familiar figure for many years, is viewed with regret by exhibitors throughout western Pennsylvania.

Mr. Davis' successor is M. C. Hughes, who has taken over the management and is continuing the exchange under the same policy and with the same force of employes as heretofore. Mr. Hughes was with the General Film Company for four years, and was manager of the office at Atlanta, Ga., during the past year. Although a young man, Mr. Hughes' wide experience in the film business assures for him the fullest measure of success in his new connection.

BUYS BIJOU AT BRUSHTON.

The Bijou theater 7707 Frankstown avenue, Brushton, Pa., has been sold by V. L. Marks to Peary E. Lee, who took over the house last week. Mr. Marks bought the Bijou about a year and a half ago and transformed it from a losing proposition to a money-maker. While it is a rather small theater, the big picture shown, including Metro and Fox productions, enable the owner to do a nice business at 10 cents admission. Mr. Marks will open another house in that section in the near future.

Want To Stop Film Show Nuisances

Cleveland Exhibitors to Be Rid of "Obnoxious Patronage"—First Offender Caught and Fined—Action Against Stores That Sell "Stink Balls."

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—The war which motion picture proprietors in this city have commenced to rid their houses of disorderly and obnoxious patronage, came to a climax this week in the Juvenile Court, when Judge Addams fined La Vern Buell, sixteen years old, 3389 West 99th street, $10 on a charge of disorderly conduct.

Samuel Bullock, a member of the executive committee of the Exhibitors' League, testified against the youth, declaring that Buell drove patrons from his theater last Sunday by throwing a vile smelling chemical compound about the place. Bullock traced Buell from the theater, followed him on the street and caused his arrest.

Now Managers Bullock, H. A. Rosenberg, of the Cosy theater on Loraine avenue, and President Sawyer of the Exhibitors' League, are preparing for a crusade on storekeepers who sell chemical compounds under the pleasing name of "stink balls." Evidence is to be presented to the county prosecutor.

According to Sawyer, an Ohio law makes the sale of such articles a crime, rather than a misdemeanor, and the law has rarely been enforced because of the severity of the punishment stipulated in the statute. However, the picture men declare they intend to end forever the sale of such compounds in Cleveland.

League and Pay-in-Advance Policy.

The film committee of the Northeastern Ohio Motion Picture Exhibitors' League has taken under advisement action on a recent demand of local film exchanges for weekly payments in advance for films. Members of the League discussed the matter at a recent meeting and were divided as to whether the exchanges were entitled to such protection or whether the business as a whole would not be benefited by an advance payment rule.

A Big Hit.

The Metro film, "Man and His Soul," which opened last Sunday as the feature at the Alhambra, was screened seven times on the opening day, before a total audience of more than six thousand. The picture has drawn crowds all week.

Another attendance record has been made at the Strand theater with the World photoplay, "A Price for Folly."

At Work on a Film.

The staff of the new Reserve Photo Plays Company, of which Robert McLaughlin, former manager of the Colonial theater, is president, is at work on its first film Johnny Ray and Mrs. Emma Ray are the "stars" of the company, with Ralph Cummings, formerly of the Kalem Company, as director. The company's present studio is at 717 Superior avenue.

A larger studio is to be built at Rocky River, a suburb of Cleveland, in a few months. Rocky River has scenery especially adapted to the making of outdoor pictures.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Business Notes and News Briefs.

J. B. Buchanan, chief cameraman of the Universal's Animated Weekly in the Pittsburgh section, has arranged to take pictures of the forthcoming reception, entertainment and dance of the Pittsburgh Screen Club, February 14. He will have two cameras on the job.

The Palace theater at 859 East Ohio street, Northside, Pittsburgh, has been closed by its owner, A. J. Hanna, who is now looking for a new location in that section of the city in which to install his equipment.

The Century Family theater, East Ohio street, one of the newest theaters on the Northside, has signed up for the Gold Rooster Plays. The Lincoln theater, Boggs avenue, has also contracted for the Gold Rooster Plays. Harold Gauding is the manager of this house, which is one of the finest in the Pittsburgh district.

The Star theater, at Kane, Pa., recently installed a Style R. Wurlitzer Orchestra Organ and last week held a very successful dedication of the instrument.

Application is being made for a state charter of incorporation for the "Squirrel Hill Amusement Company," one character and object of which is to operate moving picture theaters in the Pittsburgh district. The applicants are B. Wise, M. Biowawsky and J. Biowawski.

Watchful Waiting

Kentucky Taking Note of Legislative Activities, Both in State Capital and in Washington—Louisville Photoplay Association Holding Regular Meetings—Amendment to Child Labor Law—Federal Censorship.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY. — The Louisville Photo Play Association has been holding regular meetings during the past few weeks, and is watching very closely the developments in the state legislature and also in Congress. It is interesting to note that no censorship bills have been introduced in the present state legislature. The organization has received copies of the insurance code, applying to motion picture houses, and has the matter well in hand.

Amendment to Child Labor Law.

Exhibitors throughout the state are considerably interested in a bill which has been introduced into the legislature and which recently received its first reading before the state senate. This bill is a measure providing an amendment to the child labor law so that children under 16 years of age may be permitted to perform in theaters and picture shows when attended by their parents or adult custodians. In the past the exhibitors have been closely watched by the State Labor Inspectors in order that young children should not appear on the stages in amateur affairs or in fact any kind of theatrical productions. Last season the local authorities gave Eddy Foy a good deal of trouble when the latter appeared with his troupe at the Keith house.

Censorship Protest in Owensboro.

Moving picture men of Owensboro, Ky., are strongly opposed to the measure now before Congress for National Censorship and for making a charge of $1 for each 1,000 feet of film so censored. Manager Bleich, of the Empress and Queen theaters, and one of the leading motion picture men of the state, has gone on record as opposing such a bill, stating that in his opinion such a law would be in direct opposition to liberty. Manager Bleich said: "Imagine a system of justice under which every business man was compelled to come into court, before entering upon any transaction, and to pay the cost of a proceeding to prove that he was guiltless of any illegal intent, on a purely arbitrary summons, unsupported by a shred of evidence. That is what censorship by statute does to the moving picture producer.

Manager Tim Pedley, of the Grand theater is equally opposed. He said: "Censorship belongs to monarchies, not to republics. Any action taken to censor any business which is legal within itself is unjust. The business of showing motion pictures is a legitimate business. It is conducted, in virtually every instance, by men of character and uprightness. Why surround the motion picture business with a system of censorship like mail of a warring nation. The public expression is the best censorship in the world and the picture men know it." The moving picture men of Kentucky are bombarding their Congressmen with letters in which the Kentucky representatives are asked to use their influence against the proposed measure.

STRAND HAS $100,000 CAPITAL.

The Strand Theater Company has filed articles of incorporation listing its capital stock at $100,000. The company operates the Strand theater, formerly the Masonic theater, at Louisville. The stock is divided into 5,000 shares of common and 5,000 shares of preferred with a par value of $10 per share. The company places its debt limit at $50,000.

The incorporators are W. D. and Roy V. McRae, each with 1,337 shares of common and 1,337 shares of preferred, and Milton A. McRae, with 1,336 shares of common and an equal number of shares of preferred. The incorporators are all residents of Detroit, Mich., but W. D. and R. V. McRae came to Louisville several weeks ago to open the theater which has been in operation now for a little over a month. The company proposes to operate other theaters besides the Strand, and will conduct theatrical exhibitions, concerts, lectures and moving picture exhibitions.

VALUE OF FILM INSTRUCTION.

Dean John L. Patterson, of the University of Louisville, has been requested by the Government Bureau of Commercial Economics and the National Bureau of Education to make a test among the students in the local college. Fifty volunteers from various classes in the university will be divided into three sections. One section will hear the reading of a lecture on "Farming with Dynamite." A second section will see the film illustrating the lecture, while a third section will both hear the lecture and see the film. No section will be allowed to take notes. Twenty-four hours afterward the three sections are to take the examination questions issued for that purpose, and ten days later a second section of questions and three months later a third set.

The object of this test is in the first place to determine which records more permanently, the eye or the ear, to those who are accustomed to ear memory; secondly, to determine how much is forgotten, from the psychological viewpoint, in twenty-four hours, ten days and three months.

A similar test is being made for the Department of the Interior, at Washington, by several of the prominent institutions of learning in the country.

SAID HE WAS JACK PICKFORD.

Louisville exhibitors have been trying to figure out the "game" of a young man who recently visited some of the local houses and endeavored to impersonate Jack Pickford, of the illustrious Pickford family. The man had a number of personal cards reading "Jack Pickford, Riverside Drive, New York." Upon visiting one of the exhibitors he stated that he, his sister Mary, Owen Moore, Alice Joyce and Tom Moore had stopped off in Louisville for a day while en route from California to Jacksonville, Fla., and that while in Louisville a few scenes would be taken for a picture known as "Evidence." Upon inquiring at the Seelback Hotel, where the impersonator stated the party was stopping, it was found that the official of the hotel had no record of the party, and would have recognized any member of the party who might have registered under another name. According to one of the exhibitors the impersonator was harmless and apparently hopeless.

Stunt to Boost "Spirit of the Poppy."

A novel stunt was recently "pulled" at the Casino theater during the showing of the Chinatown picture, "The Spirit of the Poppy." Bunks were arranged on both sides of the lobby and a number of supes were hired to "lay up" in these bunks. Other supes took parts of Chinamen, and cooked pills and passed the pipes. The pipes were borrowed from the city officials who obtained them in raiding some of the former opium dens in the city. Myriads of small lights, of various colors, were arranged in the lobby, and a super dressed as a Devil flitted backward and forward from bunk to bunk. The lobby display attracted a great deal of attention and the first day's run of the picture was so good that it was continued for two or three days, other pictures being laid on the shelf. In fact the first two days' business handled with this picture made the best two days' business handled by the theater in months, in spite of bad weather conditions.

Chosen Local Notes of Interest.

The Alamo Theater of Louisville is using reams of newspaper just now in advertising "The Strange Case of Mary Page." Full page and smaller advertisements have been run. The publicity is accompanied by many cuts made from scenes in the picture.

The Thomas Opera House of Horse Cave, Ky., has been re-opened and is now showing the Paramount features on Friday and Saturday nights, two shows being given each of these evenings.

Commissioner of Agriculture Matt Cohen, of Frankfort, Ky., has announced that his appointments have finally been approved by Gov. A. O. Stanley. One of these appointments is that of Mrs. Charles H. Musgrove, of Louisville, as chief woman labor inspector. Mrs. Musgrove succeeds Miss Madge Nave. Miss Nave, while in office, broke up all amateur performances in local moving picture shows, threatening prosecutions if such performances were allowed to continue.

The Clifton theater in the Eastern part of the city recently began publishing a community paper which is known as "The Clifton Truth." The paper will be devoted to the interests of the theater, but will carry a few advertisements of neighboring merchants.

Arrangements have been made whereby the serial, "The Girl and the Game," has been transferred from the Novelty theater to the Orpheum theater. Judge W. A. Kinney, of the latter house, has made arrangements whereby a miniature steam locomotive, formerly used to pull a miniature train at one of the public parks, will shortly be placed in front of the theater, and an engineer will be employed to operate this engine which will be run on a sort of treadmill. This idea should attract a world of attention and draw good attendances. The Orpheum has been playing railroad pictures with marked success.

TENNESSEE NEWS LETTER.

By G. D. Crane, Chattanooga Correspondent of Moving Picture World.

Tennessee Realty & Leasing Co. Elects.

CHATTANOOGA, Tenn.—At a recent meeting of the stockholders and directors of the Tennessee Realty & Leasing Co., of Chattanooga, Tenn., R. L. Watkins was elected manager of the Majestic theater to succeed himself and Howell Graham, who for several months have jointly managed the playhouse. The former board of directors was re-elected. The directors are H. L. Sperry, of Nashville; Leo Brock, of Nashville; R. L. Watkins, of Chattanooga; Howell Graham, of Chattanooga; L. M. Price, of Nashville, and D. P. Henderson, of Chattanooga. The officers are H. S. Sperry, president, and R. L. Watkins, secretary-treasurer. Mr. Graham, until recently, was interested in the operation of several moving picture theaters in addition to the Majestic.

New Programs in Memphis.

C. F. Bridges, of the Majestic Amusement Company, of Memphis, Tenn., recently announced that the company had closed a deal whereby the Majestic Amusement Company would show Triangle films in certain houses of the big Majestic string in Memphis. Majestic theaters Nos. 1 and 2 will be devoted to the big features, and Old Majestic No. 1 will be used for varied bills of shorter films. On Sunday, Majestic No. 2 will show short bills, however. The Majestic Amusement Company is now showing Triangle, Paramount, Metro, World, Mutual

Masterpictures and Fox features at its houses besides numerous short attractions.

Prices at Majestic in Chattanooga.

The Majestic theater, of Chattanooga, which shows vaudeville and pictures, and pictures in the summer, has just announced that prices at the popular Market-street house have been raised, due to higher cost for films and plays at the theater. Matinee prices have been raised five cents for the orchestra and balcony, and ten cents for the boxes. Night prices have been raised ten cents for the orchestra, five cents for the balcony and fifteen cents on box seats.

Business Notes in Tennessee.

W. A. Sheets, manager of the Vendome theater of Nashville, Tenn., held over the film "The Birth of A Nation" for a second weeks' run, the first week having proven very satisfactory, and upwards of 20,000 people having seen the play. On January 31, the first day of the second week's run, every Confederate soldier in the vicinity of Nashville was invited to attend and see the play as a guest of the company. Two shows were given daily during the engagement, one starting at 2:30 in the afternoon, and the second show at 8:15 in the evening.

The Strand theater, the new Main street theater of Chattanooga, employed a special orchestra during a one day showing of "Anna Karenina," one of the superb photo play events of the season. The play was well advertised in the local newspapers and drew capacity attendance.

REEL PLAYERS IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

"Silent Bill" Haddock and Many Others Appear at the Lyric.

ATLANTA, GA.—This city had the opportunity Monday to observe reel actor folks. The stage fright they betrayed on the boards of the Lyric when "Silent Bill" Haddock, the Gaumont director who produced the night's main offering, "As a Woman Sows," introduced them with bits of studio banter, was enough to show they are just plain, genuine human beings.

It was the first time that a collection of screen stars had ever appeared in the city. Despite the rain, a packed house greeted them. An ovation was accorded "Silent Bill" Haddock as he strode before the "foots."

He prophesied a huge success for the Lyric with its policy of Mutual Masterpictures de Luxe, and then called upon Miss Marguerite Courtot, the pretty little heroine of the "Ventures of Marguerite," a series of film adventures written around a girl's escapades. She was wan and trembling and held the director's hand. She spoke a few words and gave way to her leading man, Sidney Mason.

Lucille Taft and Ida Sheppard, Gertrude Robinson and Lillian Martin, came from the wings in their turns, blushing and bowing.

Then came one, John Reinhard, a villain of the deepest dye, side-burns, an insidious mustache and a wicked gleam in his eye. The house recognized his type the moment it laid eyes upon him. Some wanted to hiss. Others wanted to voice protest, but all succeeded only in giving him a healthy "hand."

If the Lyric continues in the manner in which it embarked Monday night, it should be one of the south's most successful picture theaters. "The Thoroughbred," a five-part Mutual picture, was shown Tuesday as the main offering, with special program of diversified features. The Lyric symphonic orchestra furnished special adapted music.

The Alcazar, Birmingham, Ala., had wonderful success of the "Battle Cry of Peace" last week. This prompted Manager Griffin to bill it for another week. All house records were broken and many turned away disappointed.

On Health Dept. Warrant

Cincinnati Exhibitor Held Responsible for Unsanitary Condition of Theater by Chief Sanitary Inspector—Requirement of 1,200 Cubic Feet of Air for Each Spectator Not Found—Washroom Not Clean Enough.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—That the health department of this city meant business recently when it announced that there would be careful tests of the air in theaters, and that prosecutions would follow delinquency in the matter of proper ventilation, was proved with extreme adequacy last week when William H. Wilson, manager of the Coliseum, at 404-408 Pearl street, was arrested, charged with violation of the sanitary laws.

The warrant was issued on the affidavit of W. C. Folsom, chief sanitary inspector of the health department of Cincinnati, and set forth that Mr. Wilson had failed to provide the required 1,200 cubic feet of air for every auditor, and, furthermore, that the theater is not sanitary, in that the washroom is not kept as clean as could be desired. The prosecution was the first instituted under the health department's crusade against unsanitary conditions in theaters, and while it came as somewhat a surprise, exhibitors for the most part have put their houses in order, and have no fear of the visits of inspectors.

C. & M. AMUSEMENT ELECTS.

The C. & M. Amusement Company, of Marietta, Ohio, operating the Hippodrome in that city and the Strand at Cambridge, Ohio, held its annual meeting last week, the report of President Weber showing that 1915 was the best year the company ever had, in spite of adverse conditions. The election of officers resulted in the re-election of T. C. Weber as president, the other officers being as follows: C. A. Frantz, vice-persident; C. C. Middleswart, secretary, and O. J. Sybert, treasurer.

MUST PAY FOR BURNED FILMS.

A jury at Hamilton, Ohio, recently found a suit against Burton Leeds, a Middletown exhibitor, a hard nut to crack. The exhibitors' Feature Film Company filed the suit, asking damages for injury to three reels in a fire in Leeds' theater. The trial lasted two days, and a considerable amount of expert evidence concerning exhibition methods, film values, and the like, was necessary in order to inform the jury on the subject. A judgment of $317.50 against Leeds was finally awarded.

GRAND AT IRONTON OPENS.

The Grand theater, at Ironton, O., the newest photoplay house in that thriving town, opened its doors recently, with Clara Kimball Young in "Marrying Money" as the opening attraction. Manager Myers gave his personal attention to the details of decoration, fittings and the like, in connection with the finishing of the house, and the result achieved justifies the trouble he took. Heating arrangements are especially good, and the way the Grand started indicates that it is to have a prosperous career.

Films at Mechanicsburg Opera House.

Mechanicsburg, O., now has a regular attraction at the opera house, as Manager Guckert, of Marysville, O., has taken charge of the house to give moving picture exhibitions, with an occasional vaudeville act. He intends to redecorate the house and otherwise to make it more attractive than ever before, being much encouraged at the way the town turned out to see the open-in performance.

C. E. Whitlatch Running Show at Superior, O.

C. E. Whitlatch, of Superior, O., has opened a picture house in that town, assisted by M. C. Wilson, and has so far done an excellent business, he reports. Mr. Wilson, who was a candidate for sheriff last year, recently took pains to announce that he is not permanently interested in the picture business, as he intends to go after the sheriff's job again next year. In the meantime, however, he is giving his best attention to the work of making the Superior house a success.

New Gold Rooster Electric Sign.

Manager Holah, local Gold Roster man, last week supervised the installation on the building in which the office is situated of a new electric sign. This sign, like the painted signs referred to, shows the name of the latest Gold Rooster release, and in view of its fine location is going to be extremely useful to the office and to exhibitors. A Pathe office in Charleston, W. Va., is the latest branch under the supervision of the Cincinnati office. It will be opened shortly, with a stock of about 100 subjects suitable for use in the mining district, and is expected to handle a big business.

Triangle Notes.

Among the well-known exhibitors visiting the Triangle offices in Cincinnati last week were M. Switow, of Louisville, C. J. Gross, of the Columbia, at Dayton, Ohio., C. Williamson, of the New Strand, at Shelbyville, Ind., and Ed. C. Clifford of the Clifford, at Urbana, O.

The last named completed arrangements for the use of Triangle releases at his popular house, Urbana having the distinction of being one of the smallest towns in the state to handle Triangle service, on account of its cost and the provision in contracts requiring not less than a ten cent admission charge. Mr. Clifford was particularly anxious to secure this service, and when he finally landed it was not slow to spread the news around Urbana.

Other houses in Central Ohio showing Triangle films include May's, at Piqua, the Majestic, at Springfield, and the Grand, at Columbus; and if Manager Hite keeps up his present pace there will soon be need for fresh fields in order to give scope for his activities. He visited Cleveland last week for a conference of Pathe executives, dropping off en route home to look up a few good prospects among the leading houses.

Dayton's Lyceum Gets Fox Offerings.

The management of the Lyceum, at Dayton, Ohio, is patting itself on the back over securing the exclusive use of Fox releases, for a consideration said to involve $20,000 over the term of the contract. The popularity of such stars as Theda Bara and William Farnum, not to mention the other well-known players featured in Fox films, made the arrangement especially desirable for the Lyceum, and the management was accordingly pleased at its consummation.

Mark Twain Films in Cincinnati.

The second Mark Twain subject seen in film form in Cincinati appeared during the first half of last week at the Strand, the Lasky production of "Pudd'nhead Wilson," featuring Theodore Roberts, being the Paramount release for that period. Marguerite Clark in "Prince and Pauper" was the other Twain film dramatization seen at the Strand, and both drew big houses, the Paramount-Twain combination proving a winning one, especially when shown with popular stars.

Manager Libson is more than pleased with the manner in which attendance at the Strand and his other two big houses, the family and the Walnut, continues to hold up, regardless of cold or wet weather.

Castle Theatre Opens

Bloomington, Ill., Has Fine New Picture House—Seats 1,100 Persons—Interesting Details, Ventilation, Lighting, Decoration of Walls and Ceiling—Entrances and Exits—The Booth—Personnel of the Staff.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BLOOMINGTON, ILL.—William R. Lyon and Delmar Schnepp have opened their new Castle theater in the C. V. Williams building on East Washington street in Bloomington, Ill. That it is a welcome addition to the photoplay houses in Illinois is evidenced by some of the following features: It has a seating capacity of 1,100 persons. The floor space is 100x115 feet. The screen is larger than any in the state outside of Chicago. The air is changed every three minutes without causing a draft in the room. A pipe organ will "play the pictures." A few seats along the sides of the gallery will be reserved for the benefit of those who want reserved seats.

The building is six stories high, the theater part taking up two full stories. It is absolutely fireproof and contains a terra cotta front with trimmings of green and old oak faced brick.

Lighting and Lamps.

Along the massive columns on either side of the house, both main floor and balcony, are bracket lamps of mission design and art glass harmonizing perfectly in colors with the large bowls and other decorations. The exit lamps are of a novel design, being curved with the art glass and red letters on a white alabastine background. In the lobby is used a Broscolite which gives a flood of light and shows off to excellent advantage the entrance. The fixtures throughout are of special design. There are twelve inverted domes of various sizes, eight thirty-inch bowls taking care of the main portion of the theater. The bowls are of white alabaster with green and coral effects, with amber bottoms, giving out a soft well diffused light, in each bowl is used the powerful type C globes for the high lighting, while two small green globes take care of the low light during the performances.

Wall and Ceiling Decorations.

The ceiling is of a rich gray treatment with the massive beams done in ivory and soft color effects, while the side walls are in coral tint and Tiffany effect. The mosaic and plastic relief figures are done in soft greens, coral tones and delicate browns. The panels about the balcony are of French gray with the coral and relief work giving it a splendid setoff.

The interior woodwork is of Circassian walnut finish throughout. The decorations are of an unusual tone, mulberry and gray with white massive tapestry in design. The Indian faces, about fifteen of which adorn the room and all cornice and mouldings were made here.

Entrances and Exits.

Special attention has been given to the entrances and exits. There are twelve exits entering on the rear and east alleys and street and there are gallery exits on the west side as well as the east alley. It is believed that in the event of an emergency the entire house could be emptied in thirty seconds. The aisles and floor of the foyer are covered with fibrous mastic in colors. This is the same covering that is used on the famous Atlantic City boardwalk.

Plainness and simplicity prevail. The architect has kept away from all objectionable ornamentation and over-elaborateness.

Fire Protection.

The room from which the pictures are projected to the screen is protected in such a way as to make it absolutely fireproof, by the use of doors and shutters over each opening. The machines will be located 105 feet from the screen and the highest type lenses and mechanism has been installed.

The Staff.

Mr. Lyon, one of the lessees of the theater, will be in personal charge and the attaches, who have been with him for a number of years, have been retained. In fact, Mr. Lyon has paid them their full salary every week, ever since the pictures were discontinued at the Chatterton. His staff includes Bert Dillingham, operator, Edward Dimmit, doorman, and Harry Wilson, organist.

NO PROFIT IN RATE WAR.

One of those unfortunate price-cutting wars with the belligerents paying space rates in local papers to tell the public all about it took place in Kewanee, Ill., over "The Battle Cry of Peace." The Majestic had the film booked for January 28 with a top price of 50 cents. The Dreamland booked it for Jan. 31 and advertised a general admission of 15 cents. After the details of the battle are deleted by the censor one result is that the Majestic cut the price on this big ten-reel feature to ten cents and guaranteed its usual steady projection.

New Sullivan, Ill., House.

United States Sub-Treasurer Irving Shuman, of Chicago, has just opened in his home town of Sullivan, Ill., the new Jefferson, a $35,000 theater. While it opened with a musical attraction, it is equipped for moving pictures and a number followed the first program. One of these was a film showing Mr. Shuman in the uniform of a private at the recent military training camp at Port Sheridan, Ill. Cigars were given the men and boxes of candy to the women.

No Use for a Stage.

There will be no more vaudeville at the Strand theater in Farmington, Ill. Jesse Chance, Jr., who operates that house and also the Lyric, has had the stage torn out and has been making plans to increase the seating capacity to 450, making it a real moving picture house. He probably will redecorate this spring.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Kalamazoo Operators Want Licenses.

KALAMAZOO, MICHIGAN.—A petition asking that the city council in Kalamazoo, Mich., pass an ordinance licensing moving picture operators and regulating their employment was presented to that body by thirteen operators of the city. Attached to the petition was a copy of the ordinance now in effect in Chicago. The Kalamazoo building inspector has approved the ordinance.

Public safety demanded strict regulation of the operators, declared the petitioners. Inexperienced operators under twenty-one years old were a menace, they said because of the danger of fire from handling inflammable films.

Michigan Notes of Interest.

Exhibitors of Bay City, Mich., telegraphed to Congressman George A. Loud a protest against the Hughes-Smith federal censorship bill.

Manager Anderson, of the Star theater at Cadillac, Mich., has won the approbation of the women of the Penelopean Club of that city by trying out special children's shows and planning to make them a regular Saturday morning feature.

The Orpheum Theater Company, of Hancock, Mich., which took over the Lyric theater at Laurium, Mich., and redecorated it, reopened it with the Triangle feature, "The Lily and the Rose."

The Garden theater at Flint, Mich., was closed for a week and then reopened as "Flint's Home of Triangle Photoplays." Ernasonic Barbere is leading the Garden orchestra.

"The Birth of a Nation" will not be cut when it is shown at the Post theater in Battle Creek, Mich., in February. Mayor Marsh and the city attorney made a trip to Detroit to see it and decided that the protests of Battle Creek negroes did not warrant any eliminations.

The Calumet theater at Calumet, Mich., will have it for six matinees and nights, beginning March 20. Manager Ed. Butler, of the Ishpeming theater at Ishpeming gets it for three days to be fixed later.

The Princess theater at Benton Harbor, Mich., has installed a new $5,000 pipe organ.

"Ivanhoe" was shown for the benefit of the Ladies of the Maccabees at the Electric theater in Bancroft, Mich.

The Triangle pictures were transferred from the Majestic Gardens at Grand Rapids, Mich., to the Strand theater and a complete Paramount program was offered at the Majestic.

Four hundred children attended a special matinee of "Hiawatha" at the Bradley theater in Tecumseh, Mich.

DETROIT NEWS LETTER.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

Semi-Annual Inspection Begins.

DETROIT, MICH.—The first semi-annual inspection of motion picture theaters under the auspices of the state fire marshal's department started in Detroit on February 1st. The work will take from ten days to two weeks. So far the inspectors have found no serious faults, in fact, they have stated that the theaters were never in as good a condition as at the present time.

More Theaters Leased by Triangle.

The Triangle Theater Company, comprising P. P. Craft and Fred M. Randall, lessees of the former Avenue theater, Detroit, have leased the Forest theater, Woodward and Forest avenues, and placed Harry Nichols in charge. He was formerly manager of the Majestic at Washington, D. C.

The Triangle company has also leased the Globe theater, Grand River and Trumbull avenues, where it is playing Triangle films six days a week. Roy Bishop continues as manager.

The company announces the appointment of Harry B. Reynolds as manager of the Triangle theater, Woodward and Jefferson avenues. He has been associated with Mr. Craft for the past six years. Mr. Reynolds has "pulled off" a number of excellent publicity-getting stunts that are bound to be productive of steady patronage. The theater is showing improvement every day as an exclusive photoplay house.

New Pontiac House.

Harry Goldstein, who helped promote the Majestic theater, this city, A. I. Marenette, of the Palace Theater Company, and James O'Donnell, all of Detroit, announce that a new theater costing $150,000 and seating 1,700 people, is to be erected in Pontiac, Mich., about an hour by trolley from Detroit. Preliminary plans have been completed and the contract has practically been awarded to Frank Farrington, of Detroit. The architect selected is C. Howard Crane, who designed the Majestic, Alhambra, Strand and other successful Detroit playhouses. Property has been purchased on South Saginaw street

for the new enterprise, and 100 by 160 feet in size. Construction work will probably start within 30 days as the contract calls for the completion of the theater by July 1st. The theater will be Roman hippodrome style and will contain a big organ.

A De Luxe Company Announcement.

Secretary Heinrich, of the De Luxe Motion Picture Theater Company, which plans to erect a large theater at Kercheval and Parkview avenues, Detroit, says plans have practically been completed and that the erection of the proposed playhouse is assured.

Grand Circus Theater Made New.

The Grand Circus theater, 301 Woodward avenue, Detroit, has completed alterations and improvements which have been in progress for several months. New carpets have been laid, new chairs installed, the front remodelled, new equipment added to the foyer and changes for the better made in other directions.

Preparing Plans for New House.

Architect Christian W. Brandt, of Detroit, who designed the New Majestic theater in Wyandotte, is preparing plans for a theater seating 1,000 to be erected on the corner of Mack and Holcomb avenues.

F. Addison Pelley Now in Kalamazoo.

F. Addison Pelley, formerly of Detroit, is now the owner and general manager of the Fuller theater, Kalamazoo, Mich., where he is showing motion pictures on days when he has no legitimate attraction booked.

R. G. McGaw Manages Liberty.

R. G. McGaw, for the past eight and one-half years in charge of ticket selling at the Temple theater, Detroit, has been appointed manager of the Liberty theater, succeeding Harry Irons, who has resigned owing to ill health. The Liberty is owned by John H. Kunsky. Mr. McGaw will make a valuable man for Mr. Kunsky.

Runs Two Wyandotte Houses.

George P. Wilbur, former manager of the Grand Theater in Columbus, Ohio, has been appointed manager of the Majestic and Marx theaters in Wyandotte. The Majestic, a new theater, now under construction, will be ready in a few weeks.

Harry Moier at Empress.

Harry Moier has been appointed manager of the Empress theater in Grand Rapids, succeeding Daniel F. McCoy.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Children's Shows in Milwaukee.

MILWAUKEE, WIS.—The Jackson theater in Milwaukee, Wis., is co-operating with the Parents' Association of the Cass school, and has been planning to inaugurate Saturday afternoon children's shows. Preliminary to this work two night shows were given. One was Mary Fuller in "Under Southern Skies" and "Sonny Jim in the Great American Game." The second included "Jewel" and "Sonny Jim" in "A Prince in Disguise."

Wisconsin Changes.

H. L. Lawless has leased Happyland theater at Ripon, Wis., to W. T. Hickey, of Fox Lake.

De Nering & Kilb have opened the Olympus theater at Adell, Wis.

Wisconsin Brevities.

The Palace theater at Grand Rapids, Wis., has booked the Triangle Service.

The Parlor theater in Superior, Wis., is to be known as a feature house. The V. L. S. E. service will play a prominent part in the bookings.

Iowa Theater Changes.

J. Cohen sold his interest in the Star theater at State Center, Ia., to his partner, Fred Richerdt, who, in turn, disposed to N. A. Evans, a real estate man of Marshalltown, Ia.

Harriett and Mattie Halley, of DeWitt, Ia., have purchased a moving picture theater in Davenport, Ia.

Britson Bros. and Jondall have sold the Lyric theater at Roland, Ia., to O. B. Ferkin.

R. D. Fallows sold the Princess theater at West Union, Ia., to Clarence and Ed Halverson.

Paterson & Son have purchased the moving picture theater at Lime Springs, Ia.

Harvey Thompson, manager of the Reil theater at Logan, Ia., has purchased the interest of Rocco Filley in the Pastime theater in that city.

James Detten contemplates the erection of an opera house at Stanton, Ia.

Burdette Bossert has opened a moving picture show in the town hall at Archer, Ia.

Frances Turner, of Minneapolis, has purchased the Princess theater building at Ida Grove, Ia. The fixtures have been sold to J. H. Pooler & Son.

Special Shows Succeed

In St. Paul, Minnesota, Special Children's Matinees Have Become an Institution in Many of the Residence District Theaters—These Are Fostered by the Women's Clubs and Are on Paying Basis—Details.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

ST. PAUL, MINN.—That good moving pictures for children will receive support if the public is educated to their possibilities and their need, has been shown in St. Paul, Minn., where the special children's moving picture matinee has come to be an established event in theaters in all the residence districts of the city.

The movement for better pictures for children was started and has been fostered by the women's clubs of St. Paul, who began their work in a small way nearly two years ago, experimenting with one or two story hours and pictures at a theater in the best residence district of the city. The project met with such success that the field of activity was widened until now every part of the city has its special programs for children, and the attendance at these matinees averages more than five hundred at each matinee every Saturday afternoon.

The rule of the women selecting the films and supporting the shows has been to get the best pictures available. Those which have been particularly successful have included "Alice in Wonderland," "The Wizard of Oz," "Rumpelstilskin," "Little Lord Fauntleroy" and "The Patchwork Girl of Oz."

The high and grade schools have supported the movement loyally and have had their work supplemented by historical tales and films of the noted books of fiction and scenic programs. The object of the entertainments is to furnish recreational and at the same time instructive pictures for the children, with the idea of keeping them away from night attendance and of keeping them in their own district.

The theater managers of St. Paul are enthusiastic about the work and lend all the co-operation possible to the women in getting good films and arranging programs which will attract and hold the interest of the youngsters.

Chief among the movers in this project, representing the theaters, have been Mr. Reisman of the Dale theater; Mr. Granstrom of the Park theater; Mr. Graham of the De Luxe theater, and Mr. Carter of the Venus theater. All of these men say that special programs for children have come to be an essential part of the moving picture business, and are unanimous in their opinion that there is a great need for more production of pictures especially for children. They are urging the producers to pay more attention to juvenile things, and say that the support given to the children's programs in St. Paul warrants a widespread interest in making more pictures for that purpose. Their experience also has been that it is feature pictures of elaborate detail and staging that are wanted, not the short insignificant stuff which is handed out when film houses are asked for something for children.

The children's matinees in St. Paul are all ten-cent affairs. Even the houses which always admit children for five cents charge double that amount for the special matinees, and find no difficulty in getting it.

Another feature which is adding substantially to the interest in the St. Paul children's matinees is the fact that local picures of the children themselves are shown at regular intervals. Local picture men take pictures of the children at their sports, on the streets, and even going into the theater, and these films are shown at the children's matinees later.

THE NEW CALHOUN THEATER.

The Calhoun theater, notable among neighborhood theaters of Minneapolis as the largest and best equipped, reopened January 29, after being closed for a fortnight for enlargement. The enlarged house seats 1,480, and is, with a single exception, the largest motion picture house in the city, the exception being the New Garrick, one of the downtown houses.

The Calhoun interior is in mosaic brickwork, with art glass inserts, Prosper Schwie, manager, declaring that more art glass has been used in the building than in any other building west of Chicago. A foyer thirty feet in depth extends the whole front of the theater and is fitted up for the use of patrons in oriental rugs and specially designed reed furniture. The stage is adorned with pergolas at each side, which are to be decorated each week in a manner fitting the plays being presented. Unusual stage effects are obtainable in the new theater by reason of the unusual free depth in front of the stage, which will permit the simulation of rain storms, odd lighting effects or whatever best suits the plays.

The house has been fitted with the most expensive type of theater chairs.

The Calhoun was opened eight months ago, with a seating capacity not much more than half its present capacity. Mr. Schwie became its first manager and has made special effort to make his house popular in his neighborhood. He has put on several special Saturday afternoon children's programs and expects to continue these. The auditorium will also be used occasionally for neighborhood meetings on days when matinees are not given.

A New Local Film Page.

The Minneapolis Journal now conducts a Sunday moving picture page, it being the last of the papers to come into line. The Tribune and News have had pages for some time, the Tribune on Sunday and the News devoting considerable space on Saturday to film news. The Journal page is in charge of Carleton W. Miles, who has done dramatic writing for the Journal for several years.

New New Orleans Theater

Race to Nail Strand as a House Name—Jac. Miller to Open Theater Early in March and Will Call It That Name—Newman Interests Had Announced a "Strand" to Be Ready in Summer—Hippodrome to Be a Skating Rink.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Another big house, the fourth for New Orleans within a month, has been announced by Jac. Miller, at present managing the Hippodrome. He has taken a long term lease on a three-story building now being constructed at 1008-10 Canal street, and is fitting it up in the most modern fashion for opening some time during February.

He is calling it The Strand, and by opening his new house so soon, beats the Newman interests to the coveted name. The Newman interests recently announced that they would call their projected Baronne street theater, the Strand, but their place will not be ready for occupancy until the middle of the year. Mr. Miller has been a successful exhibitor for years in New Orleans, and, he says, he purposes to make the most advertising value of the name. In backing this up he will furnish the house with the very best in pictures and accessories. It will be conducted as a feature house exclusively. In general, it aims to live up to its name.

The Hippodrome, which Mr. Miller has been operating as a popular price house for some time, will be made a skating rink. The place has been leased to William Parsons, of New York, for the purpose. The skating craze is on New Orleans again, and it is believed that the opening of the rink, set for February 20, will be popular. A number of new stunts are promised by Mr. Parsons, who is a successful rink operator with interests in several cities in this and other countries.

COLLEGE THEATER OPEN.

The College theater, 327 St. Charles street, opened the first week in February. L. Billiet, well known in New Orleans as a real estate man, is the owner and manager. Two Simplex machines have been installed. The seating capacity is 340. Its present policy will be five cents.

SOUTHERN BUYING OFFICE.

The New Orleans office of the General Film has been made purchasing office for the entire Southern territory, according to announcement this week. Memphis was until recently purchasing headquarters for the South. J. E. Farrell, Southern division manager, stated in announcing this that he believed the relative importance of the New Orleans office justified the change. Incidentally, it adds something to the troubles and importance of the position of Manager H. G. Morrow, of the local General exchange. The change means the expenditure of a considerable sum additional to the New Orleans office monthly.

GET-ACQUAINTED PRICES.

On Wednesday, January 19, Ernest Boshringer, manager of the Triangle theater, announced a "get acquainted" policy to last fourteen days, during which time the New Orleans public was invited to any seat in the house for ten cents. The admission price heretofore has been 25 cents, and under the temporary new policy Manager Ernst Boehringer did not skimp any on his program, but showed nine reels of Triangle films. The opening was highly auspicious, but the patronage did not stand up as well as was expected. Mr. Boehringer believes, however, that two weeks' "treat" will get them coming his way—and in droves. Local exhibitors are watching his new move with interest.

FOX SOUTHERN HEADQUARTERS.

New Orleans is now the southern capital of the Fox Film Corporation. This week it was announced at the local Fox office that Southern Division headquarters had been shifted to New Orleans from Atlanta, Ga. This new arrangement was accomplished by Sam Dembow, southern division manager, who recently took a trip to New York City in connection with the shift. Mr. Dembow has taken up a permanent residence in New Orleans, and will handle the details of the southern division from this city. The southern division now includes New Orleans, Dallas and Atlanta, Washington having been put in the eastern division a few weeks ago.

E. E. Barron, from the Los Angeles office of Fox, has been named manager of the New Orleans office. Mr. Dembow states that plans are being prepared for a complete transformation of the Fox's New Orleans offices. The suite of offices in Common street will be refitted and enlarged.

Following the announcement of the shift of headquarters, Mr. Dembow held a conference with his southern division managers in New Orleans last Sunday.

H. R. Thayer with World Film.

From the New Orleans office of the World Film Corporation, more particularly from Manager Ross Hardenbrook, came the interesting bit of news this week that H. R. Thayer, well known in the southern territory, had conencted with World Film as traveling representative in three states, Louisana, Mississippi and Alabama.

E. P. Harris Now Assistant Manager.

Maurice F. Barr, manager of the Blue Birds Photoplays, Inc., announces the appointment of E. P. Harris as asistant manager. Mr. Barr returned this week from a swing over the southern territory which took him as far as Memphis, and he reports that Blue Bird films are going exceptionally strong. In Pine Bluff, Ark., Mr. Barr addressed a number of exhibitors and business men on the subject of "preparedness." The subject matter did not refer especially to the film business, but to patriotism for their country that film men felt.

Special Essanay Representative.

E. C. Kirkpatrick, formerly Paramount manager here, has been named special representative of Essanay in this territory to handle "The Strange Case of Mary Page."

Interesting Gulf States Items.

Three live wires from the New Orleans territory were in the city last week shaking hands and booking pictures along the row. S. L. Taylor of The Cozy, at Pass Christian, has found it profitable to give away a dinner set as a prize each Saturday night. His two friends in town with him were T. F. Ware of the Elk's theater at Demopolis, La., and Lee Lanier of the Pastime theater at Bunkie, La.

G. V. Vivirito, live wire supply man of Baronne street, reported this week to the World man that he had supplied two model B Edisons to the Ideal theater, Cadiz and Dryades, which recently was purchased by Mrs. Henry Lazarus. Mrs. Lazarus has sold her Happyland theater, 3130-32 Burgundy street, to Harry Olsen, who has made a number of improvements.

The Acme, 824 Baronne street, has closed its doors, principally on account of poor location.

Mars' theater, St. Roch and Roman streets, New Orleans, has been remodeled to seat 1,000 persons; new opera chairs have been put in, and Manager G. B. Mars reports splendid success with three serials, "The Red Circle," "Graft" and "Wallingford."

Oak Grove, La., has passed an ordinance making it unlawful to project moving pictures on Sunday. A penalty of both fine and imprisonment is provided.

Leon Hammonds, who has been manager of the Saenger theater since its opening, in Alexandria, last fall, has been transferred to Shreveport to manage the Saenger house in that city, and will be succeeded in Alexandria by Park Moore.

The Triangle program is receiving an enthusiastic patronage in the several Louisiana cities in which it has opened during the past two weeks. In Alexandria it opened on January 18 at the Saenger theater to big houses. From ten in the morning until ten at night the crowds were so great that they became unmanageable. Before six o'clock all past records of the theater were shattered. A number of times the management had to shut down the box office and refuse the sale of tickets.

Donaldsonville, La., got a brand new and modern picture show on January 23 with the opening of Jimmy's theater, owned by James Von Lotten. The initial bill was Clara Kimball Young in "Trilby."

A new gold finished moving picture curtain has been installed in the Princess, Jennings, La., by J. W. Allen of Dallas, Tex.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Public Opinion for Sunday Shows.

LAFAYETTE, IND.—Public opinion and editorial expression on the subject of Sunday opening of the picture theaters at Lafayette, Ind., all seem to favor the exhibitors, and the issue of the test case now in court is viewed hopefully. Lafayette is the only town of any size in Indiana where the Sunday show is not the rule.

Carl Voorhees Opens Theater at Flora.

The Tokio theater, Flora, Ind., after being closed two weeks for repairs and alterations, has been reopened by Carl Voorhees, the new owner. Besides the improvements, a new picture machine has been added. Voorhees bought the house of Kenneth Piper.

Strand at Shelbyville to Open.

William C. Meloy thinks he will be able to open the Strand, Shelbyville, February 16. New electric signs for the front of the house have arrived and the $5,000 pipe organ is being put in place.

Yes, It Acts That Way.

They have a wolf in the wilds near Medaryville, Ind., and with due regard for all of the possibilities, Charles W. Russell, Ben Turner, R. E. Davis, Frank Hirshman and George Miller have arranged a round-up with a camera man on the job. Some say there are two wolves, but this suggestion has put several fellows under suspicion.

The German war pictures being shown under the auspices of the Chicago Tribune have played a "hang over" engagement at the Palace theater, Frankfort, Ind.

The free matinee has been started for every Wednesday afternoon at the New Star theater, Princeton, Ind., the merchants of the city to the number of nineteen issuing the tickets with purchases. The move being part of a plan to increase the midweek shopping.

Manager Charles of the Moon and Star theaters, Vincennes, Ind., has bought two new Schiller pianos and has installed them in the two houses.

GOLF STICKS AND HOPES.

When "Kid" Nichols returns to Kansas City after placing Blue Bird films, he has one method of resting up—and that is to play golf. Mr. Nichols is widely known as a ball player, and he was one of the best in the country. But lest some moving picture manager or felow-salesman should fear to tackle him on the links, it is revealing no confidence to say that his batting average is not as high with the driver and mashie, as it was on the diamond. But he is like 99.99 per cent. of the golf players—he's always hoping! Mr. Nichols is not as much of a dub as one might infer, however—he has won some prizes in the Swope Park Golf Club, and is a very popular member of that organization. And when the film golf club is organized in Kansas City he will set a stiff pace.

"Kid" Nichols.

Geo. Bowles Will Advertise "U" Films.

George Bowles, for the past five years in the newspaper business, recently a reporter on the Kansas City Star, has been appointed publicity agent of the Universal at Kansas City, succeeding Homer G. Gill.

Homer G. Gill Managing New Office.

The Associated Film Service Co. opened Kansas City offices February 1, at 319-25 Gloyd building, with H. G. Gill in charge, to cover Missouri, Kansas, Nebraska, Iowa and Oklahoma. The initial consignment of films has arrived, and the office is already engaged in correspondence and booking.

Manager Johnson of Chanute Robbed.

D. D. Johnson, owner of the Princess theater at Chanute, Kan., was held up last summer while carrying home his day's receipts, and robbed, incidentally receiving a shot in the face. He has now purchased a Ford automobile, and can outrun future attempts at robbery.

Apollo Nearly Ready.

The remodeling of the Apollo theater, 33d and Troost, Kansas City, is coming along very rapidly and it is expected that the new balcony the manager is erecting will be completed in a few weeks. This will make the Apollo one of the largest suburban houses in the city. With the completion of this addition, the present girl ushers will be dispensed with and boys put in their places. Another change will be the elimination of the pianist and the substitution of an orchestra.

Ashland to Seat 2,000.

R. Stedman, manager of the Ashland theater, 24th and Elmwood, Kansas City, is remodeling his theater from a seating capacity of 1,000 to one that will hold 2,000 people. When this is completed, Mr. Stedman will have practically the largest capacity of any of the residence district theaters. The Apollo, when its new balcony is done, will also be among the largest, but the seating capacity will not quite equal that of the Ashland.

New Mutual Bookers.

F. L. Kiltz, local manager for the Mutual Company, announces that he is making several changes in his office force, getting some new bookers, shippers, clerks and other employes, and is letting out several of his present help. From Oklahoma City, where he has been with the Universal people, C. A. Maddox comes into the Mutual office as one of the new bookers.

Big Picture in Village

Proof Positive of the Popularity of Moving Pictures in the Rural Communities—Exhibitor Johnson, of Platte City, Missouri Village of 700, Booked "The Birth of a Nation" and Made Good—One Man Walked Seven Wintry Miles to See It.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, KAN.—George C. Johnson, manager of the moving picture theater at Platte City, Mo., a town of 700 population near Kansas City, took a long chance (so his friends said) when he booked the "Battle Cry of Peace." But he knew what he was doing!

The day after he had booked the picture, he was in Kansas City and saw L. J. Scott of the V-L-S-E.

"How does it look?" Mr. Scott asked anxiously.

"Look? Bully! I've sold $40 worth of seats already."

The picture was booked by phone a week before its showing; ten minutes later reserved seats were on sale. Mr. Johnson advertised thoroughly, using 24-sheet posters, 6-sheet, 1-sheet and window cards. The extreme cold weather hit the town that week, frosting the windows—so 600 Heralds were printed, and these with other literature were mailed to each family in a radius of six miles of Platte City. The newspapers received much literature, complimentary tickets, and half page display ads, with cuts for reading notices.

The day of the showing was one of the coldest in several years, and roads were almost impassable. But the matinee was well attended. To that and the night show people came as far as 18 miles, one man walking seven miles to see the picture.

The previous high water mark in receipts in Platte City was at the opera house at a time when weather was fine and roads excellent—and that mark was $110 below the record of the "Battle Cry of Peace!"

The prices charged were 25 cents, 50 cents and 75 cents. There was one row of 25 cent seats, two of 50 cents. The rest of the 350 seating capacity was 75.

Mr. Johnson hired for the occasion five pieces from the orchestra which had played for the same picture at the Willis Wood in Kansas City—the first time an orchestra had ever been used in a moving picture show at Platte City.

The appreciation of the enterprise was indicated when, after the show, several people offered to help make good any loss Mr. Johnson had sustained. He replied to them that he was more than $80 to the good.

Changes in Management.

"Our Opera House," one of the theaters in Eldorado, Kan., is now under different management, E. H. McClintock being the present owner. The house is a very good one, and has a seating capacity of 600.

Dr. Pingree, who, with Mr. Williams, has been one of the owners of the Royal theater, Neodesha, Kan., has sold his interest in the theater to Mr. Wilson, brother of E. R. Wilson, owner of the Snark, at Independence.

Mr. L. W. Bloom, of the White Way theater, Concordia, Kan., has sold out his interest in his show to Mr. McCrary and will be out of the moving picture game for a while. Mr. McCrary is a newcomer in the picture business.

Jesse E. Smith has succeeded Mr. E. E. Parnell as manager of the Hippodrome theater, Springfield, Mo. This house has lately been leased and opened by the Hippodrome Company, of which R. A. Harris, Blytheville, Ark., is a leading director.

New Theaters in Kansas.

It is reported that Mr. C. A. McGuigan, of Topeka, Kan., is now erecting a new theater in that place and will probably handle it under the name of the Gem, which show house he is now running in Topeka. Mr. McGuigan was a recent visitor in Kansas City, coming up on a business trip.

William Conrad, of Arkansas City, Kan., has just opened a new theater in that place, and is operating it under the name of the Strand. Six hundred is the claim made by the owners as to the number of people it will seat.

C. C. Yost, Hutchinson, Kan., is contemplating opening a new moving picture house the first of April in Hutchinson. Present plans include a seating capacity of about 700. The name of this show house is to be the Theater Royal.

Frank Newman, manager of the Royal theater, Kansas City, is contemplating opening his new house, the Regent, on East 12th St., some time the first two weeks in March. Its opening is being delayed on account of inability to get the front completed. Among the features that Mr. Newman will introduce is a ten-piece orchestra.

Fred Savage, of Hutchinson, Kan., will open a new moving picture house in that city the first of April, which will be one of the classiest theaters in Kansas, as well as one of the largest. From 1,200 to 1,500 is to be the seating capacity. It is the plan of Mr. Savage to play moving pictures and vaudeville and he is building it with this object in view.

The Strand theater is to be the name of a new moving picture house to be opened in Salina, Kan., by Herbert Thacher, the middle of March. This is one of the best towns in Kansas for moving pictures, and for that reason a good house will be erected. The seating capacity will be about 1,100.

ASSOCIATED SERVICE MANAGER.

Homer G. Gill, the manager of the Associated Film Service Co. at its newly established office in Kansas City, has had a broad and varied experience in the moving picture business. Starting as an operator, he has now landed as an executive, with good opportunity to show the good equipment secured for such a position in the different branches of the industry. Mr. Gill began as an operator in Nebraska; he later managed houses, the Lyric at Grand Island and the Edison at Hastings. Then he hooked up with R. C. Cropper, in 1912, with whom he served until going to the Associated. This connection was with the Rite Service Film Exchanges of Wichita, Kan. A year later Mr. Gill joined the Universal forces in Wichita, and was later transferred to the Oklahoma City branch. After a few trips out, he discarded the grip and became active in the office, handling publicity work and developing the supply business. He then came to Kansas City for the Universal, where the supply department was placed in his charge; he developed it from practically nothing to a large volume, and then his storehouse of knowledge was again tapped to develop the publicity department, which has rapidly gained considerable momentum.

H. G. Gill.

Put Ban On Useful Film

Dallas Censor Board of Appeals Forbids Showing "The Miracle of Life," a Mutual Offering—Many Medical Men Present at Showing Appreciate Picture's Value—Allow Two Showings to Women Only.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—A special showing of "The Miracle of Life" was made at the Old Mill theater in Dallas, Tuesday, January 25. This was for the purpose of giving the appeals board a second view of the picture at the request of the Mutual offices. The present appeals board is not entirely the same as the one which turned down the "Miracle" under the old law.

The viewing audience consisted of the censor, the entire board of appeals, about a score of physicians, members of the Hulsey organization (owners of the theater), Manager Clegg and others of the Mutual offices and two representatives of the trade press—C. A. Walker, of Motion Picture Journal, and S. A. M. Harrison, of Moving Picture World.

As the audience had divided into groups, the two press representatives agreed to take different portions and pool results. The World representative mixed with the medicos and Mr. Walker took the appeals board. The latter got the best of it.

The conversation indulged in by the gentlemen of the medical profession was not exactly pertinent to the subject, though many laudatory comments were made. All seemed to consider it a fine picture. One said he thought all young girls budding into womanhood ought to see it. Another expressed the desire for its viewing by one of his patients who had already wrecked her health and life by just the methods displayed. They did not talk much, seeming too interested in the picture, and afterward the gist of their words was that it ought to be passed.

But the board took a different view. The censor, Mrs. Finley, and President S. D. Hadley indulged in a very learned discussion of the various methods of checking childbirth and the evils attendant, but they didn't seem to think a public warning would be beneficial.

However, the board finally consented to a couple of special matinees for ladies only, which will be given at the same theater February 14 and 15. It is hoped that the ladies will take such a view of the picture that a demand for a general showing will be considered, in which event Manager Clegg promises to get a new print. This is not entirely necessary, as the Mutual takes mighty good care of their films; Mr. Clegg's idea being merely to give the best showing possible.

FILM MEN TO PLAY BALL.

The film trade will be represented by two teams in the municipal baseball league this year. They will be the Consolidated Film Company team under "Smiling" Jimmy Kelly and the Motion Picture Men's team under "Pop" (E. T.) Peter.

IMPROVEMENT IN OKLAHOMA.

Business in that part of Oklahoma in Dallas exchange territory, seems to be gradually picking up. E. R. McDuffie, special agent for "Mary Page," recently returned from that district and is quite optimistic over the outlook. He says the exhibitors are getting away from the idea that vaudeville must be shown along with the pictures. However, prices are still demoralized. Oklahoma City, the metropolis of the state, shows pictures with a 10-cent top, most of the houses charging only 5 cents for five to seven reels.

John S. Slocum, owner of the Woodman theater at Mangum, does not believe in the 5-cent idea. He was in Dallas this week, and in a conversation with the World representative said he was at present charging 10 cents for regular days and 15 cents for features, and later expected to go on a straight 15-cent basis, and at that he is getting more business than the 5-cent houses. "John" is quite enthusiastic over the "Good show for a good price" principle.

"Excuse Me" Not Apologizing.

Coke Horn, manager of the Queen theater at Waco, recently wired in the Pathe office for his bill for January 7 and 8. In reply Mr. Underwood wired back, "Your bill for January 7 and 8 'Excuse Me.'" Right away quick Mr. Horn called up the Dallas office of the Gold Roosters and asked for his bill. Again Mr. Underwood replied, "Excuse Me." "H—l," said Mr. Horn, "I don't want your apologies, I want to know what I am going to show." Convulsions at this end of the line, followed by explanations. Another laugh for "Excuse Me," and one not on the bill.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

"Girl and the Game" Going Well.

The Signal serial, "The Girl and the Game," is going well in this district. The Newport at Dallas will start it February 4 and 5. As a preliminary quite a number of advertising stunts are in anticipation. During the previous week postal card pictures of Helen Holmes are being given to the fair sex at the theater and on certain days every patron receives an invitation in ticket form to witness the opening as the guest of the house. Special Representative Tetrick wants to pull off a parade on the opening day if he can get a good enough showing and may make a special appeal to the railroad fraternity.

Three prints are in use in the territory, and a fourth may be necessary later. The Mission theater at Sulphur Springs, Tex., is one of the three first-run houses, and Manager D. R. Barnes is well pleased.

Goff Will Visit Dallas.

A. W. Goff, assistant general manager V-L-S-E, will visit Dallas for a few days in the early part of February. Mr. Goff is expected to arrive February 4, and will hold a meeting of all the company's salesmen in the district.

Dallas Trade Notes.

The WORLD representative paid a visit January 25 to the Cliff Queen theater, a suburban house run by George M. Blackburn. It is an unusually large house for a suburb, seating about 700, but is light and airy and rather inviting. The projection, too, is satisfactory. Mr. Blackburn is at present using only one machine; says several of his patrons have expressed a liking for the short intermissions as being restful to the eyes. His house being plenty large for the patronage, time is no object.

Ernest C. Leeves, traveling for "The Girl and the Game," was married to Miss Izetta Bonner in Dallas January 11. Mr. Leeves came in off the road, saying he was in on a little personal business and no one in the office knew of the marriage till it was all over.

C. A. Gibson has been added to the selling force of V-L-S-E in the Dallas district.

NEW SAN FRANCISCO THEATER.

1,500-Seat House to Be Built on Mason Street.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The Mason Street Improvement Company has taken a lease on property on Mason street, near Market, San Francisco, and a theater with a seating capacity of about 1,500 is to be erected shortly at an estimated cost of $100,000. This location is adjoining the lot occupied by the Tivoli opera house at the time of the fire of 1906, and is but a half a block distant from the Empress, Pantages, Tivoli and Market Street theaters. The house will have a large balcony and will be fitted throughout in the most approved style. The corporation which is to conduct the theater is controlled by Irving C. Ackerman, one of the owners of the Hippodrome circuit of houses, and S. H. Levin, owner of the Haight Street theater, and will be under the direct management of the latter.

CUTS CENSORSHIP STAMP.

The management of the Turner & Dahnken Circuit has decided to eliminate the tail notice attached to the ends of films, announcing that the production has been "Passed by the National Board of Censorship." In speaking of this E. B. Johnson, secretary of the firm says: "Exhibitors as a whole are opposed to the censorship of moving pictures, yet at each performance in their theaters they call attention to this blight on the business, and in so doing really create an idea that censorship is necessary. At some performances this caption appears from three to five times and serves to keep the proposition in the public eye. Censorship is not wanted and the easiest way to kill it off is to let it be forgotten."

The executive committee is considering the omission of the word "censorship" from its name and early action on the matter is expected.

G. A. Metcalfe to Open at Seattle.

G. A. Metcalfe, of San Francisco, who recently opened a branch supply house at Los Angeles, is preparing to invade the Northwest at an early date, and as soon as the weather clears will establish a branch at Seattle, Wash. Stock for this is being assembled and will be shipped north soon. This new branch will be in charge of Glenn H. Waring, for five years with George Breck of this city.

To Improve Haight Street House.

S. H. Levin, owner of the Haight Street theater, has arranged to install a balcony in this house to increase the seating capacity, and will make other improvements to represent an investment of at least $15,000. This house will then become known as the Haight theater, and, upon the completion of a downtown theater in which S. H. Levin is interested, will be managed by Alex Levin.

"Ne'er-Do-Well" Making Film History.

Despite the heavy rains that have fallen throughout the past week, the Portola theater, on Market street, has been unable to cope with the crowds desirous of seeing the "Ne'er-Do-Well." On the opening night such a crowd was on hand when the last performance was given that a midnight matinee was offered and the house was well filled, although there had been no opportunity of advertising this special show. Hundreds are being turned away at every performance, even including the first one, which commences at half past nine o'clock in the morning. The two copies of this production which are working in the San Francisco territory are booked solid for months in advance, and a third will probably be sent here. The Turner & Dahnken Circuit has booked this attraction for the

opening of its magnificent new house at Reno, Nev., during the second week in February and a brilliant "first night" is predicted.

Producing Company Opens Offices.

The Bibloclassic Film Company, represented by Eric Goestl, has opened offices in the Hearst Building and is planning to engage shortly in the production of feature attractions. A site has been offered for a studio at Redwood City by the Chamber of Commerce of that place.

World Film Corporation Activities.

Denham Palmer, western division manager for this concern, is now visiting all of the western offices, having left for Los Angeles recently. Manager Ralph Clark of San Francisco branch states that the bookings on "Camille" have been wonderful, this production being in demand everywhere in the territory. It recently closed a highly successful run at the Portola theater here and was shown for four days at the Hippodrome in Oakland. It has been booked for presentation again in that city, the Turner & Dahnken Circuit having booked it, thereby breaking its established policy of showing nothing but first run productions at its house there. "The Rack," with Alice Brady, has just completed a five-day run at the Unique in San Francisco, the policy of this house having also been altered to enable it to be shown for this length of time. The salesforce at the local branch has been augmented of late by the addition of N.. O. Turner, who formerly conducted the Majestic at Chico, Cal.

Niles Studio to Reopen.

The Essanay studio at Niles, Cal., which has been closed since the departure of G. M. Anderson for Chicago, is to be opened again shortly under the management of J. J. Roberts, who is expected there soon from Los Angeles with a company.

San Francisco Briefs.

H. F. Charles, of the Southern Orchestra Company of Los Angeles, which represents the American Photo Player Co. in the southern territory, was a recent visitor here.

Another recent visitor here was Mr. Schaeffer, of the De Luxe theater of Los Angeles. He was looking over local houses to secure ideas for a new theater to be erected in that city at a cost of about $150,000.

Harry Leonhardt, district manager for the Fox Film Corporation, has returned from his recent visit to New York, returning to California by way of the Northwest.

J. L. Warner, manager of the New Film Corporation, which recently established an exchange here, is preparing to start out on a trip through California to meet exhibitors and ascertain their needs.

W. M. Roche, formerly with the World Film, has taken a position as booker with the All Star Feature Distributors, Inc.

The La Bonita theater, at Twenty-fourth avenue and Clement street, has discontinued its policy of showing a regular program and will confine its attention to feature attractions.

The Market Street theater has given up its regular service and has become a feature house, showing Mutual Service. Two changes will be made each week and the first attraction for the week of Feb. 6, when the new policy is inaugurated, will be "The Thoroughbred." A Mutual weekly and a comedy will also be on this program.

A new model Motiograph has been installed in the operating room of the Rex theater on Polk street by the new management of this house, the installation having been made by Edward H. Kemp.

California Business Pointers.

S. J. Smith and S. N. Delanoy, of the Park theater, Alameda, Calif., have placed an order with G. A. Metcalfe, of San Francisco, for a new Power Cameragraph No. 6A.

T. G. Morris is one of the lessees and is the manager of the new M. & F. theater recently opened on Twenty-fourth street, San Francisco.

The Francis theater at Corcoran, Calif., is now under the management of A. J. Cates, who has purchased the interests of W. H. Eliget.

W. M. Englehart has opened a moving picture theater in Masonic Hall, Truckee, Calif., and is showing William Fox and Paramount features.

O. L. Barton has opened a moving picture theater at Hobart Mills, a lumbering town in the Sierras.

The Majestic at Porterville, Calif., has been taken over by Gallagher & Stewart, who will conduct it as the New Porterville theater. Road attractions and special feature pictures will be presented.

C. F. Roberts is making plans for installing and opening an airdrome at Hanford, Calif., as soon as weather permits.

Nick Chiuras has purchased the Star theater at Colusa, Cal., from Harry Kufolias.

The Turner & Dahnken theater at Watsonville, Cal., is now under the management of Clyde Earls, who succeeds J. G. Hunter. The latter has been made manager of the new house soon to be opened at Reno, Nev.

G. F. Madsen has purchased the Hayward theater at Hayward, Cal., from Busby & Davis and will feature vaudeville once a week as in the past.

The equipment of the Lyric at Watsonville, Cal., has been taken over by the Turner & Dahnken Circuit and the house has been closed.

The Board of Education of Sacramento, Cal., has purchased a moving picture outfit and is making arrangements with film exchanges for educational films.

Seattle Censors Active

Board Announces That Any Member Can Ban Any Picture Not Approved by National Board—Majority of Five Members Can Ban Any Picture—Big Sociological Offering, "Smashing the Vice Trust," Prohibited.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH.—After a time of comparative inactivity, the motion picture censors of Seattle have now blossomed out into full eagerness to do and dare. Hereafter, they announce that any one member of their body will be permitted to place the ban on any picture not approved by the national board of censors. Such pictures as have been passed by the national board will also be prohibited, they announce, by a majority of five members of their board.

A city ordinance, passed by the council, already provides that pictures which have been tabooed by the national board are automatically also prohibited from being exhibited in Seattle. The new policy, however, goes further inasmuch as it will give any member of the board power to pass action on such pictures which have not been reviewed by the national board at all.

Even the presence in the film of Gov. Whitman of New York couldn't save "Smashing the Vice Trust" from the axe of the Seattle motion picture censors. In this play, Gov. Whitman, then district attorney, is shown issuing warrants for the arrest of a number of vice trafficers. The action of the drama, of course, is in the hands of regular players.

Clarence Hill, well known here for many years as traveling man for the Pathe company, but now working independently, had negotiated for the exhibition of this picture at the Melbourne theater. The performance was to begin on a Sunday. It was not until the Friday before the scheduled Sunday that the motion picture censors got their work in. They suddenly called a meeting, reviewed the picture a second time, and on Saturday morning put the ban on it.

"Without reference to the merit of their decision," Hill protests, "they should have at least given more than an eleventh hour notice of their intended action."

THE ALHAMBRA TO REOPEN.

Managers Jensen and Von Herberg, of the Greater Theaters Company, who own a string of theaters in Seattle and Portland, are having the Alhambra theater in Seattle remodeled, and it will soon be reopened as a photoplay and vaudeville house combined.

The Alhambra was for years the most pretentious motion picture house in Seattle. It was the first large theater operated by Jensen and Von Herberg. Since then they have acquired the beautiful Liberty theater and the even more pretentious Coliseum theater here, as well as the Mission. All these playhouses are located in the heart of the downtown district.

ODORS AS HELPS TO PICTURES.

People who have visited the American theater recently have frequently remarked on the pleasing odors that prevail. This is not an accident, but it is accompilshed after a well conceived design. In art there is everything in the proper atmosphere, is the way Manager John Hamrick looks at it. So, when "Camille" was shown, the theater was scented with the odor of the blood red rose. Egyptian incense was used when "A Million Dollars," a tale of Oriental mystery, was shown. For the "Butterfly on the Wheel," hyacinth was used.

The Coliseum's Fine Orchestra.

The new Coliseum theater in Seattle has, without doubt, the highest-salaried orchestra of any photoplay house in the United States—probably the world. With Mischa Gutterson, recently of the Chicago Grand Opera Co., as the leader, a Russian orchestra of eight is interpreting the pictures at the Coliseum, and their combined salaries, according to a contract binding for a year, total $50,000. Mischa Gutterson is also solo violinist. He studied in Kiel, Russia. The other members of the orchestra are: Leon Strashun, first violinist, who studied in St. Petersburg; Liberius Kauptman, pianist, who studied in Geneva; Katharee Wineland, first violinist, who studied in Brussels; Fortunato Nimlas, cellist, who studied in Rome; Phelps Cowan, organist, of New York; Joseph Schilling, until recently organist of St. Paul's Church, Chicago; Charles Fischer, xylophonist, recently of the Chicago Grand Opera Co.; George Gutterson, bas violinist, who studied in Moscow, Russia.

Mischa Gutterson.

Seattle Exchange Notes.

E. R. Redlich, manager of the Northwest exchange of the Fox Film Company, has returned from California, where he spent several days in conference with Harry Leonhardt, western division manager for William Fox. Redlich is back in town now chockful of "pep."

Getting a News Picture

Selig-Tribune Cameraman, E. B. Lockwood, of Portland, Has Romantic Struggle With Deep Snows in Cascade Range to Get Picture of Big Snow Slide on Great Northern Railway at Corea—Overcomes Great Difficulties.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Wallowing through snow from six to fifty feet deep, part of the time on his stomach and at other times on boughs of fir trees broken for the purpose, to keep him from being buried in the snow of the Cascade mountains of Washington, E. B. Lockwood, representative of the Selig-Tribune News Film Service, managed to get moving pictures of rescue work following a big snow slide on the Great Northern Railway, at Corea, near the summit of the Cascades. Eight persons lost their lives in it and many others were injured. Mr. Lockwood arrived in Spokane Thursday, January 27, with his pictures and returned from here to his home in Portland.

He was taking pictures of school teachers in Portland when the news reached him and had but an hour to take train to Seattle en route to the accident, which was between Seattle and Spokane. Telling of his experiences, he said:

"I had an idea that the railway officials would not welcome camera men with open arms, so when our train reached Skykomish I dropped off the side of the train away from the station and cached my camera. I then went to the hotel pool room and posed as a timber cruiser and there became acquainted with the proprietor and through his assistance and that of a Seattle newspaper man I was able to get a guide and two packers. Knowing that we would not be allowed to reach the scene of the wreck over the right of way, we took the trail overland, leaving Skykomish at 4 a. m. Monday. We had only three pairs of snowshoes, and as I was the lightest and carried only the grub, I did without them. The snow was about eight feet deep on the level and we expected to make the 11 miles to Scenic by 3 p. m., but did not reach there until 6 p. m. and our grub was all gone. At one place near Scenic we crossed a big slide and it took us 45 minutes to make 75 feet. Reaching Scenic I again posed as a cruiser and was able to deceive the railway officials and detectives who were in the hotel to prevent camera men from getting pictures. They kept many other picture men several miles back in a car.

"On the way to the wreck Tuesday morning, we struck a bad place and I was carried 250 feet down the mountain before I was able to grab a sapling. Later I fell in the honeycombed snow and was rescued by the packers. We reached the place of the accident at 2 p. m. and I made my first set-up 300 yards from the scene. Between this point and 200 feet of the wreck I made four pictures and each time it was necessary to knock-down pack and set up the machine. Other pictures were made closer, and as I was about to leave they dynamited the snow on the track and I obtained pictures. Two bodies were uncovered in this blast."

Mr. Lockwood suffered many bruises and skin abrasions in his fall and slide down the mountain. Both coast and local dailies tell of other picture men being denied the right to walk on company property or take pictures, and of their being returned to Seattle.

RESULT OF PROHIBITION.

Saloon at Newport, Wash., Becomes Theater.

Coincident with the inception of the prohibition law in Washington, January 1, D. M. Mongone of Newport, Wash., closed his saloon and immediately started the remodeling of the building, which he owned, for a moving picture show. He has now opened a place seating 350 persons, has put in a modern screen, built in a rest room and purchased a Simplex machine and equipment from the Spokane branch Mutual.

Inter-State Office in Spokane.

The Inter-State Film Corporation, formerly the Warner's Features, then the United Film, has established an office at Lincoln street and Main avenue, Spokane. B. F. Hubbard, who originally came here with the Warner's Features, and who later worked for other local exchanges when the United got into difficulties, is in charge of the local branch.

Spokane Film Hits.

Griffith's "Let Katy Do It" had an excellent patronage in Spokane, at the Liberty. Manager Ralph Ruffner arranged a special children's matinee for Tuesday, January 25, and hundreds of school children crowded the theater immediately after school. A Keystone comedy, "The Great Pearl Tangle," completed the program.

"Damaged Goods," which was shown to capacity audiences at the Class A several weeks ago, has been booked for a second run at the Majestic four days, starting January 30. Manager A. H. McMillan also announces that he has arranged for the second run Mutual Masterpictures.

His weekly program hereafter will be: Sunday, Monday and Tuesday, William Fox productions; Wednesday and Thursday, Mutual Masterpictures, and Friday and Saturday, Pathe Gold Rooster plays.

Louise Welch and Lon Chaney in "Stronger Than Death," Murdock MacQuarrie in "Babbling Tongues," and a comedy, "Flivver's Terrible Past," were leading attractions presented by Manager B. W. Copeland at the Rex during the week.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Clifford Boyd Managing Tabor Grand.

DENVER, COLO.—Clifford Boyd, named manager of the Tabor Grand opera house to succeed Billy Ireland, has actively assumed his new duties. Boyd was formerly manager of the Walnut theater in Cincinanti. He had been active in the theatrical game in the Ohio city for 12 years, being associated with the Harry Hart interests most of this time.

Dorsey and Briggs Booking Patriotic Films.

L. T. "Doc" Dorsey, former exhibitor of Galesburg, Ill., is touring Colorado and New Mexico with "Guarding Old Glory" for which he has purchased the states' rights. While in Denver he effected a partnership with E. P. Briggs, former owner of the Lyric and Majestic theaters at Cripple Creek and the two will go on the road.

Frank Harris Loses His Mother.

Frank Harris, manager of the V-L-S-E exchange in Denver, was called to Spokane by the death of his mother. He left Denver on receipt of a telegram saying that his parent was very low, but she died before he could reach Spokane. Mr. Harris is well known and well liked here and the sympathy of all the exchange men and exhibitors of this district goes out to him.

Lee Lazelle Manages Cheyenne House.

Lee Lazelle, formerly of Los Angeles, has been named manager of the Amuse theater at Cheyenne, Wyo. This is Karl Ray's house.

C. Kreiling Buys Theater.

The 22nd Avenue theater located at 22nd avenue and Washington streets has been sold by C. C. Priest to Charlie Kreiling, formerly a member of the Universal exchange staff.

L. E. Schaeffer Back from Long Trip.

L. E. Schaeffer, road man for the V-L-S-E, has just returned from a 30-day trip on which he visited Western Nebraska, Wyoming and the Black Hills. Thirty below zero weather prevailed in South Dakota when he was there and Wyoming was under a mantle of snow.

Harry Du Buque Controls Alliance, Neb., Houses.

Through the purchase of the Empress theater, Harry Du Buque has gotten complete control of the moving picture business of Alliance, Neb. He already owned the Imperial, the only other photoplay house in the town.

New Isis at Victor, Col.

W. C. Lemaster, of Victor, Col., has sold his Isis theater and will soon open a house to be known as the New Isis. This will give Victor four motion picture theaters.

Earl Wheat to Manage House in Sheridan.

Earl L. Wheat, formerly of Dillon, Mont., has assumed the management of the Orpheum theater of Sheridan, Wyo. The house runs a mixed program of pictures and vaudeville.

Roy Sample Visits.

Roy Sample, of the Isis theater of Casper, Wyo., visited the Denver exchanges this week and booked a number of big features with a number of high-class feature pictures.

New Exchange in Denver.

A new film exchange to be known as the Capitol Film Exchange has opened offices at 215 Ideal building, Denver. M. M. Kravitz is the manager. The exchange will handle Apex features and Criterion Picture service.

Carl Stern to Run Local Nest.

Carl Stern has been appointed manager for the Blue Bird feature films in the Denver district. He has opened offices in the same building with the Universal Film Exchange at 1422 Welton street.

L. Goldstein on the Road.

L. Goldstein, manager of the Universal exchange, is on a trip through the Arkansas Valley and Southern Colorado looking over the moving picture interests in these localities.

New Theaters.

H. B. Hurst has bought out the interests of Lee Peterson in Deadwood, S. D. He gets control of the Pastime and Deadwood picture theaters.

The Pastime moving picture theater at Gehring, Nebr., has been sold by Cross & Cross to Armbruster & Co.

Manager Megahan of the Strand theater, Denver's newest downtown theater, has gone to the Pacific Coast for a much needed vacation and rest.

Mrs. Helen Webster, who as Miss Helen Jones is known to the moving picture interests of the Rocky Mountain region as one of the most enterprising of photoplay exhibitors, has just completed work on a new theater at Wheatland, Wyo. It cost $15,000 and is one of the prettiest and most modern theaters in the State of Wyoming. The new playhouse will be opened on March 1.

MANAGER OF PORTLAND PATHE.

The snapshot herewith is typical of Walter S. Wessling, manager of Portland's Pathe Exchange. Wessling always works with his hat on. "Walt," as all the boys on Film Row know him, has

W. S. Wessling. Note Pile of Moving Picture Worlds on His Left.

made the Pathe Exchange one of the most hustling film offices in Portland. Until recently, when his other duties demanded his entire time, he was a member of the Portland censor board, appointed by the Mayor as one of the film men's representatives. Mr. Wessling entered his career in the film business as secretary of the Brooklyn Amusement Company, later becoming president of the Northwest Amusement Company. When the Eclectic Film Exchange opened in Portland he took charge of their shipping department and when Pathe took over the exchange he rose to booker, road man, assistant manager and manager.

Harrington Goes to Universal.

Jay Harrington, for the past year road man out of Portland and Seattle for the Mutual Film and who has recently been exploiting "The Girl and the Game" in Oregon territory, has resigned his position with the Mutual to become road man for Universal, with headquarters in Seattle. He will cover the territory served by the Seattle and Portland Universal exchanges.

"Ne'er-Do-Well" at Heilig.

The People's Amusement Company has secured the "Ne'er-Do-Well" for Portland and will show the picture at the Heilig, Portland's largest theater, at 25 cents admission during the week of Feb. 13.

Unger in Portland.

J. J. Unger, special representative of Metro, spent a week in Portland supervising the moving of the local Metro exchange from 72 Broadway to 14 North Ninth street. The new office occupies three times the space of the Broadway room and the comforts of the visiting exhibitor have been considered in fitting it up. Mr. Unger will visit Seattle, Butte and Denver before returning to San Francisco.

Local Items of Interest.

Harry C. Watts, of the Chicago Herald, was in Portland recently arranging with the Oregonian to publish the story of Pathe's "Iron Claw."

Sam Montgomery has opened the Hawthorne theater, Portland.

After being passed up by other exhibitors, the People's theater, Portland, has been showing the Vitagraph serial, "The Goddess," with great success.

John Simpkins has opened a moving picture theater at Aurora, Oregon.

The Opera House, McMinnville, Oregon, W. N. Brown, owner, has closed.

Prohibition and Pictures

Conditions in Portland Under Dry Rule Reviewed—Exhibitors Report Varied Effects on Business—Prohibition Helps Downtown Theaters, But Not Suburban Houses, Is Consensus of Opinion.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—This state and city came under prohibition rule January 1, 1916, and saloons and breweries were closed to the sale and manufacture of brews and liquors. With prohibition came the many conjectures as to its effect on business and particularly on the moving picture business. A month has passed, and while the severe weather has naturally caused a falling off of business, a review of the conditions for the month of January shows that the closing of saloons in Portland has had but little effect on the moving picture business. The sentiment of exhibitors on the subject shows the effect of prohibition to differ according to the location of their theaters.

Three large theaters are operated in the district where working men congregate and where, prior to prohibition, the working men's saloons flourished. Famous among these saloons was Erickson's once reputed to have had the largest bar in the country, and Blazier's, where, before reform came to the West, the knights of the forest flirted with the games of chance at the green topped tables. A block from the sites of Erickson's and Blazier's saloons are located the Burnside and Casino theaters. George M. Harris, manager of the Burnside, expressed himself on the business conditions after one month of prohibition as follows:

"The first few days after prohibition went into effect I noticed a small falling off in trade. However, things soon readjusted themselves, and offhand I would say that my business has increased 35 per cent. over January last year. While many of the saloons in this neighborhood have become soft drink places, a number of them have closed and men come to my theater who formerly frequented saloons for pastime. I find my audiences more receptive since saloons closed; they are more appreciative and alive to good pictures. There is very little difference between afternoon and evening business. I believe, as far as the moving picture business in this end of town is concerned, prohibition worked a good end."

Across the street from the Burnside is located the Casino, owned by the Portland Amusement Company and managed by H. C. Stevens. A visit to the theater one cold afternoon revealed a crowded house and apparently prohibition is not hurting the Casino's business. Mr. Stevens was of the opinion, however, that since prohibition went into effect there has been less inducement for men to congregate in the old saloon district.

The management of the Mutual theater, a suburban house, stated that since prohibition there has been a notable increase of male escorts coming with the women and children that patronize the Mutual. This is the only instance where any of the suburban managers spoke favorably of prohibition.

William Graeper, Union Avenue theater, a suburban house located in semi-business district in which there had been several saloons, said prohibition had had no noticeable effect on business as yet, and indications were that it would have no effect, one way or the other. J. B. Washtock, of Victoria, in the Alberta district, and D. W. Quimby, of the Derby theater, Kenton, declared the conditions in their localities the same as Mr. Graeper's.

The managers of downtown theaters advised that weather conditions have made it impossible to judge the immediate effects of prohibition, but most of them were of the opinion that time would show prohibition to be a benefit to downtown theaters.

MORE ABOUT FEATURES.

Some Interesting New Angles on a Mooted Question.

Strangely, whenever exhibitors are interviewed on business conditions, their conversations turn to the subject of features. The writer rode out to Al Sather's theater, the Ideal, recenly to alk about prohibition and the snow, but Mr. Sather would talk on neither; the subject of features was uppermost in his mind.

"The small suburban house will have to go back to vaudeville acts for special attractions," said Mr. Sather. "There are too many features. People know if they miss one feature another will come along in less time than it takes to tell about it and features fall to be special drawing cards."

On another phase of the feature question, Wm. Graeper, of the Union Avenue theater, expressed a sentiment that has apparently been overlooked by moving picture censors.

"The continued harping by censors upon the subject of censoring for the children of a community is uncalled for, and I give as a reason for this statement that most of the big features and the plots they contain do not interest children; the average feature goes over children's heads. Since features became the rule instead of the exception, my children's trade has fallen to almost nothing. The increase in adult patronage, however, has made up for the loss of children's trade."

SUCCESSFUL FROM THE START.

W. A. Crank, road man for the Metro Film Corporation out of Portland, Oregon, has enjoyed remarkable success since he became conencted with the moving picture industry. With much experience in the selling game but with little or none in the selling of films, Mr. Crank began his career in the film business with Metro and the first 30 days out secured 30 contracts, a record for this part of the country. He is a versatile young man with a pleasing personality and well liked among Oregon exhibitors.

W. A. Crank.

SALEM CONSOLIDATION.

George Bligh now controls the entire theatrical situation in Salem, Oregon, the second city in size in the state. Mr. Bligh opened the Bligh theater there several years ago and later acquired Ye Liberty. By the deal closed recently Mr. Bligh has assumed the direct management of the Oregon theater, a picture house, and the Grand, formerly the Salem Opera House, until recently a road show theater. By the consolidation Mr. Bligh will close the Grand to pictures and use it only for road shows and vaudeville. A rearrangement of the programs in all the theaters will also be made.

Buys Rights to Castle Film.

I. Rosenthal, of the Sutton Feature Film Company, of Seattle and Butte, was a visitor in Portland en route to California. Mr. Rosenthal recently returned from New York where he purchased the rights to "The Whirl of Life," featuring the Castles, for seven states including Oregon, Washington and California.

NEW VANCOUVER EXCHANGE.

Kean's Canada Film Exchange Opens for Service.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—Another exchange is ready for business in Vancouver. A. D. Kean, "the cowboy photographer," who for some years has filmed all events of interest in this district, as well as making scenic and special films throughout the province, last week took out an exchange license, and will hereafter book his productions direct to exhibitors, under the name of Kean's Canada Film Exchange. He has formerly booked through local exchanges, but this arrangement has never been satisfactory, and it is expected that in the future many more of Mr. Kean's pictures will be shown in Vancouver than formerly.

One especially valuable section of his stock of films consists of several thousand feet showing the various British Columbia battalions which have gone to the war. These films become more valuable every day, as many hundreds of those shown in them have since been listed as killed or missing.

The correspondent of the Moving Picture World recently inspected Mr. Kean's remarkably complete little laboratory, the equipment of which was installed, and much of it constructed, by Mr. Kean himself. This equipment consists of motor-driven printing machine, titling and enlarging apparatus, developing and tinting facilities, and everything for the complete treatment of film. An Edison projector has been installed for running off pictures, and the local agency for the Bing Home Projector has been secured. A recent addition to the plant is an excellent printing press for making subtitles, etc. Mr. Kean is also putting out his own make of film cement, designated as "Cactus Brand." Kean says it's a sticker. Photographic equipment consists of two cameras—an Ernemann and a Williamson.

NEW CANADIAN V-L-S-E CO.

The most important development in the film industry in Western Canada during recent weeks is involved in the closing of a deal in Vancouver, which gives to a company now being formed the right to handle the V-L-S-E productions throughout this territory, including Manitoba, Saskatchewan, Alberta, and British Columbia. These pictures have heretofore been imported from the Big Four office in Seattle, under arrangements made with Manager Tom North by W. P. Dewees of the Rex theater in Vancouver, where they were given first run, and then sent east as far as Winnipeg, playing over a regular circuit of independent houses.

Those who have now secured the distribution rights in this territory are W. P. Dewees, head of the Rex Amusement Company, of Vancouver; W. P. Nichols, general manager of the National Amusement Company, Vancouver, and J. A. Schuberg, of the Province Theater Company of Winnipeg. All of these gentlemen have been using the Big Four productions in the houses controlled by them, and so are familiar with the drawing power of these pictures.

Organization of the company is to be proceeded with at once, and an active campaign will be undertaken throughout the Western territory. It is expected that in the near future many V-L-S-E houses will be added to those included in the original circuit.

AT DOMINION FILM EXCHANGE.

The World Film productions, which were formerly handled in British Columbia by the Dominion Film Exchange of Vancouver, are now being sent from the World Corporation office in Calgary direct to Manager James W. Pilling of the Orpheum, who is the only exhibitor in the coast district at present using these features. These are shown for three days with Mutual Masterpictures playing the other three days of each week, Mr. Pilling having turned his Paramount contract over to J. R. Muir of the Dominion theater, who is now using Paramounts exclusively.

Mr. Muir has withdrawn from the Dominion Film Exchange, which is now being conducted by E R. Fauser, the former manager, and R. A. Scott, formerly connected with the Loew interests and the Pathe exchange in Winnipeg. At present only specials and English topical weeklies are being handled, but it is intended to extend the scope of operations in the near future. "On the Batlefields of Europe" has been put out by this exchange, and has already played several successful engagements.

PROGRESSIVE HOUSE MANAGER.

J. B. Cronk, whose likeness is presented herewith, is one of the principal lieutenants of The Allens in Canada, having been connected with these gentlemen since the inception of their firm in Brantford, Ontario, in 1907. Formerly controlling the Universal product in Canada, they are now Canadian distributors for the Paramount Program, under the name of the Famous Players Film Service, Ltd., controlling as well a chain of moving picture theaters in the West.

J. B. Cronk.

Mr. Cronk, though somewhat averse to personal publicity, is a thorough-going exhibitor in every sense, and the esteem in which he is held by his employers may be gathered from the fact that he has opened most of the houses erected by the firm, and has for some time been in charge of the largest and finest of them—the Allen theater, at Calgary, Alberta. This house enjoys a high class patronage, and is doing good business with Paramount features, supplemented with travelogues, topicals and selected comedies. Music is supplied by a three manual and pedal Kimball organ and a ten-piece concert orchestra, which Mr. Cronk considers has no equal in the West.

Mr. Cronk is a firm believer in the value of courtesy, and this conviction is reflected throughout the house by the Allen staff.

B. T. PHELPS VISITS.

B. T. Phelps, Universal road man for Western Canada, has just made his first visit to Vancouver since James E. Finch became manager of the local office. After a few days spent in this city Mr. Phelps started out on a two weeks' trip through the Okanagan Valley and other interior sections of British Columbia, rearranging the schedule so as to save time in transportation between the various houses being served from Vancouver. At the conclusion of his trip Mr. Phelps will proceed to Calgary.

He was formerly connected for a long period with the Mutual Film Corporation, and has also had practical experience as an exhibitor, conducting the Bijou theater in Calgary up to fifteen months ago, when he joined the Universal staff. Mr. Phelps is covering a very wide territory, extending from the Coast as far east as Port Arthur, Ontario. He stated to the representative of the MOVING PICTURE WORLD that the picture business generally throughout Western Canada is considerably below normal, but that conditions in Calgary are probably better than at any other point. This bears out a statement just received from J. B. Cronk, manager of the Allen theater in Calgary, who reports that with few exceptions, all houses there are doing good business.

NEW WINNIPEG THEATER.

Allardt Brothers, of Chicago, present lessees of the Strand theater in Winnipeg, showing moving pictures and vaudeville, are to erect another theater in the Canadian city, according to an announcement made last week by L. F' Allardt.

The new house will be thoroughly modern in every particular, and will seat about 2,000, two seating floors being included in the plans—the orchestra and one balcony. It is expected that ground for the new structure will be broken in the near future.

Although Mr. Allardt stated that the site had been secured, and would be very central, he refused to divulge its exact location. He stated that five acts of vaudeville would be put on, and very probably an exclusive Paramount service.

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Best of Bank References

Calendar of Daily Program Releases

Releases for Weeks Ending February 19 and February 26

(For Extended Table of Current Releases See Pages 1206, 1208, 1210.)

General Film Company.

Current Releases

	Serial No
MONDAY, FEBRUARY 14, 1916.	
BIOGRAPH—Just Gold (Drama—Reissue No. 37)....	20047
ESSANAY—The Strange Case of Mary Page, No. 4 "The Mark." (Two parts—Drama	
LUBIN—A Song from the Heart (Drama).....	20048
SELIG—The Black Orchid (Three parts—Drama)...	20042-3-4
SELIG—Selig-Tribune, No. 13, 1916 (Topical).....	20046
VITAGRAPH—You're Next (Comedy).....	20045
TUESDAY, FEBRUARY 15, 1916.	
BIOGRAPH—His White Lie (Two parts—Drama)..	20052-3
ESSANAY—Gold Dust (Two parts—Drama).....	20049-50
KALEM—Ham Takes a Chance (Comedy).....	20051
WEDNESDAY, FEBRUARY 16, 1916.	
BIOGRAPH—Pique (Three parts—Drama).....	20056-7-8
ESSANAY—Vernon Howe Bailey's Sketch Book of Chicago (Cartoon Comedy).....	20055
—A scenic Subject on the Same Reel...	20055
KALEM—A Molar Mix-Up (Comedy).....	20054
THURSDAY, FEBRUARY 17, 1916.	
LUBIN—The Uplift (Three parts—Drama).....	20059-60-1
SELIG—Selig-Tribune No. 14, 1916 (Topical).....	20062
VIM—One Too Many (Comedy).....	20063
FRIDAY, FEBRUARY 18, 1916.	
KALEM—The Guiding Hand (Drama).....	20067
KNICKERBOCKER STAR FEATURE—A Child of the West (Three parts—Drama).....	20064-5-6
VIM—Pluck and Luck (Comedy).....	20069
VITAGRAPH—In Arcadia (Comedy).....	20068
SATURDAY, FEBRUARY 19, 1916.	
ESSANAY—Politeness Pays (Three parts—Drama)..	20070-1-2
KALEM—The Perilous Swing (No. 67 of the "Hazards of Helen" Railroad Series—Drama).....	20077
LUBIN—A Temporary Husband (Comedy).....	20073
SELIG—Making Good (Drama).....	20078
VITAGRAPH—The Man He Used to Be (Broadway Star Feature—Three parts—Drama)	20074-5-6

General Film Company.

Advance Releases

MONDAY, FEBRUARY 21, 1916.

BIOGRAPH—His Mother's Son (Drama—Biograph Reissue No. 38).
ESSANAY—The Strange Case of Mary Page, No. 5 (Two parts—Drama).
LUBIN—The Repentant (Drama).
SELIG—Virtue Triumphant (Three parts—Drama).
SELIG—Selig-Tribune No. 15, 1916 (Topical).
VITAGRAPH—Hughey, the Process Server (Comedy).

TUESDAY, FEBRUARY 22, 1916.

ESSANAY—The Brides Maid's Secret (Two parts—Drama).
KALEM—Ham the Diver (Comedy).
LUBIN—Four Narratives (Two parts—Drama).

WEDNESDAY, FEBRUARY 23, 1916.

BIOGRAPH—The Guilt of Stephen Eldridge (Three parts—Dr.).
ESSANAY—Canimated Nooz Pictorial No. 5 (Cartoon-Comedy)
KALEM—Earning His Salt (Comedy).

THURSDAY, FEBRUARY 24, 1916.

LUBIN—The Redemption of Helene (Three parts—Drama).
SELIG—Selig-Tribune No. 16, 1916 (Topical).
VIM—Bungles Enforces the Law (Comedy).

FRIDAY, FEBRUARY 25, 1916.

KALEM—The Night Watch (Drama).
KNICKERBOCKER STAR FEATURE—Who Knows? (Three parts—Drama).
VIM—Love and Lather (Comedy).
VITAGRAPH—Freddy's Narrow Escape (Comedy).

SATURDAY, FEBRUARY 26, 1916.

ESSANAY—The Despoiler (Three parts—Drama).
KALEM—The Switchman's Story (No. 68 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Revenge (Comedy).
SELIG—A Safe Risk (Comedy).
VITAGRAPH—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Monday, February 21

His Mother's Son

Directed by D. W. GRIFFITH

The drama of a home that went to pieces after a masterful woman died

Mae Marsh — W. Chrystie Miller
Jenny Lee — Robert Harron
Walter Miller

The Biograph Re-issue

Wednesday, February 23

The Guilt of Stephen Eldridge

Directed by J. FARRELL MACDONALD

A relentless drama of the power of heredity for good and evil

Vera Sisson — Charles H. Mailes
Jack Mulhall — Jack Drumeir
Ivan Christy

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For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending February 19 and February 26

(For Extended Table of Current Releases See Pages 1206, 1208, 1210.)

Universal Film Mfg. Company.

SUNDAY, FEBRUARY 13, 1916.

LAEMMLE—Arthur's Last Fling (Comedy)..... 01192
L-KO—Firing the Butler and the Butler Fired (Two parts—Comedy) 01193
REX—No release this day.

MONDAY, FEBRUARY 14, 1916.

NESTOR—When the Losers Won (Comedy)..... 01196
RED FEATHER PHOTOPLAYS—The Sphinx (Five parts—Drama) 01195
UNIVERSAL SPECIAL FEATURE—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama) 01212

TUESDAY, FEBRUARY 15, 1916.

GOLD SEAL—The Family Secret (Two parts—Comedy-Drama) 01197
IMP—Cinders (Drama) 01199
REX—The Strong Arm Squad (Drama)..... 01198

WEDNESDAY, FEBRUARY 16, 1916.

ANIMATED WEEKLY—Number 6 (Topical)..... 01202
LAEMMLE—As Fate Decides (Drama)..... 01200
L-KO—Elevating Father (Two parts—Comedy).... 01201

THURSDAY, FEBRUARY 17, 1916.

BIG U—No release this day.
POWERS—Building Up the Health of a Nation (Lesson 4—Educational) 01204
POWERS—Joe Boko's Adventures (Cartoon-Com.). 01204
VICTOR—In the Night (Three parts—Modern Dr.).. 01203

FRIDAY, FEBRUARY 18, 1916.

IMP—Plot and Counterplot (Two parts—Drama)... 01205
NESTOR—Flivver's Dilemma (Comedy)..... 01207
REX—Borrowed Plumes (Drama)..... 01206

SATURDAY, FEBRUARY 19, 1916.

BISON—A Recoiling Vengeance (Three parts—Animal—Drama) 01208
JOKER—No release this day.
POWERS—Uncle Sam at Work (No. 9, "Bureau of Weights and Measures"—Educational)..... 01209

SUNDAY, FEBRUARY 20, 1916.

LAEMMLE—No release this day.
L-KO—Twenty Minutes at the Fair (Comedy.....
REX—Dolly's Scoop (Two parts—Drama).....

MONDAY, FEBRUARY 21, 1916.

NESTOR—The Disappearing Groom (Comedy)..... 01214
RED FEATHER PHOTOPLAYS—Sons of Satan (Five parts—Detective—Drama) 01213
UNIVERSAL SPECIAL FEATURE—Graft No. 11, "The Illegal Bucket Shop" (Two parts—Drama). 01230

TUESDAY, FEBRUARY 22, 1916.

GOLD SEAL—The Dupe (Three parts—Underworld—Drama) 01215
IMP—No release this week.
VICTOR—The Pipe Dream (Comedy)..... 01216

WEDNESDAY, FEBRUARY 23, 1916.

ANIMATED WEEKLY—Number 7 (Tropical)..... 01219
REX—Turtle Doves (Comedy-Drama)..... 01218
VICTOR—Madam Cubist (Two parts—Society-Dr.).. 01217

THURSDAY, FEBRUARY 24, 1916.

BIG U—A Beast of Society (Three parts—Modern-Drama). 01221
LAEMMLE—John Pellet's Dream (Comedy-Drama).. 01220
POWERS—No release this day.

FRIDAY, FEBRUARY 25, 1916.

IMP—I'll Get Her Yet (Two parts—Comedy)..... 01222
NESTOR—Her Friend the Doctor (Comedy)..... 01224
VICTOR—After the Play (Drama)..... 01223

SATURDAY, FEBRUARY 26, 1916.

BISON—The Stampede in the Night (Two parts—Western—Drama) 01225
JOKER—Married on the Wing (Comedy)..... 01227
POWERS—Uncle Sam at Work, No. 10, "Preparedness" (Educational)..... 01226

Mutual Film Corporation.

SUNDAY, FEBRUARY 13, 1916.

BEAUTY—Billy Van Deusen and the Vampire (Comedy).
GAUMONT—See America First, No. 22 (Scenic)....
—Keeping Up with the Joneses (Cartoon-Comedy) .....
VOGUE—Igorrotes' Crocodiles and a Hat Box (Comedy) 04474

MONDAY, FEBRUARY 14, 1916.

MUTUAL MASTERPICTURE DE LUXE—Life's Blind Alley (American—Five parts—Drama) (No. 68).

TUESDAY, FEBRUARY 15, 1916.

AMERICAN—A Modern Sphinx (Three parts—Society—Drama) 04475-6-7
FALSTAFF—No release.

WEDNESDAY, FEBRUARY 16, 1916.

BEAUTY—Ella Wanted to Elope (Comedy)..... 04482
THANHOUSER—Outwitted (Three parts—Drama). 04479-80-1

THURSDAY, FEBRUARY 17, 1916.

FALSTAFF—No release.
MUTUAL MASTERPICTURE DE LUXE—The Dead Alive (Gaumont) (Five parts—Drama) No. 69).
MUTUAL WEEKLY—Number 59 (Topical)..... 04485
VOGUE—At the End of His Rope (Comedy)..... 04483

FRIDAY, FEBRUARY 18, 1916.

CUB—Too Proud to Fight (Comedy)..... 04489
MUSTANG—When the Light Came (Three parts—Western—Drama) 04486-7-8

SATURDAY, FEBRUARY 19, 1916.

MUTUAL MASTERPICTURE DE LUXE—Silas Marner (Thanhouser—Seven parts—Drama—No. 70)

SUNDAY, FEBRUARY 20, 1916.

BEAUTY—The Battle of Cupidovitch (Comedy)..... 04491
GAUMONT—See America First, No. 23 (Scenic)..... 04490
—Keeping Up with the Joneses (Cartoon Comedy) 04490
VOGUE—Heaven Will Protect the Wolking Girl (Comedy) 04492

MONDAY, FEBRUARY 21, 1916.

MUTUAL MASTERPICTURE DE LUXE—I Accuse (American—Five parts—Drama—No. 71).....

TUESDAY, FEBRUARY 22, 1916.

AMERICAN—Life's Harmony (Three parts—Society Drama) 04493-4-5
FALSTAFF—Ruth's Remarkable Reception (Com.). 04496

WEDNESDAY, FEBRUARY 23, 1916.

BEAUTY—Too Much Married (Comedy)..... 04500
THANHOUSER—The Reunion (Three parts—Drama) 04497-8-9

THURSDAY, FEBRUARY 24, 1916.

FALSTAFF—Perkin's Peace Party (Comedy)..... 04502
MUTUAL MASTERPICTURE DE LUXE—The Oval Diamond (Thanhouser—Five parts—Detective—Drama—No. 72) .....
MUTUAL WEEKLY—Number 60 (Topical)..... 04503
VOGUE—Title Not Yet Announced..... 04501

FRIDAY, FEBRUARY 25, 1916.

CUB—Title not yet announced..... 04507
MUSTANG—Double Crossed (Three parts—Western Drama) 04504-5-6

SATURDAY, FEBRUARY 26, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Craving (American—Five parts—Society-Drama—No. 73) .....

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Stories of the Films

General Film Company

ESSANAY.

A CORRECTION.

In the cast for the Essanay picture entitled "The Primitive Stain," published on page 1012 of the issue dated February 12, it was mentioned that Jack Meredith played the part of Dan McGraw, a saloonkeeper. This is incorrect. Hugh Thompson portrayed that character.

THE MAN IN HIM (Two Parts—Feb. 8).—The cast: John Stone (G. M. Anderson); Margaret Houston (Ruth Saville); Harry Gardner (Lee Willard).

John Stone becomes engaged to Margaret Houston much to the disapproval of Harry Gardner, his rival. Determined to ruin Stone in the eyes of society, one night at a party Gardner steals a pearl necklace and a diamond bar-pin. He hides the necklace in his own clothes but places the bar-pin in Stone's pocket when he is not looking. When the loss of the jewels is discovered the guests are searched. The bar-pin is found in Stone's pocket much to his own amazement. He is shown no mercy. He is given a speedy trial and sent to prison for a long term.

Years later he emerges from prison an old and broken man. He goes to a house to beg for clothes. He is met at the door by his old sweetheart, who is now Mrs. Gardner. Failing to recognize him, she gives him her husband's old overcoat. In the pocket he finds a letter which points to Gardner as the thief for whom he has suffered. Swearing revenge, he returns to the house and is about to kill his old rival when he looks up into the eyes of Margaret. His heart is softened and throwing off the overcoat he again plunges into the cold.

THE STRANGE CASE OF MARY PAGE (Episode No. 4—"The Mark"—Two Parts—Feb. 14).—Mary Page is charged with the murder of Dave Pollock. Langdon loves Mary and is her attorney in the trial. Langdon has a chance to save his sweetheart by confessing the murder, but he ignores the opportunity. Insanity is Mary Page's defense.

"If Mary Page murdered Dave Pollock," Langdon announces, "she did it while suffering from 'repressed psychosis.'"

Then he brings witnesses who tell thrilling incidents of Mary's early life.

Mary's father, Dan Page, was a drunkard. Because of a powerful pre-natal influence Mary always had a horror of liquor. At times of great mental stress, upon her left shoulder have appeared the shadowy imprints of heavy fingers, a strange phenomena caused by the fact that before Mary was born Dan Page brutally attacked Mary's mother.

Mary had loved Langdon almost as long as she could remember. Pollock, who lived in the same small town, wanted to wed Mary and Dan—because Pollock knew of shady transactions in Dan's career—favored Pollock's suit.

In a drunken rage, in his home, Dan Page attacked Langdon with a hot poker. A glancing blow struck Mary on the forehead. She was rendered temporarily insane, and she fled into the wood. There Langdon found her and carried her home.

VERNON HOWE BAILEY'S SKETCH BOOK (Feb. 16).—The drawings were made by Vernon Howe Bailey, who has gained a wide reputation in this country and abroad for this particular line of work. Mr. Bailey pictures the Chicago river harbor as it appeared seventy years ago; then pictures it as it appears today, with its improved shipping facilities, modern bridges and monster freight and passenger steamers docked in the river. He also gives an idea of the appearance of the homes of the early settlers and of old Fort Dearborn. The remainder of his drawings show the Art Institute, Field Museum, crowded State street, Chicago University, Lake Shore Drive with its wonderful residences, the Park System, Michigan avenue and the Stock Yards, all as they appear to-day.

The remaining five hundred feet contain scenes taken in the Canadian Rockies.

VITAGRAPH.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 1.

Rescue ship with survivors of torpedoed "Ancona" arrives at Naples, Italy.

Crisis in British Cabinet—recruiting scenes.

Serbian army and populace retreat before the invaders.

English troops leave Saloniki for the Balkans.

Peace pilgrims at play before a Hearst-Vitagraph camera, aboard the Ford Peace Ship.

United States Congressmen indicted on charge of conspiracy in connection with German propaganda.

Remarkable film caught by the Hearst-Vitagraph camera, men off the coast of Maine, showing a schooner actually breaking up during a terrific storm.

"Kiddies" pose in fashions.

T. E. (Tom) Powers and his "Joys" and "Glooms."

HEARST-VITAGRAPH NEWS PICTORIAL NO. 8 (Feb. 4).

Thrilling picture showing an Austrian shrapnel shell bursting before a Russian artillery position and directly among the fleeing and panic-stricken Russian troops. Note the two men in the foreground have been thrown from their feet, wounded many times by the hundreds of small missiles released by the shell. Further down the hill the Russian troops, some of the Czar's forces who were driven out of Galicia by the Austro-Germans, may be seen in flight from the oncoming and victorious Teutons.

A Russian dispatch bearer at the moment of the bursting of a shrapnel shell immediately behind him. This picture is an enlargement from motion picture film contained in the Hearst-Vitagraph News Pictorial No. 8. The moving picture shows the bursting of another shrapnel shell hurling the dispatch bearer and his horse to death. An incident of the Russian retreat from Galicia.

This view of a Russian artillery position in Galicia, made during the Russian retreat, is exceptionally interesting as showing the ancient type of big guns used by the Czar's armies. An Austrian shell is seen striking a few yards in front of the gun in the foreground.

Women and children fleeing from a village in Galicia fired by the retreating Russians some twenty minutes before the Austrian advance guard occupied it and proceeded to undo so far as possible the Russian work of destruction. The motion pictures of this scene contained in the Hearst-Vitagraph News Pictorial No. 8 also show the Russian rear-guard and torch-squad fleeing from the village, mingling with the frightened civilian populace.

TOO CLEVER BY HALF (Jan. 28).—The cast includes Mr. and Mrs. Sidney Drew. Written by H. D. Swinstead. Produced by Sidney Drew. (This picture is released in place of "Peace at Any Price," which was originally scheduled for release on January 28.)

Mr. and Mrs. Newlywed have an awful "first quarrel" and Mrs. Newlywed refuses to kiss her husband goodbye in the morning. With this in mind, Newlywed consents to accompany his friend George and two stunning girlies on an auto trip. They pass Mrs. Newlywed, who recognizes her husband, and his trip is spoiled, while she goes home in aggrieved surprise. George tells him he must have a double! Accordingly, next day at the office Newlywed talks into his dictaphone and connects it with the telephone; then, leaving instructions with the office boy, calls up his wife and tells her he will be kept late at the office. He and George then go home and his friend introduces Newlywed to his wife as a "Mr Dix from Oregon," who is Mr. Newlywed's double. Mrs. N. looks startled, but when she calls up the office as proof and the dictaphone record is turned on, she thinks her husband is at the office. Unfortunately, she discovers the deception later, so when the two men arrive at the house that evening she announces that "her husband has been in bed this last half hour." and, giving Newlywed the key to the garage, lets "Mr. Dix" sleep out there all night.

LUBIN.

A SONG FROM THE HEART (Feb. 14).—The cast: Otto Ritter (Melvin Mayo); Katie, daughter (Eva Kinney); Katie, now a singer (Birdie Priest); Kate, his wife (Mae T. Prestell); Mme. Santos Dore (Verma Whitman); Kate's foster mother (Leone McLead); Milton Massey (L. C. Shumway); Oscar Stein (George Routh). Written and directed by Paul Powell.

Otto Ritter, a musician, is a failure in life from his wife's point of view because he spends his time composing worthless tunes on the organ or playing pinochle in the back room of a German saloon. Mrs. Ritter is obliged to support herself and their daughter, Katie, by taking in washing. Little Katie and her father are very affectionate, and when Ritter composes a song which he calls "A Song From the Heart" he teaches it to Katie. Katie's vocal abilities attract the attention of a prima donna who is visiting at the summer resort hotel. The diva becomes interested and offers to give Katie a musical education and also takes Mrs. Ritter along as maid. Mrs. Ritter, glad of the opportunity to get rid of her worthless husband, accepts the offer and deserts Ritter. She and Katie leave with the prima donna and Ritter is unable to trace them.

Fifteen years pass. Mrs. Ritter dies and the prima donna becomes a foster mother to Kate. She places her in charge of Oscar Stein, a celebrated teacher, who develops a wonderful voice. Ritter drifts to the city. After many discouragements he interests Milton Massey, an impressario, who undertakes to produce his opera. Kate has been brought to the notice of Massey, who is interested in her. When it comes time to select a singer for the leading role in the new opera Massey favors Kate, but Ritter firmly insists on having the role sung by the most celebrated prima donna available. He vetoes the nomination of Kate and succeeds in obtaining Mme. Santos-Dore, a great diva. The rehearsals go on. On the night before the opening Mme. Santos-Dore gives a gay dinner party in celebration of "her forthcoming triumph."

The next day the diva is too ill to appear in public. On the night of the performance Massey and Ritter and the rest are in a quandary when Stein, Kate's teacher, comes with a plan. He has taught Kate the prima donna's part and vouches for her ability. Circumstances force Ritter to accept Kate. Kate has her chance and wins. She becomes famous in a night. After the show Massey gives a supper on the stage to all members of the company. Each is called upon to do a "stunt." When Kate's turn comes, she sits at the piano and, playing her own accompaniment, sings "A Song From the Heart." To Ritter, who is present, it brings back memories, and when Kate tells him the circumstances in which she learned the song he realizes that he has found his daughter.

THE UPLIFT (Three Parts—Feb. 17).—The cast: Jim Ruddy (George Clarke); Peg (Helen Greene); Tot (Helen Weir); Mike (Francis Joyner); Pinky Welsh (Clarence Jay Elmer); Samuel Drew (Walter Law); Grace Drew (Bessie Marmeine); Rex Hall (Arthur Forbes). Written and directed by Clay M. Greene.

John Rudley, a criminal, has two daughters. Peg and Tot have been taught by their father, Jim Ruddy, to become thieves. Peg, at the beginning of this story, has just been released from the Penitentiary. Tot, thus far, has evaded capture. Tot has a sweetheart, Pinky Welsh, a sneak thief, and Peg on her release meets a fellow convict, Mike, the Bat. A sister of Mercy offers to lead Peg in the paths of righteousness, but Peg says that she prefers to work out her own salvation. When Peg informs her father that she has decided to live "straight" he turns her into the street.

In her efforts to secure employment she finds herself hounded by the Detective Sparks. She is on the point of securing a position through an employment agency when the detective interrupts. Other attempts are equally unsuccessful,

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and after barely escaping arrest for begging Peg becomes a model for an artist. He provides Peg with enough money to clothe herself and they are often seen together in public places. The intimacy between Peg and the artist causes a breaking of the engagement between Grace Drew and himself. The engagement ring is transferred to Peg, although the artist has no intention of marrying her.

In the meantime, Tot's career also receives a setback. Her father is arrested for having burglar's tools in his possession and Tot, hearing of the Uplift Society, secures his release through them. Then occurs the episode which brings about her uplift. As she is about to pick the pocket of a woman she is detected, but instead of handing her over to the police Grace Drew, the woman, takes Tot to the mission, where Tot learns the lessons of forgiveness and redemption. So impressed through Tot's influence, her father and Pinky are finally redeemed, and Tot and Pinky are married at the Mission.

A TEMPORARY HUSBAND (Feb. 19).—The cast: Dr. Robert Graham (Billie Reeves); Amy (Margaret Moore); Mrs. Wheeler (Carrie Reynolds); Mrs. Trott (Jessie Terry); The Angel Child (Mimi Yvonne). Written by Mark Swan. Produced by Earl Metcalfe.

Dorothy Wheeler is poor and helps Minty Hawkins, a dressmaker. Minty remarks "there doesn't seem to be husbands enough to go round." Dorothy has a dread of becoming an old maid. She learns she is regarded already an old maid by the gossips headed by Mrs. Trott, the old maid Miss Gabbleton, and a twelve-year-old kid, Tryphenia Trott. Luck changes for Dorothy; she gets a legacy of two thousand a year and goes to live in New York. Her apartment is opposite the offices of a dentist, Robert Graham, who has no money and no practice.

Remembering the gossips and thinking herself safe, Dorothy resolves to triumph by making them believe she is married. She writes a letter to Minty telling her she is a bride. In due time she gets a letter asking her to tell the "bunch" about her husband. She writes Minty and tells her that her husband is Robert Graham, a wealthy dentist. Dorothy has no idea any of the home town people will come to New York, but Mrs. Trott comes and goes to the offices of Robert Graham to see his wife. Dorothy sees the three gossips in Graham's office. She confesses to Graham and begs him to impersonate her husband for the afternoon. He refuses. She offers him money. Then the landlord makes a call for his rent, and as he must pay up or get out Graham takes the money, pays the landlord, and Dorothy introduces him as her husband. Nellie sees this, and makes an awful racket, but Graham slams her in the chair and holds her mouth open so that she can't talk while Dorothy gets the gossips into her own apartment.

But Nellie gets away from Graham and tells his wife he is pretending to be another woman's husband. Then he locks the two in his office. The gossips hear the noise, but Dorothy tells them her husband is pulling a tooth. Dorothy learns that Graham's wife is apt to give the lie, and he and she plot to secure the gossips, so they will go. He gets a huge knife and walks through Dorothy's apartment until the gossips believe he is a homicidal maniac and flee for their lives.

SELIG.

SELIG-TRIBUNE NO. 7 (Jan. 24):

Rockland, Me.—The new turbine-driven superdreadnaught, "Oklahoma," makes a speed of 21.47 knots, exceeding the best record of her sister ship, "Nevada," by a little less than half a knot.

San Francisco, Cal.—Lillian Russell, the actress, only lady member of the San Francisco Press Club, accepts golden key from newspapermen.

Washington, D. C.—Signor Suarez Mujica, Chilean Ambassador, who has materially aided in cementing friendship's ties between Chile and the United States, plans to return home because of ill health.

Liege, Belgium.—Soup in summer may lose its savory appeal, but on cold wintry days on these bleak fields the soup kitchen is more welcome than the signs of peace.

Chicago, Ill.—"Bundle Day" here gives an opportunity to distribute over 300,000 parcels of clothing to the deserving poor.

El Paso, Tex.—General Victoriano Huerta, deposed president of Mexico, dies here an exile. The body will lie in a vault until such time (if ever) Carranza's officials permit interment in Mexico.

Ottawa, Ont., Canada.—The Duke of Connaught, Governor General of Canada, accompanied by the Duchess and the usual guard, leave the Parliament building after the formal opening of Parliament.

Near Ypres, Belgium.—The campaign in this region has resolved itself into an intermittent rifle fire from the snow-filled trenches.

South of France.—At night along the rural highways of France detachments of German prisoners make their way to the French detention camps.

Portland, Ore.—Miss Pansy Sessions enjoys driving a new and novel motor sled.

New York, N. Y.—Deserting the pleasurable pursuits of "suffragetting," Mrs. Emmeline Pankhurst arrives in the city with Cheddomil Miyatovitch to obtain funds for Serbian relief, after a short detention at Ellis Island.

Yosemite Valley, Cal.—The people of Stockton, Cal., in an effort to stimulate interest in the Yosemite Valley, as a winter playground, spend a merry week-end in the Valley.

Boston, Mass—Percy Houghton, the new owner of the Boston Braves, with Manager George Stallings, express determination to win the National League pennant as they inspect club grounds here.

Lampasas, Tex.—"If at first you don't succeed, try, try again," is the slogan of J. A. Russell, who, although 104 years old still digs for buried treasure on his farm.

El Paso, Tex.—C. R. Watson, one of Villa's nineteen victims, and former manager of Cusi Mining Company of Mexico, is buried here with full Masonic rites.

SELIG-TRIBUNE NO. 8 (Jan. 27):

Chicago, Ill.—Chicago offers $2,300 reward for the capture of the bandit who robbed Cook's Tourist Agency of $1,000, locked four persons in a vault and murdered a policeman.

Juarez, Mexico.—The dead bodies of General Jose Rodriguez and Colonel Manuel Baca Valles are placed on exhibition here after the execution, which took place by order of Carranza's officials.

Charlestown, Mass.—$5,000,000 in South African gold bullion is transferred under eye of expert riflemen from the steamer to express train for Canada.

Washington, D. C.—Gifts from Belgian school children presented to President Wilson in grateful remembrance of this country's aid to stricken Belgium are exhibited in the White House.

New Orleans, La.—Joseph Leiter, Chicago millionaire, on board Millionaire Lamb's houseboat "Summer Girl," obtains new crew and resumes cruise after being held by Federal authorities for discharging owner's crew without permission.

Boston, Mass.—Hockey finds many devotees who enjoy the crisp winter weather on the ice in the Stadium.

New York, N. Y.—New York "Newsies" present Mayor Mitchel with resolutions thanking him for his assistance in helping to raise $500,000 for the Newsboys' Clubs.

Nancy, France.—A unique gun with special mountings, so adjusted, as to permit rapid firing on the enemy's aircraft, is in daily use here.

Joliet, Ill.—Hundreds of people are driven from their homes and a property loss running into thousands comes as a result of the worst flood in years in this locality.

Selig-Tribune Special Feature Picture.—One of the strangest friendships ever found is discovered by an explorer in Africa.

THE BLACK ORCHID (Three parts—Feb 14).—The cast: Viola Morton (Kathlyn Williams); Captain Warren Hastings (Wheeler Oakman); Alta Wade (Edith Johnson); Lieutenant Jack Peters (Earle Foxe); Eleanor Roberts (Grace Darmond); Major Duncan (Harry Lonsdale); Mrs. Hastings (Lillian Hayward). Directed by T. N. Heffron. Written by Mrs. Owen Bronson.

In India, Viola Morton falls in love with Captain Warren Hastings, who does not entertain a deep attachment for her. While on sick leave in England, Captain Hastings meets Eleanor Roberts, and it is a case of love at first sight, particularly when Eleanor presents Hastings with a black orchid.

Before Hastings leaves for India, Viola tries to induce him to marry her, but failing, she turns her attentions to Lieutenant Jack Peters. In rivalry for the beautiful Viola, army officers become engaged in a struggle at Viola's home during a party. Colonel Wade, commanding officer of the garrison, writes Viola to leave the garrison as her influence over his subordinate officers is not of the best. Then it is that Viola makes her home in the jungle.

Captain Hastings, in the meantime, has returned to India, and while riding with brother officers sees a black orchid in the hands of a child. It revives thoughts of his love, and he penetrates the jungle in search of the black orchid's duplicate. While stooping to pluck a beautiful floral specimen, he accidentally touches a reptile, which sinks its poisonous fanks into Hastings' leg. He is rendered unconscious.

Viola Morton and her native attendant are hunting game in the jungle. They come upon Hastings and remove him to Viola's home just in time to save his life. When he revives, he expresses his gratitude to the woman, but again spurns her love. Enraged she tells him that if he will not marry her she will release a ferocious tiger which will destroy him.

Eleanor and her mother, meanwhile, have left England and have come to India. Hastings leaves. Filled with jealous rage, Viola releases the tiger and follows the beast upon its trail of Hastings. As the unfortunate man wanders, weak with illness, through the jungle growth, the tiger traces its desired prey and Viola follows the beast. In the meantime, officers and friends, including Eleanor Roberts, alarmed at Hastings' disappearance, go in search of him. He reaches the edge of the jungle with the tiger close behind. Then it is that the hunting party fire upon the beast and frighten it away, while Hastings takes Eleanor in his arms. Viola is the victim of her own plot. The tiger, retracing its steps, encounters the woman in the jungle and slays her.

MAKING GOOD (Feb. 19).—The cast: Tom Tom Mix); Vicky (Victoria Forde); Wilson (Joe Ryan); Ginto (Pat Chrisman). Written and directed by Tom Mix.

Tom, a cowpuncher, is in love with Vicky, Wilson's only daughter, but Wilson objects. Ginto, a Mexican, is secretly in love with Vicky. Ginto discovering that Wilson is to receive a large amount of cash for cattle plans with other Mexicans to hold up the stage and get the money. Vicky overhears the plot and tells Tom.

The outlaws hold up the stage and get the money. Just as they blow up the strong box Tom and Vicky surprise them. Vicky rides back to town to tell her father and the two ride back to meet Tom with the prisoners. They come upon Tom with the three outlaws secured to a rope and Tom holding them in line with a six-shooter. When Wilson sees that the money is safe and that Vicky really loves Tom, he gives his consent to their marriage.

BIOGRAPH.

JUST GOLD (Biograph Reissue No. 37—Feb. 14).—The cast: The girl (Lillian Gish); Her sister (Dorothy Gish); The brothers (Lionel Barrymore, Alfred Paget, Charles H. West and Joseph McDermott); Their mother (Kate Bruce); Their father (Charles H. Mailes).

Reports of the great gold strike reach the village and three sons of the old couple resolve to seek their fortunes in the desert. The fourth son refuses to go with them and is disdained by his sweetheart, who thinks him a weakling. But when she sees him daily comforting his parents and realizes that but for them he, too, would have gone adventuring, she repents her hasty decision and weds him.

Meanwhile the three brothers have separated in quest of gold. The first almost perishes in the desert before he is found by friendly Indians, who succor him. Later he strikes gold, and is engaged in his mine when the second brother, after a fruitless search, reaches the spot. Accidentally, while peering over the brink of the hole the newcomer starts the excavated earth in a landslide which crushes out his brother's life. The sight of gold causes him to forget the tragic circumstance and he works the mine. Presently the third brother stumbles across the spot.

Demented by thirst and privation, he resolves to rob the unknown miner. Drawing his pistol, he fires pointblank into the excavation. The miner, hearing the shot, also draws his weapon and fires. Both are fatally wounded. Before death comes they recognize each other. A little later only three skeletons remain to mark the spot.

HIS WHITE LIE (Two Parts—Feb. 15).—The cast: Peter Rawlings (Charles H. Mailes); His ward (Claire McDowell); Grace Martin (Gretchen Hartman); John Barton (later known as John Fleming) (Charles Perley); His secretary (Jack Nelson).

Peter Rawlings, the guardian of Linda Ford, pretends love for her, but his feelings are actuated by her money which he holds in trust. Rawlings is a man of questionable character, he having had an affair with Grace Phelps some time before, whom he cruelly deserted. John Barton, a young lawyer, is Linda Ford's sweetheart and has, at the opening of the story, decided to ask Rawlings for Linda's hand in marriage. With this intention Barton starts for Rawling's house. About this time, Rawlings returns home in an intoxicated condition and forces his unwelcome advances upon Linda, who in her struggle with him faints to the floor. This struggle is seen through the window by Grace Phelps, who has come to demand satisfaction from Rawlings. The scene infuriates her to almost insanity, and as she rushes in at Rawlings he attempts to drive her out, but she, grabbing up the poker, strikes him across the head, causing his death. Feeling that there has been no witness to the act,

Linda being in a dead faint, Grace leaves the house.

When Linda recovers and finds Rawlings dead and the poker lying at her side she believes that in her fury she did the deed—and she stands self-accused when Barton arrives. That she has committed the murder is conclusive to herself and Barton. Barton forces her out of the room, intending to take the blame himself, and does so on the arrival of the housekeeper, who had been out for the evening. In her excitement the housekeeper rushes off to inform the sheriff. This gives Barton a chance to escape, which he does; and rushing to the river side, writes a note, pinning it to his discarded coat, giving the impression that he has jumped into the river and been carried away by the current. Instead he makes his way to a distant town, where he assumes the name of "John Fleming," to which he later brings Linda to make her his wife.

Several years later we find Fleming a successful lawyer and politician running for the office of Mayor against the Boss Ring. Through a disloyal secretary the leader of the Boss Ring learns that John Fleming is none other than John Barton, the unpunished murderer, and proceeds to get the details of the case. During this while Grace Phelps has lived with a tormenting thought that an innocent man had suffered for her crime, although it was in the form of a sacrifice, for she with the others believed that Barton had committed suicide to escape apprehension. Judge of her surprise to learn of Barton's whereabouts and the danger that threatened him, so she leaves for the town in which Barton is residing and there makes a confession that she was the real slayer of Rawlings, giving the details of how it came about, thus clearing the name of John Barton, alias Fleming.

PIQUE (Three Parts—Feb. 16).—The cast: Arthur Standish (William Russell); His cousin, Mary (Betty Gray); Arthur's father, Matthew (Jack Drumeir); His aunt, Dorothy (A. C. Marston); Raitch, a waif (Zoe Gregory); Dr. Gossitt (Thomas Jefferson); Thorsby (William Jefferson); Dymple (Arthur Macklin); Raymond Lessing (Franklin Ritchie); Mabel Renfrew (Gretchen Hartman); Lucille Renfrew, Mabel's stepmother (Isabel Rea).

The following takes place in the suburbs of New York. Ensign Arthur Standish of the U. S. Navy is ordered to report to his ship. Arthur's cousin, Mary, is in love with him but her love is not reciprocated. Arthur's father, Matthew Standish, and his aunt, Dorothy, accompany him to his ship. Upon returning home they discover Raitch, a girl waif, being abused by three crooks—Ragmoney Jim, Padder and Mother Thames—who use Raitch as a tool to steal. Aunt Dorothy's heart is touched and she takes Raitch to her home to live. Raitch and Mary become friends.

Later, at the Navy Hop at Old Point Comfort, Arthur meets his friend, Doctor Gossitt, and the doctor's friends, Thorsby and Dymple. Gossitt introduces Arthur to Mabel Renfrew—supposed heiress of her late father's estate. Infatuated with Raymond Lessing, a fortune-hunter, Mabel treats Arthur with indifference and introduces him to her attractive stepmother, Lucille Renfrew, who has really inherited the estate.

War is declared and the Atlantic Fleet is ordered to Cuba. After the war Arthur returns and calls on Mabel, with whom he is now deeply in love, and asks her to be his wife. Mabel rejects him. Meanwhile Ray has been making violent love to Mabel, but upon learning from Gossitt that Lucille inherited the estate Ray transfers his affections to Lucille. Mabel's pride crushed and outraged at Ray's perfidy, out of pique she accepts Arthur's offer of marriage. The wedding soon follows and they spend their honeymoon abroad. Thorsby and Dymple, both having loaned money to Ray, propose to expose the fortune-hunter to Lucille. Lucille overhears Ray tell Thorsby and Dymple that he will meet their I. O. U.'s when he marries Lucille.

Mabel and Arthur go to the Standish homestead to live. It is difficult for Mabel to conform to the habits of Arthur's people, who are very religious. This leads to a quarrel in which Mabel tells Arthur she married him out of pique and confesses her love for Ray Lessing. Arthur, dazed, leaves for a long cruise on his ship. His father commands Mabel to remain with her child under his roof until Arthur forgives her. Love for her absent husband creeps into Mabel's heart with the birth of her baby boy and she secretly longs for his return. As Mabel and her child are prisoners in Matthew's house, she appeals to Doctor Gossitt to help her get away.

Later, when Ray proposes to Lucille, she flatly refuses him, saying he is in love with her bank account and that her bank account declines. Ray sees Mabel's note to Gossitt and, thinking she still loves him, plans to renew his suit. Mabel ignores his advances, realizing at last that it is her husband she loves. Matthew, believing Mabel has encouraged Ray, orders her to leave the house, but insists upon Arthur's child remaining. Mabel refuses to go without her child.

Ray plans to obtain possession of the child as a hold on Mabel and hires Ragmoney Jim, Padder and Mother Thames to kidnap the baby. Raitch tries to prevent the kidnapping and is taken along with the child by the crooks. Arthur is notified of the disappearance of his child. A large reward is offered for the return of the Standish child.

Ray now goes to pay the sum he agreed to give the crooks, but they tell him they mean to demand $20,000 from the Standish family for the baby. A quarrel ensues in which the crooks kill Ray. The crooks then send Raitch's dress to the Standish home to prove that they have the child. Through Raitch's wit in successfully concealing in her dress the address of the den where they are being held, the kidnappers are caught at their own game. After a fierce struggle the child is recovered.

The child and Raitch restored, Arthur returns home and Mabel confesses her love for him, thus bringing the story to a happy ending. Thorsby is accepted by Mary, whom he has loved, and Dymple proposes to Raitch. All receive the blessing of Aunt Dorothy and Matthew.

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NESTOR.

MIXED KIDS (Feb. 7).—The cast: Mr. Gordon (Ray Gallagher); His Wife (Billie Rhodes); Mrs. Green (Stella Adams); Her Husband (Neal Burns). Written by Al. E. Christie. Produced by Horace Davey.

The Gordons are a happy family in their bungalow, being blessed with a little girl and a small baby. In a shack in another part of town, dwells Mrs. Green and her husband. Although they live in the poorer part of town, they are equally happy in the possession of a baby pickaninny. Mr. Green works in a livery stable and his wife, to help out with the family income, takes in washing. Unable to do her work with the baby squalling, she asks a little colored girl to take the baby out for a walk.

Doris, the little girl of the Gordons, secures permission to take her dolly out for an outing and meets the colored child with baby Green. The little coon admires Doris' doll and the two exchange babies. Doris takes the coon baby home and puts it in bed beside the other baby, while the little negro returns with the doll. Mrs. Green misses her baby and goes on the war path looking for it. Mrs. Gordon finds the negro child with her own and almost has hysterics. The little negro girl asks Doris to give her a baby back and Doris, trades her baby sister for the doll, thus complicating matters.

When Mrs. Gordon finds her baby gone and the negro child in possession of the bed, she frantically calls her husband to hurry home as someone has stolen their child. Mrs. Green, meanwhile, has fetched her husband and they search for their child. Eventually the two searching parties come together and learn of the various transactions in baby trading. Explanations follow and each mother is again happy in the possession of her rightful child. As the story ends, both Doris and the little negro girl are punished for their reckless trading "on the curb."

A QUIET SUPPER FOR FOUR (Feb. 11).—The cast: Mr. Newlywed (Eddie Lyons); His Wife (Betty Compson); Lisette (Ethel Lynn); Bob Gordon (Lee Moran). Written and produced by Al. E. Christie.

Mr. Newlywed and his wife are much in love. Mrs. Newlywed has been content to stay at home the first few days after the marriage, but one day she goes upon a shopping tour. She runs across an old friend, Lisette, who is one of the merry girls of the Gayety theatrical troupe. Lisette has an ardent admirer in Bob Gordon and most of her leisure time is spent in enjoying city life with Bob.

Bob receives a telegram from an old friend telling him that he will be in the city that evening, and as a welcome to his friend Bob decides to give a quiet little supper for four. He calls up Lisette and tells her of the expected arrival of his friend and asks her to get a girl suitable for a "regular fellow." Lisette receives the request during the performance and tries in vain to get one of the girls in the troupe to accompany her to the supper that night. The girls all have previous engagements and Lisette is about to tell Bob she can get no one, when she thinks of her friend, Mrs. Newlywed.

At the Newlywed's home things have not been going so well. Newlywed and his wife have a little scrap and Newly wed leaves for the club to drown his troubles, while his wife takes refuge in tears. It is at this point that Lisette calls up, and Mrs. Newlywed accepts the invitation to the party.

Bob, meanwhile, is waiting at the club and receives a telegram stating that his friend has missed the train. As the arrangements for the party have all been made, Bob determines to get some other friend to fulfil the vacancy, and stumbles across Newlywed, who has been indulging too freely in wine. He promises to be a member of the happy party.

Fearing someone who knows him will recognize him in the theatre, Newlywed arranges to wait at the restaurant while his friend goes to the theatre, for the girls. Mrs. Newlywed has hastened to the theatre, and comes out with Lisette, being taken for one of the girls of the troupe. Bob escorts the two girls into the private dining-room where his friend is waiting and starts to introduce Mrs. Newlywed to her husband as one of the girls from the show. The two recognize each other, but each being equally to blame, there is no room left for recriminations, and in spite of the fact that the supper was arranged for unmarried couples, Newlywed and his wife acted as chaperons to the other two, and all enjoy a happy supper.

WHEN THE LOSERS WON (Feb. 14).—The cast: Mr. Newlywed (Eddie Lyon); Mrs. Newlywed (Betty Compson); Ethel, the flirt (Ethel Lynn); Percy (Lee Moran); Mr. Gordon (Harry Rattenberry); Mrs. Gordon (Jean Hathaway); Jane (Jane Waller). Written and produced by Al. E. Christie.

The Gordons like to entertain young people and their daughter, Jane, has invited a number of her friends to enjoy a house party with her. While house parties are, as a rule, for single people only, Jane has invited her dear friend Mrs. Newlywed and her husband, who are models of decorum. She thinks that her presence will have a good influence on the others. Among the other guests are Ethel, the flirt, and Percy, the heartbreaker. These two have been accustomed to ride roughshod over the feelings of others, their only pleasure being the pursuit of new victims.

The Newlyweds prove to be all that their reputation promised, and are the lions of the hour. Percy and Ethel do not like the popularity of the newly wedded couple and plan their downfall. Percy bets Mr. Gordon five hundred dollars that he and Ethel together can break up the Newlyweds domestic happiness before the party ends, and an agreement is signed accordingly.

Percy and Ethel start their campaign of destruction, and while Percy is trying to kiss the wife, Ethel tries to impress her charms upon the bewildered husband. Eddie is a "wise guy" and "smells something in the wind." He accordingly gets busy and decides to give the couple some of their own medicine. The next time that Percy goes to kiss Mrs. Newlywed, he finds his caresses returned with interest, and is greatly dismayed. Ethel, too, receives a great shock, when Eddie returns her kisses "two for one" and seems to be wild over her. The disconcerted plotters do not know what to make of this "flank attack."

That night there is a masquerade and Eddie tells his wife that they will bring the activities of the flirtatious couple to an end. He accordingly threatens to shoot Ethel unless she elopes

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with him, while in another part of the house, Betty threatens to take poison unless Percy elopes with her. The plotters are caught in their own net and are forced to agree to the elopement. Percy meets a masked figure outside and hurries into a waiting automobile. Eddie, Betty and Mr. Gordon hiding behind the curtains, watch the pair sneak into the auto and start off. In the auto, Percy removes his mask and is greeted with a gasp of surprise, for instead of Mrs. Newlywed he finds Ethel. The couple realize they have been outwitted and as they have started for a preacher, decide to finish the journey. Mr. Gordon congratulates the Newlyweds on their brilliant work and thinks with pleasure of the five hundred "hard earned dollars" of Percy's that is coming to him.

FLIVVER'S DILEMMA (Feb. 18).—"Love a lot and love them little" is a motto that is very dear to the heart of our merry friend Flivver, for he is discovered seated amongst the girls, where all are enjoying themselves immensely. Unfortunately the Reverend Flivver, our hero's father, accompanied by the curate, decides to visit his son, and makes an unexpected call at this critical moment.

Alas! the visit is too unexpected for Flivver, who is at his wit's end to know where to hide the girls. Three are bundled into his bedroom and hidden in the bed; two are, by an ingenious trick, transformed into armchairs; and the remaining one, by placing a tray on her back is made into a table.

The preparations are only just completed in time, for papa is so eager to see his son he bursts into the room as Flivver is giving final instructions to the girls to keep still. Both father and curate evince a strong desire to sit—having come a long way—and Flivver has hard work to prevent them. Papa wants to see over his son's house and, of course, the first room they visit is the bedroom, and father feels the bed to see if the boy is sleeping softly, only to discover something suspicious there.

Poor Flivver is at first at a loss to explain, but gets over it by saying they are wounded Germans! Papa believes him and they again return to the first room. Flivver, fearing discovery, determines to do away with himself, and returning to confess before the deed, finds his father in one chair with three girls and the curate in the other with the others. The Reverend Flivver, to silence his son, gives him a check for $1,000 and departs, much to the joy of all, who foresee a rollicking time in store.

JOKER.

LEAP AND LOOK THEREAFTER (Feb. 12).—The cast: Bill Durham (William Franey); Mrs. Bill Durham (Gale Henry); Dr. Killem (Belburn Moranti); Daisy Brown (Lillian Peacock). Produced by Allen Curtis.

Bill Durham is an inveterate tobacco fiend; Mrs. Durham, his wife grows tired of airing the house which is always full of smoke. Daisy Brown, a neighbor, tells her to obtain some anti-tobacco pills that can be given in secret. Mrs. Durham is struck with the idea and purchases a supply. Fearing that Bill may discover her plan, she transfers the pills into a bottle labeled poison. Returning from work, Bill reads in the paper of the third case in a week in which jealous wives have endeavored to poison their husbands.

Arriving home, Bill discovers his wife putting a pill in his coffee and is convinced that he is about to become the victim of another poison case. In a ludicrous manner he avoids drinking the coffee. Later he discovered a poison bottle and to protect his life while he investigates her motive, he buys some candy pellets and substitutes them for the pills. The next day Mrs. Durham visits the office and pours the bottle of pills in the water cooler, but the janitor frustrates her plan. She purchases another bottle of pills (of which Bill is not aware), and puts them in the poison bottle.

Dr. Killem is in love with Daisy Brown who lives next door to Mrs. Durham. The doctor meets Mrs. Durham on her way home and requests that she deliver a note to Daisy. In the excitement of back yard gossip Mrs. Durham forgets to deliver the note. Bill comes home and discovers the note, which is written in such a manner that Bill is led to believe that Dr. Killem is his wife's affinity. He remembers the candy pellets he has placed in the poison bottle and hits upon a scheme to frighten his wife. Mrs. Durham returns to find Bill raving mad; he flings the note in her face and denounces her as being false. She tries to explain, but he storms about and refuses to listen. In a tragic manner he swallows the contents of the poison bottle, believing it to be candy.

The overdose effects him and he goes to bed in pain. Mrs. Durham grows worried and sends for Dr. Killem. The doctor gives Bill an antidote, but Bill, believing the doctor is giving him a fresh finishing dose, manages to fool the physician. Later he discovers the doctor in a seemingly compromising position with Mrs. Durham. The limit is reached and he denounces them. His dramatic exposure winds up in a satisfactory explanation of the note, and he is bewildered as to the motive of his wife. In a ludicrous manner he learns of the anti-tobacco campaign against him, and he tries to find solace in his favorite stogie, but learns that he is the losing candidate. In the back yard he digs a hole and plants his box of stogies. On the tiny mound he places an inscription: "Here lie the evil habits of Bill Durham; they met their death at the hands of his loving wife." Over the tiny grave the husband and wife seal the future with a kiss.

RED FEATHER.

THE PATH OF HAPPINESS (Five Parts—Jan. 31).—The cast: Joan (Violet Mesereau); Merrill (Harry Benham); Grekko (Sidney Bracy); Doris Ingraham (Florence Crawford); Joan's father (Joseph Phillips); Barbara (Dorothy Benham); Little Grekko (Leland Benham). Written by Elaine Sterne.

Joan is a child of Nature and resides with her father and Grekko in the woods of Northern New York. Grekko has been living with Joan and her father ever since he was rescued some years ago from a bear trap in which he was caught. He is a cripple. Joan's father dies and Grekko vows to look after the young girl, who knows nothing of the outside world.

Merrill Day is advised by his physician to seek the quiet of a secluded country place in order to recuperate his health which has been shattered by overwork. Fate ordains that he pick out that part of New York where Joan lives, and he arrives there with his widowed sister, Doris Ingraham, and her little daughter, Barbara. In roaming through the woods one day he comes upon Joan giving vent to her grief over the death of her father, and tries to cheer her up. But she is unaccustomed to the sight of man and darts away.

Several days later in rambling through the woods Joan comes upon the big doll which had been forgotten by the roadside by Barbara who went in search of her nurse who had wandered a short distance away. Fascinated by the plaything she takes it away with her. The loss of the doll is discovered, and Merrill goes to hunt for it. Near the spot where Barbara said she left the doll, Merrill finds a rag garter. He recognizes it as belonging to Joan and goes to her cabin. He demands the toy, but Joan refuses to give it up. Grekko intervenes in behalf of his ward, and Merrill finally consents to let Joan keep the doll. He learns that she is untutored and begins to teach her to read from the primer which Barbara brought along with her.

Grekko meanwhile has been harboring a hatred for Merrill; he assumes that the latter's intentions are not good. His animosity comes to white heat one day when Merrill calls upon Joan. She is in swimming. Merrill refuses to obey the demands of Grekko to keep away from Joan and is attacked. By an artifice Merrill succeeds in overpowering Grekko and then goes in search of Joan.

Months later Joan and Merrill are madly in love with each other. But when Grekko sees Merrill caressing his sister he informs Joan, who scathingly denounces the broker. By a prearranged plan with Grekko he is to fire and kill the broker when Joan is in his arms. When Joan finishes upbraiding Merrill he tells her that the other woman is his sister, and that he is in love with no other girl but Joan. Overcome with love for the man she throws herself into his arms, and it is then that she realizes what will happen to him. In order to spare his life she places herself in such a position that she receives the bullet. Grekko sees the enormity of his crime and tries to make amends, but is driven away by Merrill. Believing that he has killed Joan, Grekko leaves the country.

But she received a slight wound only, and when Joan regains consciousness, the lovers come to a perfect understanding and the renewal of their love.

THE SPHINX (Five Parts—Feb. 14).—The cast: Arthur Macklin (Herbert Kelcey); The Sphinx (Effie Shannon); Betty Mackin (Beatrice Nozes); Charles Macklin (Charles Compton); Frances Evans (Louise Huff); M. Valentine (William Bechtel). Written by Reynard L. Schrock. Produced by Mr. Adolphi.

The Sphinx is a nickname given to a dancer, who interprets the classique. After the cares of the stage are brushed aside at night, a fast-driven limousine carries her to the Lion Head Apartments, where colored servitors wait upon her and deck her with perfume and flowers, for the coming of "Jim," her lover. Mr. Macklin is a widower, but has a son named Charles, who is studying art under the tutelage of M. Valentine, a French painter. Charles has become attached to Frances Evans, society girl, and their affection has resulted in their engagement.

One day, during a class in art at M. Valentine's studio, where Charles is studying, the Sphinx calls. The master introduces her to Charles, but does not mention the boy's name, since he has a deep affection for the strange woman himself. The young art student falls under the spell of the Sphinx and his affection for Frances wanes. To his pleadings to receive him at her residence the dancer turns a deaf ear. A theater party, of which Charles and Frances are members, gives him his opportunity. Prominent in the performance is the sinuous dance of the Sphinx. Under a pretext he leaves his own party and trails the Sphinx to her home.

When Charles appears at her apartment, she receives him with consternation. She is expecting Macklin. She is unaware that this is the son of her expected visitor, but decides that the jealous Macklin must not find another visitor there. When the latter arrives she begs Charles to conceal himself, but he agrees only when she promises to come to his studio the following day so that he may paint her portrait. The Sphinx hides Charles and when Macklin arrives hurries him into another room, while the maid allows Charles to slip unnoticed from the apartment, ignorant of the identity of her other visitor. The next day the Sphinx keeps her promise. She comes to Charles' studio, a pose is arranged, and Charles proceeds to paint. Meanwhile, Frances, unable to understand Charles' coldness, has been encouraged by the latter's sister to seek him at his studio. She calls just as Charles is engaged upon his big picture. Charles tells Frances that she is interfering with his work and prevails upon her to leave. She goes, but suspicion leads her to peer through the keyhole of the studio. The Sphinx consents to grant one kiss and Charles is enslaved.

At this juncture Frances steals in upon them. Frances, tearing the engagement ring from her finger, runs away in tears. Charles laughs and turns to the Sphinx, who censures him for his conduct, calling him a heartless boy. Heartbroken, Frances goes to Charles' father and tells him that a worthless woman whom she does not know has ensnared the boy she loves, and that it was for her that he forsook the theater party. When Charles returns at night he is sternly taken to task by his father, but this has no effect on Charles. Charles calls upon the Sphinx and finds that she is making preparations for a birthday party. Macklin arrives and she again hides Charles. In the course of their conversation, Macklin discovers a half-burned cigarette, and demands to know where and who the other man is. She refuses to tell, and Macklin seizes her. Her screams bring Charles from his hiding place, and father and son come face to face and each recoils.

In the woman before him Charles now sees but a shameless, tempting siren, and he wildly denounces her. Macklin is roused in her defense and springs at his son and there is a fight in which the father, striking his head on the floor, is rendered unconscious. Charles

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rushes wildly away; he is in the grasp of despair and soon is raving in delirium. The Sphinx explains to Macklin, who believes her, and asks her to be his wife. Charles, in his fever, keeps calling for the Sphinx. She, pitying his misery, goes to see him. The touch of her hand calms him and he falls asleep. The dancer gently disengages her hand and substitutes that of his fiancee. Macklin presents the sphinx to his daughter as his future wife.

IMP.

CINDERS (Feb. 15).—The cast: Cinders (Edith Roberts); Jim Carter (William Courtleigh, Jr.); Mr. Pendleton (Frank Smith); Mrs. Hawley (Gertrude Mudge); Ruth Hawley (Sydell Dowling); Baron di Sondia (Peter Pan). Written and produced by Robert Hill.

Cinders, a waif fourteen years old, is being pursued by a peddler for sneaking a few apples. She runs to an old mansion, known as "Maple Gables." Looking back to see what has happened, she observes that Jim, a young lawyer whom she has passed in her flight, has intercepted the peddler and squared him by paying for the apples. Then Cinders is confronted by Mr. Pendleton, a retired lawyer and owner of the mansion. Mr. Pendleton is inclined to be angry at her intrusion, but Jim arrives presently and again intercedes for Cinders. Cinders jumps on the old lawyer's lap despite his protests, and, winning him over completely, falls asleep in his arms. Mr. Pendleton, who is a widower, tells Daniel, an old servant, to prepare the guest chamber for his ward. In the next scene it develops that Jim is in love with Ruth Hawley, and that her mother, who is a niece of Mr. Pendleton, doesn't approve of Jim as a prospective son-in-law.

Ruth takes kindly to Cinders and they become friends. Presently the Baron di Sondia arrives and Mrs. Hawley introduces him to Mr. Pendleton. The Baron's attitude toward Mrs. Hawley is that of an ardent lover. Later we see Mr. Pendleton in his drawing room where Jim is assisting him to draw up his will. Early next morning, as Daniel is dusting, he finds on the library desk a note signed by Mr. Pendleton. The note announces his master's intention of committing suicide. Mrs. Hawley is now the Baroness di Sondia. At Jim's suggestion the Baroness, her husband, and Ruth all hurry to the Pendleton mansion. When the relatives are assembled, Jim reads the will, according to which Mr. Pendleton has left everything to his niece, the Baroness di Sondia, with a proviso that she shall maintain in "Maple Gables" a home both for Cinders and Daniel.

The Baron and Baroness manifest annoyance at this disagreeable necessity. Cinders has acted all along as a sort of Cupid for Ruth and Jim, although Ruth has been told emphatically that the Baron doesn't consider Jim a suitable husband for her. The Baroness comes upon the lovers. She tells Jim that his services as a lawyer will not be needed in future. That night Cinders assists Jim to enter through the skylight into the attic, where Ruth, Daniel and a minister are assembled. The minister reads the marriage service and pronounces Jim and Ruth man and wife.

They all go down to the drawing room where Cinders, addressing the Baroness, says: "I have the honor to present Mr. and Mrs. James Carter." The Baroness storms, and, encouraged by the Baron, she tells Cinders to get out of her house. Cinders makes fun of her, and the Baroness is about to strike her when Jim intercedes. Mr. Pendleton, who, it seems, has been listening to all this from his place of concealment, comes from a secret panel. They are all horror-struck as he appears before them.

Cinders runs to Mr. Pendleton, who takes her in his arms. Jim and Ruth crowd about the old lawyer and Daniel comes down and shakes his hand. Mr. Pendleton looks at the Baroness and says, in explanation of his actions: "I wanted to test my friends. I think the Baron and Baroness will thrive better on foreign soil." Ruth is spurned by her mother and the Baron and Baroness leave the place in great indignation.

PLOT AND COUNTER PLOT (Two Parts—Feb. 18).—The cast: Jane Fanning (Jane Gail); Jack Hopewell (Matt Moore); Benjamin Bimb (Howard Crampton); Tobias Matley (Jack Ridgeway).

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Jack Hopewell, sole support of an invalid mother, secures employment with Benjamin Bimb, a designing old rascal, manager and promoter of the Yellowglint Mining Company. Unaware that his employer is a swindler and the Yellowglint Mining Company a fraud, Jack invests his own and his mother's savings in stock of the company. While at work one morning, Jack sees Casper Cardwell, notorious get-rich-quick financier, enter his employer's private office. This arouses Jack's suspicions and he observes his employer and Cardwell through the keyhole. He hears Bimb say: "We'll clean up a million if the suckers continue to buy."

As soon as Cardwell has departed, Jack enters the private office and threatens to expose Bimb unless he returns the money invested by Jack and his mother. Bimb resorts to bribery. Jack refuses, and leaves the office. Left alone, Bimb begins to worry over Jack's threat. Finally his eyes fall on a five hundred dollar bill. It gives him an idea; he marks the bill with a cross. Jack is in the outer office, making a hurried examination of the books. Bimb steals up behind him and deftly puts the marked bill into one of the pockets of Jack's coat. A few minutes later, Bimb telephones the police that he has been robbed of a five hundred dollar bill. Detectives, after an investigation, find the bill in Jack's pocket. He is arrested and subsequently convicted on purely circumstantial evidence. Jack reveals Bimb's plot to his fiancee, Jane Fanning.

Jane, determined to save her sweetheart, conceives an idea. She visits Jack in his cell, and tells him that as Bimb caused his conviction by a "frame-up," they will convict Bimb by the same means and force him to retract. Accordingly Jane dictates and Jack writes the following note to Bimb: "Dear Mr. Bimb:—I have repented and will return the $500 I stole. A friend of mine who wishes to remain unknown will throw a box containing the money from the train that passes Summerville at 12.30 tomorrow afternoon. It is important that you be there in person to receive it. Yours truly, Jack Hopewell." Leaving the jail, Jane seeks out a hobo and bribes him to aid her in the execution of the counter-plot. She takes him to a public telephone booth, instructing him to call her uncle, Tobias Matley, a jolly old capitalist, and give him the following message: "Your home will be dynamited unless you throw a box containing $500 from the train that passes Sommerville at 12.30 tomorrow afternoon.'

Leaving the hobo, Jane visits her uncle and tells him of the counterplot. He agrees to follow out minutely the terms of the threatening message. Later in the same day, Bimb receives Jack's letter. Knowing Jack has stolen no money, it perplexes him. After much hesitancy he resolves to go out to Summerville. The following day, Jane is at her uncle's office. The old capitalist chuckles as he marks with his initials a five hundred dollar bill, which he packs in a box. Then Jane and her uncle take the train which is to pass Summerville at 12.30, having already notified detectives to trail Bimb. Bimb is at the appointed place at 12.30 and receives the box which the uncle throws from the train. He extracts the bank note and stares at it in a bewildered way. As he stares, detectives leap from their hiding place and pounce upon him. He is placed under arrest charged with extorting money by means of threats. He expostulates, and searches for Jack's note to explain. He finds only a blank sheet, Jack's letter having been written in vanishing ink.

Jane and her uncle, having left the train at the first stop beyond Summerville, join the group. Jane calls Bimb aside. "It's a dirty frame-up," growls Bimb. Jane says: "You retract your frame-up charge against Jack, and I'll explain everything to the detectives." Bimb admits he is outwitted, and yields. The closing scenes show Bimb in jail (the fraudulent character of the mining company having been exposed) and Jack and Jane with Jack's invalid mother chatting on the porch of the suburban home that has now actually come into their possession, having received a very remunerative position from Jane's uncle.

POWERS.

BUILDING OF THE HEALTH OF A NATION NO. 2 (Jan. 20).—This is the second lesson in physical culture by way of the screen shown by Bernard MacFadden, the eminent exponent of healthful living. This depicts the proper

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methods of breathing and shows how it is possible to extend our lives indefinitely by following the instructions given.

IN A CAGE WITH POLAR BEARS (on the same reel as foregoing).—Polar bears are large lumbering animals, and it is difficult to teach them to play with small objects. In this reel they play ball and drink from ordinary sized bottles, besides balancing on the see-saw. They follow each other up a steep incline and coast down again on the other side, like little boys sliding down hill, and perform other feats which seem impossible for animals of their size.

UNCLE SAM AT WORK NO. 5, "Protecting the Ships At Sea" (Jan. 22).—This week's release shows the methods adopted to protect the ships at sea, not only the ships of our navy, but the ships of our coastwise trade and the trans-Atlantic liners of all nations.

The first of the reel depicts the workings of the Weather Bureau. The intricate and delicate instruments which measure the direction and velocity of the wind are all faithfully shown. The instruments which register and record the temperature and tell the weather sharps when a big storm is brewing that they may notify the country are clearly seen and explained on the screen.

The entire lighthouse system which guides the ships that they will not run afoul of reefs is one of the features of the film. The officers and ships of the Revenue Service and the means employed by them in protecting seagoing vessels are shown in the completeness of their duties. The film ends with a few more intimate views of our dreadnoughts in action.

SAMMIE JOHNSIN, HUNTER (Jan. 27).—Animated cartoon showing the adventures of Sammie Johnsin, an indolent colored boy. Sammie's big mammy orders him to do some chores, but he is engrossed in reading a lurid periodical in which the capture of wild animals is the main theme. Sammie dozes off and dreams that he, too, is a mighty hunter. His dream takes him to the wilds of Africa, where he has many humorous encounters with lions, tigers, boa constrictors and untamed elephants.

Sammie during his hunting expedition comes upon an ostrich with its head buried in the sand and mistakes it for a cocoanut tree. He arouses the wily bird and meets with several harrowing experiences trying to capture it. Sammie gets from one difficulty to another with rapidity. Just as he is about to be devoured by a ferocious beast he is awakened from his adventurous dream by the well directed stream from a hose played by his angry mammy.

UNCLE SAM AT WORK NO. 6, "Saving Wealth and Building Health" (Jan. 29). This installment opens with a fine view of the Agriculture Building in Washington and a fine close-up of Secretary Houston. How Uncle Sam cares for the trees and roads of the farmers is realistically depicted, as well as all the various duties of the vast army of men employed to protect our forests.

One of the greatest problems before the people is the reclamation work being done in the far west which converts arid wastes to rich and fertile land. Here is shown the methods employed to make garden spots of deserts.

UNCLE SAM AT WORK NO. 7, "Uncle Sam's Children," "The Patent Office," "Immigration," "In the Philippines," "Uncle Sam's Wards" (Feb. 5).—This installment begins with interesting views of the newest methods employed in the Patent Office. The scene then changes to the entry of the immigrants into the Land of Freedom, and the foreigners who are to become citizens of the new world are shown going through the formalities of entrance into the country.

Fascinating views of the Philippines show Uncle Sam caring for his little brown brother, teaching the children to read and write, instructing the older boys in trades, vaccinating the adults against the ravages of small-pox.

"Turkey trotting in the Arctic" shows the native children of far Alaska in a quaint dance, and then the scene passes to the Indians—Uncle Sam's wards—who are shown in strange dances, hunting buffalo and roasting meat in the open. The interior views of the Indian Girls' School at Riverside show what progress has been made over this ancient manner of preparing food.

GOLD SEAL.

THE FAMILY SECRET (Two Parts—Feb. 15).—The cast: Arnold Markham (Herbert Rawlinson); Madge Alston (Brownie Vernon); Mr. Markham (L. M. Wells); Mrs. Alston (Mrs. Witting); Fred Alston (Geo. Barringer); George Dumont (Barney Furey). Scenario by James Dayton. Produced by William Worthington.

Old man Markham tires of single blessedness and decides at a late period of life to remarry. His son, Arnold, is thoroughly disgusted with the idea and particularly dreads a stepmother. Ere it is too late to save the old man, Arnold decides to get an intimate view of the future Mrs. Markham. Knowing that no woman is a heroine to her house servants, he decides to apply to Mrs. Markham for the position of butler, which is open.

He is engaged and learns that there is a charming daughter in the family. A mutual attraction springs up between Arnold and Madge, the daughter. The mother is horrified at her daughter's interest in a servant.

Fred Alston, her son, to pay a gambling debt, commits forgery. Dumont holds the forged check as a weapon, the price he demands for it being the hand of Madge. Arnold learns of this family skeleton and luckily getting hold of the check, uses it as a candle lighter. Dumont is foiled and the supposed butler bows him solemnly out of the house.

Some little time later the butler tires of the masquerade and, resigning his position, leaves for home. The next time that Markham calls at the Alstons, he is accompanied by Arnold. Mrs. Alston recognizes in her future son-in-law her former butler, and the final outcome is the celebration of two engagements instead of one.

REX.

IN DREAMY JUNGLETOWN (Feb. 1).—The cast: Dream Girl (Violet MacMillan).

Violet went to bed with her kittens and animal toys, and played with them so long that when she finally fell asleep she dreamt she was a jungle maid with animals for comrades. Some of them were friendly, but some were decidedly otherwise, and Violet had a narrow escape from a hungry tiger. An ostrich gives her a ride and one of his feathers for a souvenir, a bear visits her hut and tries to steal her doll, a lion scares her, and a baby elephant is a welcome playmate. She has a terrible adventure with a monkey, who pelts her with cocoanuts, but a Hottentot man saves her from the monkey and brings her presents of fruit to eat. Violet is quite sorry when she wakes and finds it all a dream.

THE MISSING LOCKET (Feb. 11).—Baby Early lived in a poor neighborhood with her mother and little crippled brother. Her mother had estranged herself from her own family by a runaway match. Her husband was dead and her mother seriously considered appealing to her father for aid in support of the two children. Baby went to school, but the rich little children were not very kind to her, and she would not have been invited to Erma's birthday party without the intervention of her teacher.

Mother dressed Early in her best frock and gave her some flowers for Erma, which were not much noticed by the spoiled little girl who was showered with gifts. Her grandfather gave her a locket and while the children were at the table, the trinket was passed from hand to hand to be admired by all. Baby was looking at it, when the entrance of the butler with the cake distracted the attention of all. Presently Erma missed her present, and all remembered that Early had been the last to hold it. She tried to run away in the confusion, but was stopped by Erma's mother. Baby was hiding something in her dress. It looked suspicious, and she was forced to reveal her poor little secret. Out came a piece of cake and some bonbons.

"I saved them for my brother," said Early through her tears: "He is a cripple and I wanted him to have a party, too."

Touched to the heart, Erma's mother packed a big basket of goodies and her grandfather accompanied Early to her home, carrying the basket. A surprise was in store for him, for Baby's mother proved to be the daughter whom he had so harshly renounced years before. Jimmie had a real party after all, and the little family was rescued from poverty forever.

THE STRONG ARM SQUAD (Feb. 15).—The cast: Phil Kelley (Francis Ford); Cecil McLean (Elsie Maison); Jack, her brother (Jack Ford); Chief of Detectives (William White); Chief of Police (Dandy Bowen). Written by Grace Cunard. Produced by Francis Ford.

Phil Kelley, a well known detective, makes the acquaintance of Cecil McLean during one of his raids and has been of assistance to the girl. Their acquaintance ripens and the two become very good to each other. The chief of police is very much disturbed at the operations of a gang of crooks known as the "Lumber Yard Gang," and after a particularly daring robbery, assigns Kelley to the case. Kelley examines the room where the robbery took place and finds a finger print of one of the crooks. By hard work he locates the crook's record and secures a photograph of him. Kelley takes a detail of police and starts on his mission. The gang hears that Kelley has discovered the identity of

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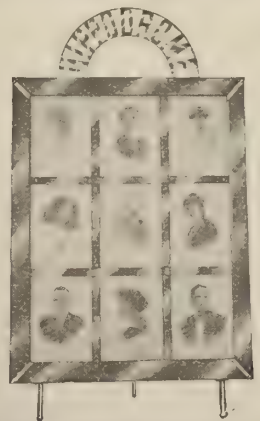

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one of their members through the mysterious wireless system of crooks, and prepares to give the officers a warm reception.

Kelley after placing his men in advantageous positions, goes alone to rout the crooks from cover and is met with a fierce resistance. A free-for-all battle takes place in which the officers join, and the crooks are finally routed. Phil picks out the leader and pursues him. Both pursuer and pursued exchange shots and both are wounded. The leader makes his way to a house and Phil closes with him. As he starts to handcuff his captive, the door opens and Cecil rushes out begging him not to take the man, as he is her brother. Kelley agrees to let the boy go if she will promise to make him leave town, and starts to return to his men.

The chief of detectives has witnessed the chase, and when he sees Kelly return empty handed, upbraids him for cowardice and threatens to take his star away from him. Cecil sees them in an argument, and realizes that Kelley will suffer for his kindness to her. Determined to do the right thing she handcuffs her brother and goes out to summon Kelley. He and the chief meet the girl. She silently leads them inside the house and points to the handcuffed figure. The detective bends over the boy but finds that death has claimed him. The chief regrets his hasty words and leaves Kelley to comfort the girl, after telling him that he will hear more from the office for his successful handling of the case.

BORROWED PLUMES (Feb. 18'.—The cast: Hugh Bryant (Ben Wilson); Ward Simmons (Jos. W. Girard); Marjorie Welch (Dorothy Phillips); Detective Miller (Charles Ogle). Scenario by Helmer W. Bergman. Produced by Ben Wilson.

The death of old Ezra Bryant proved a financial blessing to his two nephews, Hugh Bryant and Ward Simmons, but it did not materially assist poor Marjorie Welch, who continued to show the beautiful dresses that were afterwards sold to the daughters of Riverside Drive. Her one desire is, to be allowed to own some of the wonderful creations that she so patiently exhibits.

This desire culminates when she receives a card to a grand ball. Without asking permission, she takes one of the dresses with the idea of returning it on the following day. She wants to try the cup of happiness, and to be one of the fine ladies, if only for a few hours. In filching the gown from the place she is seen by Ward Simmons, who thus gets an idea for making her conform to his desires or suffer the shame of exposure.

In her room that evening she dresses herself in her borrowed finery, and is surprised by the arrival of Ward with a detective in tow. Ward threatens her with an immediate arrest unless she agrees to his unconventional proposal. Marjorie, of course, refuses, and Ward, seeing that she is adamant in her resolve, goes to the door to call the detective, but is dumfounded on seeing, not the detective, but his cousin Hugh. Hugh has overheard him calling up the detective agency on the phone and has followed him to Marjorie's room.

Ward denounces her to Hugh, who rises to the occasion and checkmates his scheme of exposure, by telling him in vigorous language that Marjorie has a perfect right to the dress, as it is only one of many presents that he hopes to give her after she becomes his wife.

DOLLY'S SCOOP—(Two Parts—Feb. 20).—The cast: Dolly Clare (Louise Lovely); Mrs. Fairfax (Marjorie Ellison); Helen (Mae Gaston); Maid (Laura Praether); James Fairfax (Hayward Mack); Philip (Millard Wilson); Dan Fisher (Lon Chaney); Jap boy (Edward Nes). Scenario by Ida Mary Park. Produced by Joseph De Grasse.

James Fairfax, editor of the Morning Argus, will stop for nothing to get a beat for his paper. He glories in scandals. To him anything that is news is property, no matter whom it hurts. He impresses this on the members of his staff, who secretly resent his ways. Among the bitterest in this connection is a girl reporter, Dolly Clare. In private life Fairfax is very much in love with his wife, Alice, and very jealous of her—particularly of one Phillip Ainsworth, who had paid marked attentions to Mrs. Fairfax before her marriage.

Mrs. Fairfax learns that Ainsworth has taken to hard drinking. His sister comes to her and asks her to use her influence with her brother to make him brace up. Mrs. Fairfax promises to see Ainsworth, although she is in desperate fear that her husband will find it out and misconstrue her interest. She goes to Ainsworth's rooms late one afternoon. He has been drinking; and to her horror he produces a bundle of her letters written to him before her marriage, and her picture, which he has kept, telling her that she will always be the only woman in the world for him, that without her he doesn't care what happens to him.

As she recoils from him he tries to catch her in his arms. She screams and dodges, and when Ainsworth tries to follow her, he trips and falls heavily to the floor. He is rendered unconscious, but the noise has alarmed the apartment house. Mrs. Fairfax takes her letters and rushes out just as Dolly appears at the other end of the hall. Dolly sees only a heavily veiled woman. Dolly enters Phillip's rooms and discovers the photograph of Mrs. Fairfax, which the editor's wife has overlooked in her flight. Dolly doesn't know who it is, and she rushes to the phone to let Fairfax know of her scoop. Not reaching him at the office she calls him up at his residence. Mrs. Fairfax answers the phone and learns the terrible truth. She is overcome and loses no time in going to the newspaper office.

There she pleads with Dolly for her reputation, concealing her identity. Fairfax calls over the phone for Dolly, and Mrs. Fairfax hastens away. Dolly secretly sorry for the unknown woman, pleads over the telephone with Fairfax to suppress the picture. Fairfax orders the photo to be printed on the front page, with big headlines. Dan, a reporter enters disgusted; his evening's work has resulted only in a story of an unknown suicide. Although he has her picture, he knows there will be no room in the Argus for it. He tosses it away. Dolly sees the photo, and has a brilliant idea.

Mrs. Fairfax decides to tell all to her husband. It is near midnight as she enters his den. When they come out a half hour later he is a changed man. The story must be stopped. He believes his wife and has forgiven her. He rushes out. The papers are just coming out of the press and a boy runs through the office with papers on his way to the editorial rooms. Fairfax seizes the paper and discovers Dolly's substitution. He changes the policy of the Argus, making a clean sheet of it. Through the story runs a pretty love theme between Dolly and Dan, which culminates happily at the finish.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 5 (Feb. 9).

$6,000,000 Capital Fire.—Many lives lost when flames sweep famous House of Parliament—Ottawa, Canada.

Germany's Sea Prize.—"The Appam," captured by sea raider, brought across ocean with 500 prisoners by prize crew of 22—Hampton Roads, Va. Subtitles: Taking off British passengers. Victim of sea fight. Unloading baggage.

Food for Cannon.—Shipping war steeds to European battlefields—Watertown, Mass.

Winter Sports in "Summerland."—Society folks quit Coronado bathing beaches for Sierra sports—Truckee, Cal.

Some Babies.—Over 2,000 alligators from infants to great-granddaddies in world's largest collection—St. Augustine, Fla. Subtitles: "Old Ponce," 400 years old. Buying a pet.

Paying Murder's Price.—General Jose Rodriquez and Baca de Valle, who killed 18 Americans are executed—Juarez, Mexico. Subtitle: The firing squad.

Hockey for U. S. Championship.—St. Paul battles "Soo" stars for amateur trophy—Sault Ste. Marie, Mich.

Filipinos Aid War Sufferers—Japanese girl in charity show exhibits skill on tight rope before throng—Manilla, Philippine Islands.

Advance Spring Styles in American Gowns—Designed by Harry Collins. Subtitles: Three-piece afternoon serge dress, French linen yoke. Gown of Chartreuse Georgette, Japanese satin band-net sleeves. Pink Gros de Londre and gold lace, purple satin ribbon. Rose meteor wrap over gown of rose silver cloth and bugle embroidery.

Snappy News Scenes.—A few of Uncle Sam's submarines—Charleston, Mass. Subtitles: Diplomat back for orders. Henry Van Dyke, Minister to Holland, returns—New York City.

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Bathing in February. James Whitcomb Riley, Hoosier poet (left) and Colonel Henry Watterson, famous editor—Palm Beach, Fla. South regains captured flag. City returns to New Orleans Confederate banner General "Ben" Butler won in 1863—Boston, Mass.

Travel 11,000 Miles to Fight—Hong Kong policemen arrive from China to enlist—London, England. Subtitle: "Good-luck babies."

Training Cavalrymen—English recruits drilled in Cossack and Roman riding and jumping—Aldershot, England. Subtitle—Training horses to lie down.

Cartoons by Hy. Mayer.

L-KO.

ELEVATING FATHER (Two Parts—Feb. 16).—The Cast: The Girl (Louise Orth); Her Father (Dan Russell); Her Sweetheart (Ray Griffith).

Ray, a young man who owes a lot of money, loves Louise. He has never met her father, who is a stout gentleman and rather flirtatiously inclined. Ray is warned that a bill collector, disguised as a woman, is going to serve him with a summons. He gets a mallet and waits.

Louise's father disguises himself as a woman in order to follow a pretty girl who lives in the same hotel. By mistake he knocks on Ray's door, and as Ray thinks he is the disguised bill collector, he gives the old man a severe thrashing and kicks him out. Father has to go to bed in a much battered condition.

Louise brings Ray to visit her "sick" father and when the old man recognizes his daughter's sweetheart as his ruffianly assailant, he chases him all over the hotel with a revolver. Ray darts into the elevator as the old man throws a lassoo at him, and as the door slams, the rope which is tied to the furious father catches, and the old man is carried up several stories.

Ray, in his excitement loses control of the brake and the elevator shoots through the roof and up into the air with the old man dangling from the cage. When it lands upon the roof the furious old man takes vengeance upon the unfortunate suitor.

TWENTY MINUTES AT THE FAIR (Feb. 20).—The cast: The Wanderer (Billy Ritchie); His Friend (Gene Rogers); The Girl (Peggy Pearce).

Billy, while wearily trudging along the road, sees the San Diego Fair in the near distance. Believing that he might make some money if he could get inside, he steals in under a visitor's coat tails and after wandering through the interesting streets he sits down on a bench to rest. An old rounder sees Peggy and follows her as she runs from him to the store of her friend, an excitable Italian, who pursues her annoyer and punishes him. Billy and the old rounder meet. They are old friends and the rounder laughs when he sees Billy meet two girls and invite them to dinner, for he suspects that bill has no money.

Bill, of course, has none, and when the proprietress demands her pay he suggests to the girls that they should pitch dice to see who shall settle. They refuse, and Billy in his efforts to make the old rounder pay up comes to blows with him. The Italian suitor takes a hand in the fight and both are severely beaten by Billy. The girls get the police and Bill is chased through the streets to the Painted Desert, a Fair Concession. He runs to the highest peak of a precipice and defies his pursuers. The Italian hurls bombs at him and for a while Bill catches them and hurls them back at his assailants.

At last one well directed bomb shell explodes, and Billy vanishes in smoke and flame only to awake on a park bench. He imagines he is still being persecutedd but sees his annoyers are pigeons who literally cover him and when he drives them away he finds two eggs have been laid in his hat. He is annoyed at first, but pockets them when he realizes he has at least got something out of his visit to the Fair.

LAEMMLE.

ARTHUR'S LAST FLING (Feb. 13).—The cast: Arthur Batts (Rupert Julian); Fritz (Richard Sterling); Flora (Elsine Jane Wilson). Written and produced by Rupert Julian.

Arthur Batts is quite a man about town and has hundreds of love affairs to his credit. His bosom companion is Fritz, and the two friends are in the midst of a celebration on Arthur's approaching marriage to a wealthy young girl of the city. Confidentially, Arthur tells his friend that his girl is the brightest and best in the world.

That evening as the two friends are strolling down the street they see posters advertising the appearance of a well-known actress. Arthur recognizes the picture as that of a girl to whom he had paid much attention once before, and he decides that as this is his last night as a Benedict he will celebrate the occasion by having a big party with the actress as guest of honor.

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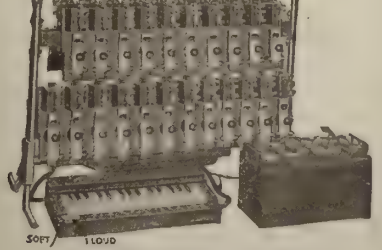

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The party lasts all night, and the girl insists upon accompanying Arthur to his apartment. They arrive about 9 A. M., and Arthur is trying to make an excuse to get rid of the girl so as to prepare for his wedding, when matters are complicated by the arrival of Fritz with the wedding bouquet. The girl asks the meaning of the flowers, and Arthur is unable to give a satisfactory explanation.

Arthur takes advantage of his friends arrival to hurry into his wedding clothes. When he returns Flora, the actress, gets suspicion of where he is going. She previously had told Arthur that if he proved false to her, in spite of his evident affection, she would kill him, and Arthur, taking her at her word, leaves his friend Fritz to make his excuses while he hastens to the girl's house.

As soon as Flora finds that Arthur has gone she flies into a tantrum and the furniture of the apartment suffers as a consequence. Poor Fritz, unable to escape, makes the best of his predicament and calms Flora with an invitation to breakfast.

AS FATE DECIDES (Feb. 16).—The cast: The District Attorney (Rupert Julian); The Crook (Ernest Shields); Crook's Wife (Elsie Jane Wilson); The Crook's Pal (Harry Mann). Written by M. De La Parelle. Produced by Rupert Julian.

A young crook, who is being assiduously hunted, finds that he needs money and tries to get his wife to steal for him. She has almost consented when the police break in and nab him. The prosecuting attorney is convinced of the innocence of the wife, and decides to take her and her baby to his mother's house for protection and to get her away from her former influences and surroundings.

Arriving at her room, he finds the crook's pal trying to force his affections on the girl. He rescues her, and amid the surroundings of his own home she thrives and becomes very good to look upon, much to the attorney's discomfort. The pal in the meantime watches the house, and seeing the two together, gets jealous and writes a note to the husband in prison. This note is smuggled to the prisoner and he makes his escape.

Next door to the attorney is an inventor who is working on a repeating rifle which he fires against the metal disc in the laboratory in his house, or in a shed. The wife of the crook is an interestsed spectator of these experiments. On the night of her husband's escape, he sneaks into the library of the attorney and is about to stab him in the back when the inventor comes into his laboratory and fumbling in the dark sets off his gun.

The target not being in place the shot goes through the window into the library of the attorney and kills the crook. Unknown to the young wife who is sleeping peacefully upstairs the body is disposed of and with it the load on the attorney's conscience, who now finds himself free to love the girl.

VICTOR.

IN THE NIGHT (Feb. 17—Three Parts). The cast: Mr. Van Austin (Harry C. Myers); Mr. Warren (L. L. Hall); Mrs. Warren (Rosemary Theby); Slim (Jerry Hevener); Slim's Wife (Jennie Nelson).

Mr. Warren, a middle-aged business man, devoted only to his business, leaves the entertainment of his wife, a young and frivolous girl, to Mr. Van Austin, a man about town. On his leaving for a business trip, his wife calls the other man for a further meeting. Van Austin takes the opportunity to call late that evening.

Mr. Warren, missing his train, returns unexpectedly, and as he comes up the steps to his residence he sees a man forcing an entrance through a window. He draws a revolver, and entering through a door into the room, fires at the window curtains. He turns on the lights and there stands a burglar with his hands in the air. Mr. Warren is about to call up the police headquarters when he hears a groan from behind the curtains.

Tearing them open he discovers Mr. Van Austin wounded in the arm from his shot. He looks around and sees grips packed and realizes that his wife is about to leave him. He makes a bitter comparison between the crook who came to steal his worldly goods and the supposedly respectable man who came to steal his wife. Police Headquarters having heard his call and receiving no answer, finally dispatched two men to the house.

On arriving there they are met by Warren and told that the call was a mistake. Warren finally gives Van Austin the alternative of leaving the community immediately or being shot on sight. Van Austin makes a precipitous flight, Warren, hearing the condition of the crook's family, let's him go with a promise of employment on his country estate. His wife affects a reconciliation, and as the sun is rising it opens a new era for them both.

Mutual Film Corp.

GAUMONT.

SEE AMERICA FIRST (No. 21, "A Trip Through Duluth, Minn.," Feb. 6).—Duluth, Minn., at the head of the Great Lakes, as it sits on the side of a vast hill looking down upon the boats which come and go, cool in the summer when the refreshing breezes blow, freezing in the winter, and ice bound, is the subject of one of the most interesting of the scenics, taken by the Gaumont Company and released in the series, "See America First." This Minnesota city is pictured in the twenty-first number of this interesting weekly scenic. In the film is shown the winter sports—curling, fancy skating, skiing and tobogganing. Glimpses of the great steel mills, the woolen manufacturing, the incoming and outgoing supply of ore from the iron range, disclose the great wealth-getting industries of this place.

The second half of the reel is devoted to Harry Palmer's funny animated cartoon, "Keeping Up With the Joneses."

MUTUAL.

MUTUAL WEEKLY, NO. 58 (Feb. 10).

Paris, France.—Off for the front. General Joffre stands in review.

Alexandria, Egypt.—The Allies land here after leaving the Dardanelles.

Somewhere-in-France.—C. R. B. trucks off for Belgium with food and clothing.

New York City.—Famous Ballet Russe tours America. Diaglaheff's dancers win artistic triumph. Subtitles: Lydia Loupokova and Stanislaw Idzikowski. Miss Flore Revalles, danseuse in "Scherazade."

Washington, D. C.—Louis D. Brandeis, "people's lawyer," is nominated by the President as an associate judge of the Supreme Court of the United States.

Colorado Springs, Col.—Wild elk for Pike National Forest. Fifty animals from Yellowstone Park are released on slopes of Pike's Peak.

San Francisco, Cal.—W. Morgan Shuster sails for the Orient. Former Treasurer-General of Persia leaves for China on the Nippon Maru, denying that he is Wilson's envoy.

Paris, France.—New bonnets in colors. Creations of Jeanne Blanchot.

Washington, D. C.—Fred A. Kolster robs sea of fog terror. Invents a "Radio Detector" which will determine the direction of another ship. The U. S. Government guards secret of this scientific marvel.

Brooklyn, N. Y.—Keen public interest is aroused here in the case of Dr. Albert Pervail, who is dying of "sleeping sickness" caused by the bite of the tsetse (tetse) fly. Subtitles: The tsetse fly. His bite has destroyed three million natives in Uganda, East Africa. The fly lights on the collar and bites the back of the neck. Government officials arrive at Eutebbe to begin a campaign to exterminate this dangerous pest. The forest is one of the first haunts attacked. Each native is examined and sent to a detention camp. Eighty per cent. die.

Fresno, Cal.—Gasoline buyers receive full measure here. State inspection and sealing of measuring pumps save auto owners $100,000 a year.

Venice, Cal.—Canoe football, a new sport. Beach girls defeat Los Angeles belles.

Norfolk, Va.—British steamer "Appam" captured by German sea raider. Was reported to have been sunk off African coast. Prize crew bring Britisher here after sinking 7 others. Two killed in hand-to-hand fight on bloody decks before steamer surrendered.

Atlanta, Ga.—Carving an army out of a mountain. Stone mountain will become a memorial to the soldiers of the confedefacy. Subtitle: Looking down from top of the mountain.

Miami, Fla.—Poet and editor are chums. James Whitcomb Riley, the hoosier poet, and Marse Henry Waterson, famous editor, enjoying the sunshine on the beach.

CUB.

JERRY'S MILLIONS (Feb. 11).—The cast: Jerry (George Ovey); Father (Louis FitzRoy); Burglar (Jefferson Osborne); 1st Cop (Arthur Munns); 2d Cop (Gordon McGregor); 3d Cop (Harry Jackson); Daughter (Belle Bennett); Landlady (Janet Sully); Porter (George George); Postman (Jos. Von Meter). Directed by Milton Fahrney.

Out of funds and unable to pay his long overdue board bill, Jerry is in a bad way. To make matters worse he is not permitted to even see his sweetheart, her father having voiced the decision that he wants no penniless son-in-law. In seeking a way out of his precarious financial predicament Jerry gets himself into trouble with two policemen and his landlady. He succeeds in vanquishing the officers, but the landlady is more sturdy and knocks out poor Jerry. She leaves him on the floor, dead to the world, to answer the postman's ring.

A letter arrives addressed to Jerry. Curiosity getting the better of her, the landlady steams open the envelope and is amazed to learn that Jerry is heir to three million dollars. Forgetting her past differences she returns to him and, being leap year, proposes. Jerry decides there is safety in flight and rushes out of the house, grabbing the letter as he speeds away.

Alone and in safety he reads the letter and, overjoyed at the news, hurries to his sweetheart's home to tell her of his good fortune. The butler, who has been instructed by father not to admit him, attempts to bar his way, but Jerry pushes through the lines. The master of the house is called and armed with a revolver starts after the intruder.

As he approaches Jerry seeks safety in a cabinet. Unknown to any one a burglar is hiding in the clothes closet in the same room. He has locked the door and the father of the house naturally surmises that it is Jerry who is within. Father fires through the door, creating confusion in the household, of which Jerry is quick to take advantage as an opportunity of escape. He dashes out into the street and into the arms of the two policemen—the very two with whom he has previously had trouble. They take him back to the house, where they are met by astonished father with the burglar. One of the officers takes charge of the burglar and the other takes Jerry.

While this is happening the landlady receives a telegram stating that the news of Jerry's riches is a mistake—that Jerry was not the right man. Just as she finishes reading it the policeman comes up with Jerry, who is handed the telegram and so overcome that he faints away.

MUTUAL MASTERPICTURE DE LUXE.

POWDER (American, Five Parts—Feb. 10).—The cast: Bernheim (Constance Crawley); Chester Fosdick (Arthur Maude); Reinhold Burghoff (Jack Prescott); Baron von Halstyn (Jack Farrell); Judson Brand (William Carroll); Eleanor Brand, his daughter (Lizette Thorne); Marshall Brand (George Ahearn). Directed by Arthur Maude.

Judson Brand, a powder manufacturer, is approached by the envoys of two warring nations, but before entering into a contract with Baron Von Halstyn, envoy for Gravonia, he sends his son, Marshall, to investigate the country's financial condition. Burghoff, Sashofen's envoy, is advised of a blockade and instructed to halt shipments of munitions to the enemy.

Both envoys try to enlist the help of Jan Bernheim, a clever political exile from Gravonia. Out of revenge, she promises to aid Burghoff, but patriotism prevails and she goes over to Von Halstyn, although pretending to remain in the employ of Burghoff. Elinor, Brand's daughter, is engaged to Fosdick, a humanitarian propagandist, who opposes Brand's mercenary attitude in furnishing munitions.

Burghoff allies himself with Fosdick, and together they hope to control the vote of the congressional committee against furnishing munitions. The committee is divided in opinion and the deciding vote is with Hayes, the chairman who favors the non-participating policy. Brand quarrels with Fosdick about the issue and forces Elinor, in sympathy with Fosdick, to break her engagement, when Fosdick refuses to renounce his principle.

Jan induces Burghoff to give Fosdick a check for a thousand dollars "for charitable purposes." Jan secures the canceled check which the unsuspecting Fosdick has accepted, for evidence against him, and when Von Halstyn urges her to win over Hayes to their side, she does so by showing him the check, which she makes him believe was accepted as a bribe from Burghoff. Burghoff refuses to accept defeat and proposes to Fosdick the blowing up of the powder mills, but Fosdick refuses to listen, so Burghoff undertakes it alone unknown even to Jan.

Brand's son, traveling through the war zone, finds their Brandite shells being used by both sides, and is so absorbed in commercialism that he is untouched by the evidence of suffering about him. Fosdick saves the life of a child

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belonging to one of the men employed by Burghoff to blow up the mills.

Brand receives a favorable report from his son and he and Von Halstyn ride over to the mill to sign up the contract, accompanied by Elinor and Jan. Fosdick, in Burghoff's office waiting for him, answers the telephone and learns of the plot to destroy the mills within an hour. He tries to reach Brand only to find that he and Elinor have gone to the mill.

Fosdick drives to the mills, and through his efforts the plan only partially succeeds; no one is hurt but Mason, the man who was on the job. Fosdick is found trying to put out the fuse and is accused by Brand of attempting to blow up the mill. Mason, however, clears him when he recovers and Von Halstyn and Jan are arrested by a secret service man who has been trailing them. Brand stubbornly insists that Fosdick is to blame for it all and vows he will sign the contract away. Then the final argument presents itself—his beloved son has been killed by a Brandite shell.

Later Von Halstyn and Jan are deported. Burghoff flees the country and Fosdick and Elinor are united. Brand turns from the manufacture of ammunition to Red Cross work.

THE DEAD ALIVE (Gaumont—Five Parts—Feb. 17).—The cast: William H. Stuyvesant (Sydney Mason); "Doc" Ardini (Henry W. Pemberton); Old Jim, father of Mary and Jessie (James Levering); Jessie and Mary, twin sisters (Marguerite Courtot). Written and directed by Henry J. Vernot.

Old Jim loses his money in the gambling house of "Doc" Ardini, an international crook. Feeling sorry for the old man, Ardini gives him a job. He will not write his motherless twin daughters that he is down and out. They come to the city to earn their living. Jessie secures a position in a department store, and Mary gets a place in the chorus of a musical comedy. They keep house for their father, who pretends he has honest employment.

At her place of business, Jessie is seen and admired by William Stuyvesant, a young millionaire. After meeting her and impressing her with the honesty of his intentions, Stuyvesant asks Jessie to marry him. Before she can reply, word comes that her father has killed a man when the police raid Ardini's resort. Learning of her father's calling and his arrest for murder, Jessie feels she cannot marry Stuyvesant. Without telling him why, she declines his offer and moves to escape his attentions. She merely writes that there is a terrible secret in her life that makes her marriage impossible. She has also kept from him that she has a twin sister who is on the stage.

However, Stuyvesant learns her new address. He visits her and persuades her to marry him. Old Jim will not give his right name, and after a trial is sent to prison for ten years under the name of Jim O'Connor. Ardini is imprisoned three months for keeping a gambling house.

On leaving prison, Ardini is in need of money. He learns of Jessie's marriage and also that Stuyvesant does not know of old Jim's disgrace and Mary's stage career. Getting Mary under his hypnotic power, he sends her to Jessie for money to keep from revealing the family secrets.

Jessie is killed in an automobile accident and her husband is inconsolable. Ardini, under an assumed name, wins Stuyvesant's friendship. He claims spiritualistic powers, persuading Stuyvesant that through him he can see his late wife. Ardini forces Mary to pose at a distance as Jessie.

One of the demands he makes, saying it is necessary for the spiritual manifestation, is that all the servants leave the country place the evening Stuyvesant is to be shown his wife's spirit. Ardini then plans to rob the safe in the millionaire's room.

Mary rebels against tricking her late sister's husband, and gets word to him of the imposition. The safe is protected by an automatic device that fires a revolver when the combination is tampered with. Unaware of this, Ardini decrees his own death. Mary tells the family secrets to Stuyvesant, who marries her just as soon as he can secure her father's pardon.

MUSTANG.

WHEN THE LIGHT CAME (3 parts, Feb. 18).—The cast: Jim Morton, a rancher (Thomas Chatterton); Wilbur Merrill, his partner (John Farrell); Martha, Merrill's daughter (Anna Little); Burton, an actor (Jack Richardson); Dr. Bronson (George Rainey). Directed by Thomas Chatterton.

Jim Morton is a successful but lonesome rancher. One day, crossing the desert, he rescues an old Indian from the attack of a rattle snake. The Indian rewards his generosity by remaining to assist in the work about the ranch. Later Jim solves his problem by securing a partner, Wilbur Merrill, who arrives with his daughter, Martha. Martha is exceedingly industrious about the home and provides a continual round of gaiety which soon affects the rancher to a point that far exceeds friendship. His constant attempts to speak to her find him tongue-tied and embarrassed. Martha, with a woman's quick intuition, understanding his plight and lightheartedly, unthinkingly teases him in many ways.

Burton, an actor, who has established a hunting lodge nearby, spies Martha at a broncho busting contest. He makes ungentlemanly advances which she coolly repulses. Later he follows her to the Morton-Merrill ranch and finds her digging earth for some plants. Being adroit, he succeeds in gaining her confidence and helps her with her work. Jim is surprised to discover them as Burton is leaving, but a thoroughly natural explanation by Martha causes the matter to pass from his mind. On this day her father is killed while traveling through the woods by a bolt of lightning.

In a day or two the sadness has been overcome, to a certain extent, and Jim makes up his mind that now or never is the time to declare himself to Martha. He loses courage and leaves a note on the table, asking her answer. She has gone to Burton's lodge—innocently because Burton has held up to her the lure of a position as an operatic singer. When she is about to leave, he makes improper advances, which are smartly punished by Martha's stinging whip. She starts for home. Burton fears that Martha will tell Jim and he enters the Morton house hoping to forestall her. He finds Jim's note, asking Martha to marry him, and writes the word "No" at the bottom of the sheet. Jim finds the note and is greatly disheartened.

Burton disguises himself as a professor of music and by promises of employment at a fabulous salary, succeeds in getting Martha to leave for New York. Martha's efforts to secure work in New York are hopeless. Then Burton, who has been watching her, meets her as if by accident, and offers his help. Later, disguised as a professor of music, he lures her to his apartment. Removing his disguise as she is playing he asserts that he is going to revenge the sharp, stinging blows given by her whip across his face some time before.

Jim has been superintending the dynamiting of stumps on his land and, being careless, has been seriously injured. A visiting doctor, spending his vacation at Jim's home, brings him East for special treatment and it so happens that the doctor's quarters are located in the same building where Burton has his apartment—in fact, the apartment is directly across the hall. It is after the doctor has gone out, leaving Jim sitting with bandaged eyes, that the ranchman hears the struggle in Burton's apartment. He rescues Martha and administers a sound thrashing to Burton. The arrival of the doctor finds that a complete understanding has been reached between Martha and Jim. Burton is left to brood over his sorry failure. Jim and Martha prepare for a new life of happiness on Jim's big ranch.

AMERICAN.

A MODERN SPHINX (Three Parts—Feb. 15).—The cast: Asa and Zaida (Winifred Greenwood); Ram (Chas. Newton); Essene (Nan Christy); Semeth (King Clark); Francis Passmore, artist and musician (Edward Coxen); Mrs. Grant (Ella M. Morrison); Aster (George Field). Directed by Chas. Bartlett.

Asa loves Senneth, but he loves Essene, another girl. Asa, scorned, appeals to her father, Ram, a sorcerer, to use his magic arts to prosper "A Love that Seeks For Self" and he refuses her request. When she trys to poison Senneth, Ram puts her under a spell—"For three thousand years shall thy soul sleep and then reborn without love. In love may it find redemption."

The cycle of years has run its course, and to Mr. and Mrs. Grant is born a baby daughter—Zaida. She grows up to womanhood and is known as the Modern Sphinx, or "The Woman Without a Heart." She has many lovers, but lacking the power to love, she cannot understand their proposals.

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Francis Passmore, artist and musician, joins the house party. There he sees Zaida and is struck by her cold, lifeless beauty. He hears that she is the Modern Sphinx, but cannot believe that a woman of such beauty can know nothing of love. He falls in love with her. He tries to explain to her the meaning of "love" and plays a lyric on his violin and relates the story, but the music fails to awaken her soul. He tells her of love in allegory.

One night he finds her sitting by a stone pillar gazing at the heavens in her passionless manner. As he watches her, she seems to turn into a sphinx. Then he has an inspiration and teaches her love—then passion. She escapes from Him, mystified and frightened. Can this be love? He follows her and as he gather her into his arms again love awakens. She returns to the house and there meets a new arrival—Passmore's wife. Then she realizes that though she has found love she has stolen it from another.

In her misery she remembers Aster and gets a small vial of poison. There on the cold balcony, with the stars as her companions, she puts a few drops of the poison on her lips. She disappears.

The scene shifts back to 3,000 years before and Ram is seen reading the stars as if it had all happened just in a moment. He returns to the chamber and there finds Asa as she awakens. The soul of Asa has learned the secret of Love—Sacrifice.

BEAUTY.

ELLA WANTED TO ELOPE (Feb. 16).—The cast: Ella (Neva Gerber); Mother (Lucille Ward); Attorney (William Carroll); Jack (Richard Rosson). Directed by James Douglass.

Ella wants to elope with a real man. Dick loves Ella ardently, but she can't "see" him at all. This perplexing state of affairs continues until mother begins to worry about Ella's lagging interest in her studies and consults her attorney. He suggests that he will be the goat—he will make love to Ella, elope with her and then desert her. The cure will be sure and lasting. Mother, somewhat dubious, agrees to the plan.

At last Ella's romance begins. She succumbs to her elderly suitor's whirlwind wooing and elopes with him, pursued by Dick. Arrived at their destination, Ella is left in her room all alone while her elderly lover is hustled off to jail by the younger one. He, however, had telephoned to mother to come and get her deserted child.

In the morning Ella discovers that she has been deserted and when mother arrives on the scene she finds that her accomplice is lodged in jail. Together they go to get him released, and while mother is explaining the court just how it all happened Ella and Dick decide to elope in earnest.

THE BATTLE OF CUPIDOVITCH (Feb. 20).—The cast: Billy (Dick Rosson); Cutie (Carol Halloway); Billy's Dad (John Steppling); Cutie's Dad (John Sheehan); Bridget (Mary Talbot). Directed by Archer McMackin.

Billy and Cutie are sweethearts and their respective sires are friends and neighbors. The old men, having fought through a war together, take great joy in discussing the present war situation. But of a sudden Cutie's father asserts that, "If Ghardinoczx had not captured Ogradtixc, Shebinevski would have advanced to Plyntx!" The argument waxes furious, friendship is forgotten and to Billy and Cutie come commands from both headquarters to "sever relations with the enemy's ally."

But, the fires of love are not so easily put out, and when the elders discover their children courting over the dividing hedge, guards are immediately placed to patrol the boundary. Billy's father enlists the services of his gardener, a good old soul who hasn't the slightest desire in the world to upset romance. Cutie's father got Bridget, the old cook, to guard the girl she had raised from babyhood. Under the watchful eyes of their respective campaigns they were good guards, Bridget right on the job with her soup ladel and the gardener doing his "juty" with his spade.

Cutie's fluffy white puppy broke through the lines onto Billy's lawn and Billy immediately has an idea. He pens a note, puts it under the dog's collar and pets it and sends it flying home. The note is a fake message telling Cutie to prepare for action at 8 o'clock. The anxious fathers fall for the false note and get ready for 8 o'clock.

The sentries are bought off, and when Billy makes his escape at 7:30 he binds and gags the gardener, as his own request so he will have the appearance of having been overpowered. Billy makes his way to the enemy's stronghold and assists Cutie down from her window, while Bridget does sentry duty to see they are not disturbed. They receive her blessing before binding her also. At 8 o'clock the fathers find their guns spiked. Each forces a confession from his traitorous sentry. The old gentlemen decide to combine forces and protect their joint interest and over their chess board, with their mint juleps, they get together, while Cutie and Billy pay a visit to the minister and receive his blessing.

SIGNAL FILM CORP.

THE GIRL AND THE GAME—(Chapter 7—Spike's Awakening—Two Parts—Feb. 7).—Rhinelander, to avoid future trouble, moves his camp to Baird. Coincidentally Helen is transferred to Las Vegas, a nearby station. When the new wires are up, Rhinelander and Storm telegraph Helen that important contracts are expected on Train Number 19 on Sunday. The plan is for Helen to bring them to Baird where Storm will meet her and drive her to the camp.

Seagrue, following Rhinelander's new move, located secondary headquarters at Las Vegas and he learns of the right-of-way contracts expected by Rhinelander. He is determined to get these valuable papers in order to embarass his rivals and sends peremptory orders to Spike at Oceanside to hurry to Las Vegas. After a drunken debauch, Spike is thrown off a train in Oceanside. Helen Holmes happens on the spot and, taking pity on Spike's plight, insists on paying his fare so that he can continue his journey. Spike vows that if he ever gets a chance, he will prove his gratitude. Spike arrives in Las Vegas and wanders about the streets until spied by Seagrue. When he joins them, Seagrue demands that Spike take measures to get the contracts away from Helen the following day, which is Sunday. "Then I can tell you," blazed Spike, "you don't get them."

This so enraged Seagrue that he sprang on Spike, but the powerful railroader bore him down. The interference of Lug and Bill saved Seagrue and Spike was permitted to go. Seagrue instructed Lug and Bill to kidnap Helen on Train No. 19, stating that he would overtake them at milepost No. 149. The two villains climb on top of the train, and when every thing was clear they climbed down to the window, climbed in, overpowered Helen and secured her with ropes. By this time Seagrue's car was speeding alongside the rear platform of the train. Bill, an old sailor, connected the automobile to the train with a rope, and Helen's limp form was transferred to the automobile.

Storm met the train at Baird but missed Helen. The conductor stated that she had surely been on the train when it left Las Vegas. Storm hastens to Las Vegas in the cab of the locomotive. Meanwhile, the dashing automobile has nearly run over Spike in Las Vegas—he knows its destination is Seagrue's shack and, guessing the rest, he dashes forward Storm and Spike meet at the shack. Storm throttles Spike until a complete explanation is made and Storm, amazed, announces that if Spike proves his friendship, he will forgive everything that has gone before.

Storm goes to the roof and Spike forces the door. Spike gets into the room first—where Seagrue and his men are baiting Helen. Seagrue has threatened to search Helen after the papers taken from her are discovered not to be the wanted contracts. Spike's sudden entry results in a fight, during which Spike is floored. Helen spies some explosive cylinders and seizing one of them threatens to kill them all. This doesn't daunt Seagrue who is kept only from his foul purpose when Storm's leveled revolver comes in through the window.

Helen covers the gang with a revolver while Storm climbs in but when she momentarily relinquishes vigilance they escape. However, the contracts, also a lot of Christmas mail for the men at camp, have been recovered and Helen, Storm and Spike return to Rhinelander. He is amazed at the story, especially at Spike's awakening.

THANHOUSER.

THE SPIRIT OF THE GAME (Three Parts—Feb. 9).—The cast: Dick Thornton (Edwin Stanley); His Sweetheart (Kathlyn Adams); The Left-Over (Morris Foster); His Sweetheart (Ethyle Cooke).

Captain Dick Thornton was the star football player of his college. He was the center of attraction wherever he went. His classmate was very proud of him. One day the prettiest girl in the college town who had always seemed to find so much pleasure in the company of Captain Thornton urged the classmate to try for the football team. Day after day the classmate practiced on the field, but the head coach did not consider him worthy of the team, nor even of the regular squad of substitutes. He was nothing but a left-over.

At midnight, as the left-over was standing by the window in his room, he noticed the form of Captain Thornton walking across the campus. Realizing that he was breaking the rules and knowing that the big game was to come off the next day, the left-over went in pursuit. Two hours later, in the back room of a squalid saloon the left-over found his hero—a sodden shell of the man he was before the bottle of whiskey in front of him had been emptied. As the left-over was helping the captain home, he saw the girl who loved Thornton coming up the street. The left-over decided upon a great sacrifice. He dragged his drunken friend behind a bush and when the girl was near he appeared in an apparently intoxicated state, telling her that Thornton wanted to bring him home, but he chased him away. When the girl had gone, the left-over shook his disguise and escorted the drunken Thornton home.

The next day Thornton told the left-over to appear on the field in uniform; but as he had kept watch all night over the captain, his sleep-heavy eyes closed soon after the latter left the room, and he did not wake up until the game had started. In the stand the girl watched the game. Vainly she had searched the field for him—the left-over, with whom she really was in love. The she saw him come to the side lines. Her lips curved in scorn. It had taken him many hours to sleep off the effect of his supposed debauch. She saw the coach order the left-over from the side lines because he had come in the middle of the game. She saw him walk hopelessly off.

The fierce play of the opposing team crippled many of Thornton's men. Her ears caught the murmur that went through the stand. "Thornton's groggy," a thousand lips said. "He's all in! They'll get him now!" She thought that only she knew the reason. In the dressing room under the grandstand the left-over sat—alone. Rumbling through the great stands he heard the cheers of the other team's rooters. When the whistle blew the men of his own team crowded into the dressing room, a weary, hopeless crew. Captain Thornton saw the left-over and shook his head. They would be beaten in the last quarter. He hadn't the spirit to put in his men; nor the strength to put into his own plays because the whiskey of the night before had taken it away. And when the coach crowded the players out of the dressing room and back for the last quarter the nerve that had been keeping the captain up broke. He collapsed.

"I'm all in," he said when the left-over tried to rouse him. A look of realization came to his eyes. He told the left-over to take his place. After a little discussion the left-over finally consented and, donning his friend's jersey, the the head guard, the nose guard, etc., he rushed upon the field. The fresh energy of the left-over put ginger into his men and he won. His identity was revealed and he was roundly cheered. And he was placed in his proper position in the eyes of the girl.

OUTWITTED (Three Parts—Feb. 16).—The cast: Contractor's Clerk (Wayne Arey); Tele-

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phone Operator (Hazel Kirk); Cashier (Morgan Jones); Contractor (Justus D. Barnes).

A little boy, while walking with his mother one day through a park, noticed a young man with a dog which was doing some remarkable tricks. The mother and son approached, and the young woman, who was with the man with the dog, said that Lady—that's the canine's name—saved her husband from an unjust conviction. Then she told this story:

The young man was a clerk employed by a contractor. The girl had been employed in the local telephone exchange, and they were expecting to be married. The young man's immediate superior was the cashier, whose reputation was of the best, although in secret he was a gambler and a spendthrift. He became seriously involved and decided to steal money from the concern and cast the blame upon the clerk. The next time the clerk was sent to the factory with the weekly payroll, the cashier managed to substitute an empty satchel for the one containing the money. His dog, Lady, was the only witness and frustrated the cashier's plan by shifting the money satchel into its proper place. When the clerk was a short distance from the factory, which was in a country place, he noticed a man lying in the road apparently unconscious. When he went to the assistance of the "victim" the latter sprang upon the clerk and then searched the auto for the money. But again the canine rescued it.

Undaunted by these failures, the cashier decided to try another scheme. The head of the firm drew a personal check for $20, and asked the cashier to get the money for him. The cashier "raised" the amount to $20,000, and sent the young clerk for it. Later the clerk was forced to admit that he had seen the cashier go directly into his employer's office, while the employer swore that he had received $20. The cashier, however, had a self-addressed envelope prepared, slipped the large bills inside, mailed them to himself at his home, and was ready for the explosion he knew was coming.

It happened that the contractor's account was overdrawn by the $20,000 check, and the bank officials communicated with him. The cashier declared he had given a $20 check to the clerk and had received $20 from him on his return from the bank. The clerk swore truthfully that the check was $20,000, and that he had given that sum to the cashier. The story was not believed, and when the cashhier virtuously insisted upon being searched and the money was not found, the clerk was placed under arrest. Before he was led away he tried to pet his dog, but to his grief the animal shrank away from him and fawned around the cashier, who gloatingly remarked, "This dog knows a crook when she sees one. I'll care for her while you are in jail," and when he went home that evening the cashier took the dog with him. In the letter box he found the envelope with the money, and after placing a few bills in his pocket, replaced the others in the envelope and hid it behind a picture. His creditor called, was surprised at being paid in full and induced the cashier to again visit the gambling house, and see if his luck had not changed.

They left the dog, locked in the room. There was a telephone, and the dog removed the receiver with his teeth, a trick his master had taught him. Then he barked into the mouthpiece. The clerk's sweetheart at the telephone exchange recognized the dog's bark, and after looking up the number of the subscriber went to the house. The dog greeted her excitedly, led her to the framed picture on the wall, and when she failed to understand, jumped, grabbed the wire and brought the picture crashing to the floor. In the back of it she found the envelope with the money. The girl, realizing the value of the evidence, summoned the police, and while they were examining the house, the cashier returned. He was placed under arrest, but managed to extinguish the lights and leap out of the window. The dog followed, tracked him to his hiding place in an alley, and led the officers there. The fugitive tried to shoot, but the dog saved the policeman's life by jumping in front of him and being injured herself. Then the cashier was overpowered and led a prisoner to the station, where the young clerk was set free. The policeman who had narrowly escaped being shot bent over and patted his canine preserver.

After hearing the story the mother and son congratulated the young couple on having such a sagacious animal, and walked away.

Pathe Exchange, Inc.

PATHE NEWS NO. 10 (Feb. 2).

Miami, Fla.—Wm. Jennings Bryan finds a haven of peace in the quiet confines of his winter home. Subtitles: 1—Every Friday he keeps open house day. 2—He is not raising his grandson to be a soldier——. 3—But is training him to wage war on the elusive tarpion.

Boston, Mass.—Louis D. Brandeis, who has been nominated as Associate Justice of the U. S. Supreme Court, received congratulations in his home town.

Quebec, Canada—The thirty-third Canadian regiment gets a taste of winter marching conditions before embarking for the European war area.

Venice, Cal.—Canoe football is the latest craze among the fair swimming devotees of sunny California. Subtitles: 1—Play ball! 2—The fair contestants.

Celaya, Mexico—General Obregon, chief of staff of the Constitutionalist Army, is warmly welcomed by Carranza upon his return from a successful round-up of the Villa bandits. Subtitles: 1—The party visits the battlefield of the Internationales where the general lost his arm.

Pittsburgh, Pa.—President Wilson arrives here to start his campaign for National Preparedness. Subtitles: 1—An immense crowd anxiously awaits the plans for defense. 2—Mrs. Wilson accompanies the President to cheer him in his arduous task. 3—Wm. Mahaffey, of Civil War renown, is still in fighting trim.

Fashions.—Milady's wear: Miss Pearl White exhibits exclusive creations she will wear in the "Iron Claw." Gowns by Francis, Inc. Subtitles: 1—Morning suit of blue velvet with Krimmer fur trimming and hat to match. 2—Afternoon gown of dark blue Georgette crepe, trimmed with French blue ribbon and gold tassels. 3—Evening wrap of sapphire blue velvet and Kalinsky fur. 4—Gown of sapphire sequine and Georgette crepe with silver edging.

Washington, D. C.—Twenty-one baskets are required to contain the eight-mile petition presented to Congress to prevent the shipment of arms abroad. Subtitle: 1—Senator Kenyon, the spokesman of the Arms Embargo Movement.

Chicago, Ill. (Except Chicago copies).—Bad weather conditions force cyclists to resort to their hotel roofs to practice for the coming six-day race. Subtitle: 1—Jessie Stalter, woman champion, gives a high speed exhibition.

Cleveland, Ohio.—Secret service men arrest a suspect during the tour of the President. Subtitle: 1—Go-Wah-Heah Doongwa journeys 1,000 miles to meet Mrs. Wilson, a co-descendant of Pocahontas. 2—The President appreciates his warm welcome in Cleveland.

Washington, D. C.—Secretary of State Lansing is tagged for his bit in the national campaign to raise funds for the Jewish War Sufferers.

Charleston, S. C.—The fate of the historic Navy Yard here, said to be too small for the modern super-dreadnaught, is being debated by Congress. Subtitle: 1—Two destroyers in dry dock. 2—The famous flagship Hartford of Admiral Farragut, and Admiral Dewey's Olympia, rest here peacefully. 3—But what will they do with Nanny?

THE MATSUSHIMA ISLANDS (Picturesque Japan—Photocolor—Feb. 7).—In this picture the wonders of the Land of the Rising Sun are pictured in all the glory of their natural colors. A boat ride through the islands unfolds a delightfull panorama of the splendors of the region. The natives are shown oyster fishing, all decked out in their gorgeous kimonas, giant mountains rise to majestic heights, little villages nestle at the foot, and other interesting features are pictured.

ENGINEERING FEATS IN OREGON (Pathe—On the same reel as foregoing).—Great engineering achievements are always interesting to the lay as well as the technical mind. The Oregon Railway, whose course was blasted through solid rock; the giant turbines that drive dynamos which generate 5,000 horse-power in electricity; the great dam, built at a cost of $2,000,000; all these and other interesting features are pictured.

HAPLESS HAPPENINGS (Starlight, Feb. 7).—Millie Millions dreams one night of being saved by her ideal man, and is on the lookout at all times for him. Old Heinie seems to fit that description and is looked upon with great favor—by the girl. But Mother has other plans for her offspring. These include an alliance with a foreign nobleman, who is on the high seas on his way to the home of the Millions.

Millie conceives the brilliant idea of dressing Heinie up in such an outfit as is usually associated with foreign noblemen. He dons the raiment all right, and is received with open arms by the fond parents, getting away with it fairly well. But finally the Count's steamer docks and that personage reaches the home of his intended in time to discredit Heinie, who is thrown into exterior darkness.

THE PRECIOUS PACKET (Gold Rooster, 5 parts, Feb. 11).—The story deals with a young man who performs an unusual service for Great Britain under the auspices of "The Younger Sons," an organization of the younger sons of British nobles. He is ordered to marry an American girl, because by so doing he automatically annuls an old grant of hers to a throne in Canada. His instructions are to open a packet on a certain day, and when he does, just after

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his marriage, he learns that unwittingly he has carried out his orders.

THE RED CIRCLE (No. 9, "Dodging the Law," two parts, Feb. 12, Balboa).—This episode opens with a fight between Max Lamar and "Smiling" Sam Eagen, the "reformed" crook. Charles Gordon, an attorney, wrongfully accused of embezzling, rescues Lamar, who tells him that if he ever needs help to come to him. Later, on the beach with June, Lamar is met by two detectives from the city on the search for Gordon. They ask his aid, but he tells them he knows nothing. June, her heart going out to the poor oppressed man, runs to tell him of the officers' approach. He makes his getaway, and June throws a lighted lamp at the officers as they enter Gordon's shack, setting it on fire. However, they see the Red Circle on her hand. Later, "Smiling" Sam notices the lurid mark on June's hand. What will he do?

WATCH FLOWERS GROW (Globe, Feb. 14).—The first scene shows the buds and flowers of the lily species lying concealed beneath their foliage. Then, as living things, the blossoms separate for room before finally opening. The sight of these blossoms bursting into flower to drink in the odorous wine of early morning, only to give back its draught a thousand fold in the hours that follow, is rare and refreshing.

SIBERIA, THE VAST UNKNOWN (1st installment, on same reel as foregoing).—Preparatory to starting on the trip to northern Siberia, the Pathe expedition stopped at Nome, Alaska, where many interesting incidents were filmed. After a panoramic view of this city, which literally came into existence in a day, during the gold rush in the late 90's, many interesting scenes and incidents follow in rapid succession. There being no harbor at Nome, and the shallow water not permitting vessels to approach the shore, an aerial trolley has been strung out over the surf to deep water. The Nome public school, although rude in appearance compared with schools in the United States, is probably the most impressive building in Alaska. The Nome fire department has a hard time of it. The streets are paved with planks which, as a whole, don't allow of much speed. The church, too, now is well established in Alaska. Several good studios of the Eskimo are also given. Eskimo's are seen pitching their tents on the sands for the summer, to sell their carving and furs to the tourists. They have, with the help of the United States Government, raised large herds of deer through scientific methods. Although not as skillful as the American cowboy, the Eskimo herders know how to use the lasso. The reindeer are readily domesticated. Many have been broken to harness and some become so tame that they are admirable pets.

LUKE FOILS THE VILLAIN (Rolin Film Co.).—Luke is a miller brave and bold. He laughs and sings from morning until night, happy in the thought that he is loved by Mazie Nut. Mazie and Luke take advantage of atmospheric conditions and picturesque surroundings and "spoon" by the bright moonlight, while the old mill brings up the rear. Thus unconsciously visualizing the dreams of some would-be painter they continue softly purring. Then the villain comes—and disturbs them. Follows a series of brilliant tactics used by the gladiators which are spine tickling to say the least.

THE SHRINE OF HAPPINESS (Gold Rooster, 5 parts, Feb. 18).—Dave Scott, a wealthy mine owner, is killed. His daughter, Marie, goes to her father's old friend Richard Clark, knowing that he will take care of her interests. Clark and his grown son, Ted, become attached to Marie. Innocent in manner, she sees no necessity for concealing her preference for the elder Clark. In time, Ted's attachment culminates in a proposal, which is rejected. Ted accuses his father of standing in his way and the father makes Marie promise that she will accept Ted. A few minutes before the time set for the ceremony, a note from Ted explains that he realizes the love that exists between Marie and his father, and rather than exact the sacrifice, he has left his father's home, leaving them free to marry.

Triangle Film Corp.

LOVE WILL CONQUER (Keystone, 2 parts, Jan. 30).—The cast: Pride of the Neighborhood (Fred Mace); A Quiet Worker (Mack Swain); An Entertainer (Harry Gribbon); His Partner (Polly Moran); An Illustrious Patron (Joseph Swickard); A Faded Vampire (Billie Brockwell); Piano Player (Harry McCoy).

While Harry Gribbon and Polly Moran, a pair of entertainers, are providing amusement for a cafe full of people, Joseph Swickard strolls in with Billie Brockwell on his arm. Billie is a sort of vampire and she has cast a spell on Swickard, who buys champagne for his charmer. Fred Mace is a fighter held in high regard for his prowess in the neighborhood. He gets into a quarrel with Billie, as he resents her attachment to the prosperous appearing Swickard. This ends with Swickard challenging Mace to a duel. So confident is Swickard that he orders a coffin of an undertaker over the 'phone. They have a rattling fight. Some of Mace's accomplices stab him by mistake and he runs to the cafe with Swickard in pursuit. The fighters chase around the place till they see that Mack Swain has quietly won the hand of Billie Brockwell. The pair of lovers go out to the accompaniment of the strain, "Love Will Conquer."

HE DID AND HE DIDN'T (Keystone, two parts, Jan. 30).—Roscoe Arbuckle and Mabel Normand are cast as a happy couple living in a richly furnished mansion. Roscoe is a physician. Things begin to happen when Mabel's old school friend, William Jefferson, comes to see her. Their innocent pleasure in talking over old times is misunderstood by Roscoe, and he is fuming with rage and jealousy, but Mabel pays no attention to him.

Complications occur a-plenty owing to the machinations of crooks. They send a hurry-up call for Roscoe, saying that a patient is dying in a nearby town. When Roscoe finds that the address given is that of a vacant house, he races back in his big auto.

But things are happening rapidly meanwhile at the mansion. Mabel goes to bed and discovers Al St. John, a burglar, under her bed. Her cries bring Jefferson on the scene. The burglar makes a sudden get-a-way through a window. When Roscoe returns, he finds Jefferson trying to restore Mabel who has fainted away. Roscoe is furious and knocks Jefferson down several times. He then turns on Mabel and chokes her. He leaves her unconscious, but she suddenly comes to. With a gun in her hand and with fury in her eye she pursues him to the stairs. He falls and slides halfway down the stairs, turns a complete flip-flop and comes to rest with a thud at the bottom. Mabel takes pity on him and they forget their animosities and settle down to happiness again.

ACQUITTED (Feb. 6—Fine Arts—Five Parts).—The cast: John Carter, bookkeeper in the Home Insurance Co. (Wilfred Lucas); Mrs. Carter, his wife (Mary Alden); Helen, his daughter (Bessie Love); Nellie, his other daughter (Carmen De Rue); Ned Fowler, a reporter in love with Helen (Elmer Clifton); Ira Wolcott, president of the Home Insurance Co. (Sam De Grasse); The Night Watchman, a dope fiend (W. J. Freemont); Charles Ryder, cashier of Home Insurance Co. (Spottiswoode Aitken); Chief of Police (James O'Shea); Captain of Police (F. A. Turner).

John Carter, who is a bookkeeper in an insurance company in a small town, is arrested on a charge of murdering Charles Ryder, a cashier. Afterwards the night watchman is arrested for fighting and deprived of the "dope" he is addicted to; he confesses himself guilty of the crime. Then Carter finds that the president of the company will not reinstate him in his old position on account of the notoriety he has gained.

In spite of all his efforts, Carter cannot get a position and his family is reduced to want. He leaves a note on the table in his home, saying that he has gone to a hotel to kill himself. His motive is to provide for his family by his insurance. Nellie, his little daughter, strays into the yard of Ira Wolcott, the president of the insurance company. He finds out from her the destitution of the family and rescues Carter. A scene is shown of the family a few weeks later. They have been restored to their former modest state of prosperity and happiness. Ned Fowler, a clever young reporter who has aided Carter, becomes engaged to the daughter of the house, Helen.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 6).—The cast: Chief of Police (Ford Sterling); Mayor (Guy Woodward); His Daughter (Juanita Hansen); Chief's Son (Bobbie Vernon); Chief Crook (Bobbie Dunn).

Guy Woodward, the Mayor of the town, is on very good terms with Chief Woodward. He congratulates the police official for the capture of the head of a band of crooks. Sterling's son, Bobbie Vernon, has been engaged to Juanita Hansen, the daughter of Woodward. Bobbie returns from college, but his sissified ways disgust Mayor Woodward and he withdraws his consent to the wedding. With the assistance of an accomplice, the chief crook escapes from jail and starts to shoot up the Mayor's office. While Woodward is hiding in the closet, Sterling has sought safety on top of some hot water pipes. The heat makes him let go his hold and he falls on the crook, knocking him unconscious. Then Ford shouts to the Mayor to come out of hiding, claiming that he has single-handed captured the dangerous character.

Bobbie, the Chief's son, is lured into the cell, where the chief crook has been confined. Making a quick exchange of costume, the crook escapes and leaves Bobbie behind. He is found by the Mayor and the Chief, who are enraged at his stupidity in being bested by the crook. Bobby leads the way to the crook's den, where the girl has been kidnaped. Sterling and Woodward are both disguised as the chief crook, and they get into funny mixups, shooting at each other by mistake.

Juanita Hansen, the Mayor's daughter, escapes from the room, where she has been confined, to the roof. With a ladder, Bobbie comes to the rescue of the girl. After some hairbreadth escapes from one building to another they reach the Mayor's apartments. Sterling is captured by the crooks and is forced by them to take a bomb to the Mayor's house for the purpose of blowing it up. Just before the building is blown up Woodward, Sterling and Bobbie escape. Then the Mayor remembers that he locked Juanita in her room. A brave rescue by Bobbie follows and the Mayor gives her hand to the young hero.

D'ARTAGNAN (Kay-Bee—Feb. 6—Five Parts).—The cast: D'Artagnan (Orrin Johnson); Queen Anne of Austria (Dorothy Dalton); Miladi (Louise Glaum); Duke of Buckingham (Harvey Clark); Cardinal (Walt Whitman); Count de Rochfort (Arthur Maude); King Louis XIII (George Fisher); Madame Bonacieux (Rhea Mitchell).

Going to Paris, D'Artagnan becomes a member of the famous King's Musketeers. He is sent by the Queen on a dangerous mission to England. His three companions are either cap-

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tured or put out of commission in the course of fights on foot and horseback. D'Artagnan reaches London and recovers from the Duke of Buckingham a pair of studs given him as tokens of regard by the Queen. On the ship on which he returns the hero is captured by his deadly enemy, De Rochfort.

Jumping over the side, he clings to the chains of the vessel till it reaches port in France. He restores the studs to the Queen, and she has them put back into the necklace where they belong. Cardinal Richelieu has induced the King to command the Queen to appear wearing the necklace at a great court ball. When he sees the complete necklace, his plan to embarrass the Queen falls through. In addition to obtaining the favor of the Queen, D'Artagnan is rejoiced over the safe return of his comrades and his reward from his sweetheart for his bravery.

HIS HEREAFTER (Keystone—Two Parts—Feb. 6).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Wayland Trask, Ed Kennedy, Pat Kelley and Myrtle Lind.

Wayland Trask starts for the West to make his fortune. He is in love with Myrtle Lind, but Pat Kelley, the father, lays down the law that Wayland must make good before he gets the girl. Trask hits the typical wild and woolly Western town. Harry Booker is the diminutive but droll proprietor of the gambling house and Ed Kennedy is his husky bouncer. Booker has a daughter, Louise Fazenda, who is much sought after.

Money changes hands rapidly in faro and other games of chance. Finally a fight starts and shots are fired in all directions, while the excited crowd makes laughable attempts to seek shelter. Charles Murray is the sheriff and struts around displaying his badge, until trouble starts, when he makes himself scarce. His idea of keeping the peace is to keep out of trouble personally.

Trask has exciting scenes with Louise Fazenda. There are pathetic moments, when the girl excites the sympathies of the audience, but they are quickly followed by some amusing occurrence in which Murray or Booker figure. Masked men hold up a stage and there is a hot fight between the bandits and the passengers. Then there is a storm with lightning flashing incessantly and water falling in torrents.

HIS PICTURE IN THE PAPERS (Fine Arts—Five Parts—Feb. 13).—The cast: Proteus Prindle, manufacturer of Prindle's 27 Varieties (Clarence Handyside); Pansy Prindle, known as "28" (Rene Boucicault); Pearl Prindle, known as "29" (Jean Temple); Pete Prindle, his son (Douglas Fairbanks); Christopher Cadwalader, of the Transylvania R. R. (Chas. Butler); Melville, a vegetarian (Homer Hunt); Christine Cadwalader, Cadwalader's daughter (Loretta Blake).

Pete Prindle wins the affections of Christine Cadwalader, but the father of the girl demands that Pete shall get a half interest in his father's food product company before he is allowed to marry her. Pete accepts the ultimatum. Proteus Prindle, father of Pete, is angry when he receives the request from his son. He shows how his two girls have broken into print with an illustrated article in Vegetarian Gazette.

Pete offers to get his picture on the front pages of all the New York papers. Proteus gives Pete $100 and tells him not to come back till he makes good his boast. Pete wrecks an auto, wins a prize fight, swims to shore from a steamer and is locked up after a fight with the police. But none of these adventures net him more than a line or two in the papers. Then he foils a band of yegs and rescues a train from being wrecked. Christopher and his daughter are on board and congratulate him. It ends with his getting his picture in all the metropolitan papers.

HONOR'S ALTAR (Kay-Bee—Five Parts—Feb. 13).—The cast: Frederick Mallery (Walter Edwards); Winnie Mallery (Bessie Barriscale); Warren Woods (Lewis S. Stone); Dolly (Lola May); Paul (Robert McKim).

Frederick Mallery has risen by his own efforts from poverty to a place of power in the world. He thinks that the wife, who was good enough to share the privations of the lean years, is now not brilliant enough socially. The glamor of the social world has cast a spell upon him and he considers himself a real "lady killer." As a matter of fact the women of his "set" tolerate Mallery because of his wealth, though they ridicule him among themselves.

Mallery hasn't the moral courage to tell his wife that he has outgrown her in his opinion, and that he would appreciate it if she would become interested in some other man, leaving him free. Mallery comes across a man named Warren Woods, who asserts that he has lost all sense of honor. To Woods, Mallery makes an offer of $50,000 if he will win Mrs. Mallery's affections, thus freeing the magnate. The bargain is struck and Mallery introduces Woods to his wife as a friend.

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Mallery pretends to be too busy to take his wife anywhere and gets Woods to accompany her to receptions and dinners. Woods finds that he is becoming infatuated with the woman, but she treats him simply with the courtesy due a friend of her husband. He realizes that she loves her husband too well ever to listen to any one else. His respect for Mrs. Mallery finally conquers his baser nature and he plans to reunite husband and wife. He accepts the check from Mallery, telling him that if he will call at his home at a late hour that night he will find his wife in a compromising position. Woods meets Mallery just outside his home and tells him the truth about his wife's goodness and tears up the $50,000 check. He scores the husband as being unworthy of his wife and says he should beg her forgiveness for his villainous scheme on his bended knee. Mallery is so humiliated by this tirade from the man who had boasted of his own lack of honor, that he is speechless and incapable of action. After Woods has gone he goes quietly to his wife's apartment, where he finds her lovingly sewing on some baby garments. Mallery is overcome by the touching sight and silently goes in and folds his wife in his arms.

BETTER LATE THAN NEVER (Keystone—Two Parts—Feb. 13).—The cast: Art Student (William Collier); His Sweetheart (Mae Busch); Her Father (Frank Opperman); Rival of Collier (Joseph Belmont).

Collier has been attending art school with Mae and she favors him rather than Belmont, who is the choice of her father for her. Jumping into the car, while Belmont is underneath, Collier takes the girl to the school. Later Frank Opperman, father of Mae and Belmont arrive at the school. Mae introduces her father to Collier, but the older man has no use for the art student. There is an elimination contest on. Belmont has painted a better picture than Collier, but the latter switches a cartoon of Belmont that he has made for Belmont's own excellent picture. Opperman is mad when he discovers the trick, while Belmont and Collier have a fight over the matter.

Next day there is a prize painting contest on Opperman's estate. Collier leaves his easel and brush to take a walk with Mae. A cow switches her tail in the paint and then on the canvas, making a very creditable painting of a tree. It takes the prize over Belmont's work. Then Belmont finds out how Collier's tree was painted and makes a kick. Collier shows his indifference by hanging the prize on the cow's tail. Mae is invited to take another auto ride by Belmont and she accepts at the instigation of Collier. Dressing up her black maid, Mae sends her with Belmont. At the parsonage Belmont carries the maid inside and is intending to force her to marry him, thinking all the time it is Mae. When he discovers his mistake, he hurries back to the Opperman mansion with the maid running behind. Meanwhile Collier has tried to elope with Mae, been shot at by Opperman and finally stuck in a chest, supposedly dead.

Mae gets Collier out of the chest and they start for the justice of peace to get married. On the way they see Belmont coming with his auto. Collier gets Mae to lie down in the middle of the road with paint on her breast and a knife stuck under her arm. Belmont stops to look at the woman and picks up the knife. Collier runs out from behind a bill-board charging Belmont with the murder of Mae. Belmont runs away with a crowd at his heels led by the black maid. After two attempts at getting married have been foiled, and Mae has been taken home by her father, Collier is almost hopeless. Then he sees a motion picture company, who are filming a marriage scene.

A ministerial acquaintance of Collier stands by. Collier has a briliant idea and enlists the minister and company in his aid. Disguised as a groom, he gets Mae to consent to stand up with him, while Belmont is induced to act as father of the bride. The minister performs the ceremony. When Belmont finds out how he has been tricked he is furious. Later he appreciates the humor of the situation and congratulates the couple.

FIDO'S FATE (Keystone—Two Parts—Feb. 13).—The cast: A Flirtatious Husband (Charles Murray); His Wife (Alice Davenport); A Jealous Husband (Fritz Schade); His Wife (May Emory); The Landlord (Frank Hayes).

After a night with the boys, Charles Murray wakes up in the morning with a big head. Alice Davenport, his wife, has a hard time to persuade Murray that the bear rug is not a real bear. Then the couple go out for a stroll in the park. Fritz Schade, a foreigner and his wife, May Emory, have also gone out for an airing. The two couples sit down on nearby benches. Murray is dazzled by Miss Emory's charms and signals her to meet him elsewhere. Then each of the affinities makes an excuse to get away and they meet on another bench

(*Continued on page* 1196.)

Edison Super-Kinetoscope

A NEW PROJECTOR

Written by F. H. Richardson, Technical Expert of the Moving Picture World, printed in the December 19th, 1914, Issue of that Publication.

THE Edison Company has perfected and, by the time this is in print, will be ready to place on the market their new, improved projector, and you may accept it from me as a fact that the "improved" should be written in italicized capital letters, if there is any such animal. To begin with, the machine is a radical—yes, a very radical departure from all former Edison models. New principles are involved and new methods of doing old things have been brought into play.

The mechanism itself is fully enclosed in a handsomely finished casing measuring 8½ inches wide by 9½ inches fore and aft, standing 16 inches in height above the table.

The magazines are of heavy, drawn, seamless sheet steel, provided with heavy nickeled spring hinges of special design, both the magazines and the doors thereto being embossed to provide stiffness and to prevent warping.

The tension for the upper reel is provided in a new way, i. e., by means of a coil spring acting on a washer, the effect being to apply friction to the shaft which carries the upper reel, instead of to the reel itself, as was the old way.

Figure 1 is an operating-side view of the mechanism, with the casing removed. Lens tube 1 is mounted in casing 2, inside of which is an adapter ring, so that the lens may be adjusted to any desired position and then clamped firmly in place by tightening thumb screw 3. Thumb screw 4 moves casting 2 forward and backward, thus focusing the lens. Handle 5 controls the gate. By raising it the gate is closed and automatically locked; by lowering it the gate is opened. Handle 5 projects through the casing. This form of gate is, in the opinion of the editor, a most excellent one. It is positive in its action, yet quite convenient.

The aperture plate, 6, is also excellent. You will observe, on either side of the plate, four small screws which hold in place a thin, narrow strip of steel, clamped under which is a very thin, wide strip of spring steel, hard as glass, which furnishes the actual track for the film. This spring steel track may be removed and a new one installed, the operation requiring less than five minutes' time and the cost is merely nominal. The aperture plate is then just as good as it ever was.

At 8, Fig. 1, we see the steel tension shoes, which are acted on by an equalized tension spring controlled by screws 9, which, in the finished model, will have thumb screws for the convenience of the operator.

The machine is what is known as a "straight line machine," in that in threading the film passes straight down past top sprocket 10, aperture plate 6, intermittent sprocket 11, lower sprocket 12, and into the lower magazine. After all sprocket idlers are closed the film still stretches in a perfectly straight line from magazine to magazine. How the loops are formed will be set forth a little further on.

Framing is accomplished by means of a lever, 13, which connects with roller 14. In order to understand this, imagine the film as stretching down across the three sprockets and aperture as above set forth. At the bottom of the aperture is roller 15. Now, when you raise handle 13 you shove roller 14 in against the film and force it backward against roller 15 and the intermittent sprocket, thus forming a loop, which has the effect of pulling the film further down over the aperture and framing the picture. As to this method of framing I would not like to express any decided opinion until such time as it has been thoroughly tried out, but I will say that I cannot at this time see any earthly reason why it should not work perfectly. By this method the lens is left in absolute and unchanged alignment with the aperture, also there is no interference with the relation of the gears to each other in framing.

The revolving shutter connections are very clearly shown in Fig. 1. Roller 16 and knob 17, Fig. 1, are parts of an automatic control designed to stop the motor and machine in case of (a) broken film, (b) at the end of the film, or (c) in case the take-up should fail to work. It works as follows: When the film is in the machine roller 16 rests against it and is held in an upright position, but should the film break the roller falls forward into the position shown, and by that act breaks the circuit supplying the motor and thus stops the machine. The motor may also be instantly stopped by pressing knob 17.

Looking at top sprocket 10 and lower sprocket 12 you will observe on the end of their hubs knurled knobs x-x. These knobs are of exceeding importance, and something operators are likely to fall in love with instantly. They are small knobs, gentlemen, but they accomplish quite some considerable results, because by pulling outward on either of them the sprocket is released from its shaft and you may turn it either way, thus increasing or decreasing the size of the loop at will. When released the sprocket instantly re-engages with the shaft.

In threading, the film is pulled straight down from upper to lower magazine and the sprocket rollers are all closed. The operator then seizes the knob on the upper or lower sprocket, gives it about half a turn, which sets his loop just right; he then performs the same operation with the other sprocket. This is indeed a very convenient arrangement for the operator.

Another thing in this connection: Looking at the upper sprocket you see a small hole in its end, the same being designed to receive a dowel pin. Opposite, on the other end of the sprocket is a second hole, which also contains a dowel pin. The purpose is: When the sprocket teeth become worn on one side, all the operator has to do is to take out the screw in the end of knob x, pull the whole thing off, turn the sprocket end for end, inserting the dowel pins in the holes and replacing the screws, all of which can be done in less than a minute, and provides, in effect, an entirely new set of sprocket teeth.

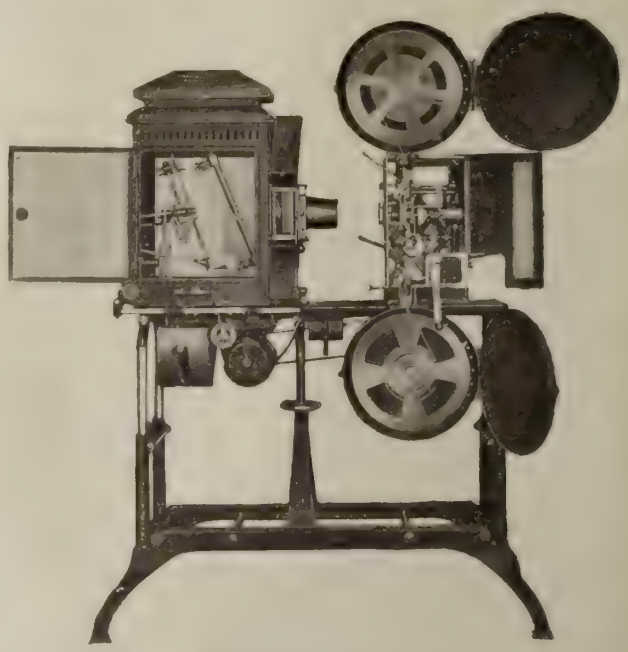

Fig. 3 Assembled Machine.

The intermittent movement of this machine is unique. It is, in part, the plain ordinary star and cam movement, hardened and ground, but this is by no means all, and it is in the remainder that we find what seems to be a mighty large-sized proposition. Mr. Gall, technical director of the Motion Picture Department of the Edison Company, has worked out and applied to the star and geneva movement an "accelerator," which has the effect of entering the pin into the star at low speed, rapidly accelerating its speed during the time the film is in movement, and then reducing the speed and removing the pin from the star at low speed. (Remember, that in using the term "high" and "low" speed in this connection we use them relatively only). The accelerator does not get in its work until the pin is inserted in the slot, thus overcoming the momentum of the star and intermittent sprocket at relatively low speed. I have examined this movement carefully, and cannot see any reason why it won't work perfectly. Mr. Gall informs me that by reason of this accelerator the movement is a true 6 to 1, and a 6 to 1 movement gives, on objectives of ordinary focal length, the ideal 3-wing shutter possibility of 50% light and 50% darkness. As a matter of fact, I saw, and

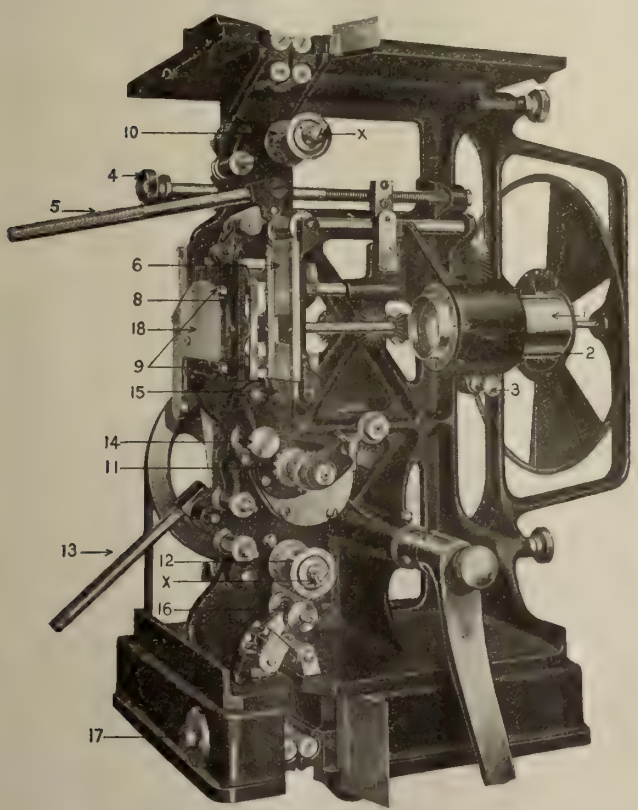

Fig. 1.—Operating Side, Casing Removed.

myself, projected, a very brilliant light on the screen, with the mechanism running at 60 a minute and no film, and there was absolutely no trace of quiver in the light. The whole intermittent movement runs in an oil bath and I am of the opinion that it is going to make good.

Another thing I must speak of is the very complete cooling arrangement. This can only be partially shown with the casing removed, but as a matter of fact fire shutter 18 is fully an inch away from the film, and in front of the fire shutter is the casing with an auxiliary cooling plate about 3/16 of an inch in front of that, and then another cooling plate still in advance of that.

Figure 2 shows the left hand, or off side, of the mechanism, also with the casing removed. The shutter gears, fly wheel, etc., are very plainly shown, as is also the frame construction. The disassembling of the machine is a very simple matter, since each part is held in place by a screw in the end of its shaft. There isn't a pin in the entire machine, except for the intermittent sprocket which is pinned to its shaft.

Figure 3 is a general view of the assembled machine. Notice the glass in the door of the mechanism case, which gives a view of the entire film track. The reels are special, and have a 4½-inch hub. The take-up mechanism is an improvement on the old type, but the large hub reel is depended upon to equalize the tension, it being the only reel that can be used in the lower magazine.

The crank of the machine is of the clutch type. When not in use it disengages itself automatically and hangs straight down, so that it does not interfere with the opening of the machine casing door.

The table is of exceptionally rigid construction, and of unique design. By loosening nuts A - B the whole table may be raised by means of hand-wheel C, or the front may be tilted down or up to any desired angle. As a matter of fact, hand-wheel A provides for an almost micrometer adjustment of the table, since by loosening nut B, keeping nut A tight and working hand-wheel C, the most minute adjustments may be made.

The lamp house is lined with transite board, which, while it radiates heat, is a non-conductor of electricity. There is an air space between the inner and outer walls. The lamp itself has all the modern adjustments, and has them in excellent form.

The condenser casing is ample in proportion and has an efficient spacing arrangement. The lens will be provided with an arrangement to equalize the heat distribution and minimizing or prevent condenser breakage, this being at the suggestion and insistence of the editor.

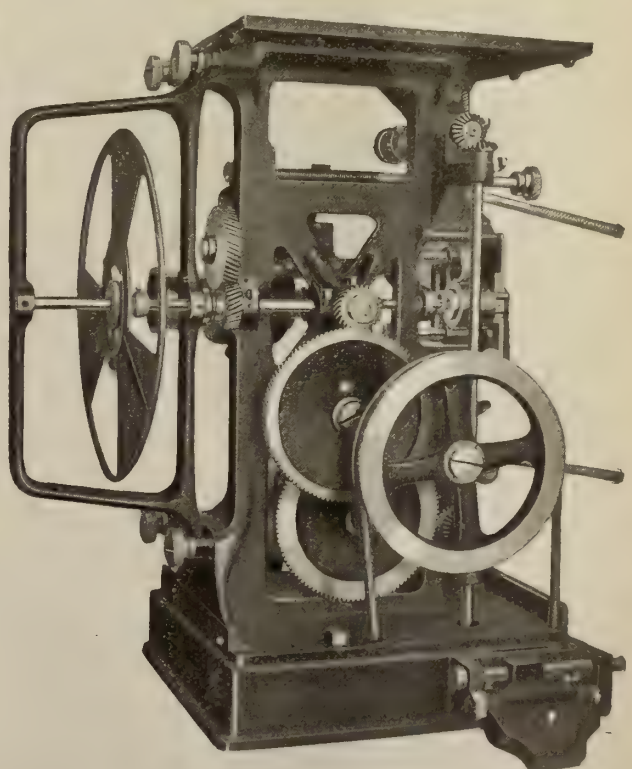

Fig. 2.—Offside View of Mechanism with Casing Removed.

There are other features of this machine which will be set forth in ample form later. The machine, taken as a whole, is, as I stated in the beginning, a radical departure from former Edison models, and it is, I believe, going to prove a most agreeable surprise for those friends of this company who have stood by them through thick and thin, and they are by no means few either.

(*Continued from page* 1193.)

where they start flirtation behind a parasol. Alice and Fritz miss them. When Murray and May are found, they are made to come along by their lawful partners. On the way to a hotel, Alice shows a fondness for a dog that is being led by a small boy.

Murray squares himself with Alice by purchasing the canine. But there is a sign on the hotel, "No Dogs Allowed." Then Fritz and May arrive in a cab. While Fritz is disputing with the driver, Murray grabs May's grip and puts Fido within. May discovers Murray about to leave with the grip and he has to apologize. May sends the bag to her room in care of a bellboy. May and Fritz go up to their room. Then Fritz goes downstairs, which gives Murray a chance to enter May's room to get the dog. Fritz surprises him on his return and there is a hot fight. The noise brings Alice on the scene. When she finds Murray has been in to see May, she leads him out and locks him up in his room. Murray exits out of his window and gets into May's room again via the fire escape.

Just then May enters the room, while Murray is about to purloin the dog. Fritz comes in, when he hears the noise, sees May in her nightgown and accuses Murray. After kicking Murray downstairs, Fritz has him thrown out of the hotel by the porter. Murray scouts around outside and sees a ladder, by which he makes entry to May's room. He opens the grip and the dog jumps out, running under the bed. Fritz comes in and sees Murray on his knees trying to coax the dog out. He drags Murray out and there is another rattling good fight. Murray wins, throwing Fritz out of the window. Fritz whirls around in his descent finally landing on a hook. Murray thinks he has killed Fritz and rushes to the roof. He falls through the skylight landing beside May, who has fainted away. Fritz has got free and returns to the room. He kicks Murray out of the room and into the arms of Alice. Then the two couples embrace each other and peace and happiness is restored.

Miscellaneous Feature Film

BLUEBIRD PHOTOPLAYS, INC.

JEANNE DORE (Bluebird—Jan. 24).—Jeanne Dore's profligate husband is hopelessly addicted to gambling, and is threatened with expulsion from his club because of his heavy indebtedness to another gambler member. Confessing his disgrace to his wife (Mme. Bernhardt), she offers to save him from disgrace by selling her jewels. With the money thus obtained he goes to his club, determined to pay his debts and live up to the pledge he has made to his wife to gamble no more. However, the lure of the roulette wheel overcomes his resolve; he loses all his money on "just one more turn of the wheel," and, rather than face his disgrace, commits suicide.

Left with her young son to support, Jeanne Dore is forced to sell her remaining possessions and live as best she can until her husband's uncle takes pity upon her and buys for her a small stationery shop in Paris. Here mother and son prosper until the boy reaches early manhood. One day he falls suddenly and violently in love with a married woman, who comes to his mother's shop to make purchases. An intrigue with the unscrupulous female leads the young man to murder the same uncle who had befriended himself and mother.

The youth, with the assistance of Jeanne Dore, makes good his escape. Well clear of immediate capture, the boy comes back to the scene of his crime and succeeds in his efforts to once more affect a liaison with his mistress. By accident he is discovered and captured, thrown into jail, is tried and convicted of the murder and sentenced to the guillotine. Even in these desperate straits he seeks to gain some response to his affection for the woman, who promptly spurned and repudiated him. He prevails upon his devoted mother to become a messenger in his service and her appeals, likewise, fall upon deaf ears.

Instead of telling the boy that her quest has been fruitless, Jeanne Dore goes to the prison herself, on the evening before the boy's neck is to be given to the knife, and poses as the woman he had expressed himself, to his own mother, as the one he most wished to see. The boy goes to the guillotine, and the final scene depicts the devoted mother in the extreme agony of watching, from a window across the street, the execution of her son.

SECRET LOVE (Six Parts—Jan. 31).—The cast includes Harry D. Carey and Ella Hall. Adapted from the novel, "That Lass O' Lowries'." Scenarioized and directed by Robert Leonard.

In the Lancastershire coal mines women work above ground, handling and disposing of the coal that their men dig from below and send to the surface. This work creates a type of self-reliant and, sometimes, conspicuously rugged female, born to labor and bred to the hard task of manual toil. Old Man Lowrie has grown to be the bully of the village; his daughter, like all her kind, works by day and keeps his home as best she can. The "Lass" secretly loves the chief engineer of the mines, and he is attracted by her rugged beauty.

There is trouble in the mines because the precautions against the explosion of "fire damp" are continually violated by Old Man Lowrie. After vainly attempting to enforce compliance with the rules, the chief engineer takes the matter of discipline into his own hands and in a fistic encounter subdues the recalcitrant Lowrie—but stirs his vengeful hatred.

Incident to the troubles at the mine, the rich owner sends his milk-sop son to gather an idea of conditions, but the only idea the fop puts into operation is to lure from home a frail girl of the village, by his promise of fine clothes and easy living. Running through the story is the rector's daughter, a refined young girl who busies herself with missionary work among the villagers. It is this girl who untangles the threads and serve to make pleasanter the path of love for the "Lass" and brings solace to the deserted and disgraced daughter of the mines, who is forced to come home for shelter when the villain in the piece has cast her off.

Old Lowrie, licked but vengeful, attempts to murder the engineer of the mine who had conquered and humiliated his bullying spirits. He attempts to waylay the engineer, but "The Lass" thwarts his purpose. In a later attempt she is not so completely successful, but in a struggle of strength Lowrie manages, by felling his opponent with a heavy stone, to severely injure the engineer.

The stay in hospital of the wounded man serves to ripen his attachment for "The Lass" into perfect love, and the rector's daughter takes the girl of the mine in hand to educate and fit her to be the wife of the engineer. Meanwhile the love affair of the "little missionary" goes on apace and ends with the "happy ever after" outcome that ends all good love stories.

UNDINE (Feb. 7—Five Parts).—The cast: Queen Unda (Ida Schnall); Huldbrand (Douglas Gerrard); Lady Berthelda (Edna Maison); The Duke (Carol Stellson); The Duchess (Caroline Fowler); The Fisherman (O. C. Jackson); Fisherman's Wife (Josephine Rice); Kuhleborn (Elijah Zerr); Waldo (Jack Nelson). Scenario by Walter Woods. Directed by Henry Otto.

The story begins in the realm of Queen Unda, mistress of the under-seas, surrounded by her nymphs, sylphs and mermaids, who disport themselves on the sands and in the waters of the deep. Berthelda, daughter of a fisherman and his devoted wife, has been stolen by the mermaids one day when the child is playing on the sands. Queen Unda rules that little Berthelda shall be left to roam in the Enchanted Forest, because her parents have taken fishes from the ocean, greatly to the annoyance of Unda and Neptune.

Undine's mother has committed sin with a mortal and to atone for this her little baby, Undine, is taken to the shore near the fisherman's cottage, to be discovered by the fisherman and his wife. It is Undine's mission on earth to marry a mortal, and thus atone for the sins committed by her mother in loving a handsome young huntsman, whose untimely death likewise robs Undine's mother of her own life.

Undine is welcomed by the fisherman and his wife, who consider she has been sent by the gods to take the place of their little Berthelda. Fifteen years pass. Berthelda has been adopted by the Duke and Duchess and among those who pay her court at the Castle is Huldbrand, the bravest of knights.

To test his love, Berthelda sends Huldbrand into the Enchanted Forest and bids him return with proof that he had explored its wonders. Coming to the fisherman's cottage, Huldbrand meets Undine, immediately falls in love with her and they are married by a shipwrecked priest, whom Undine has rescued from the sea.

Going with his bride to the Castle, there is great rejoicing. At the celebration in honor of Huldbrand's marriage there appears a messenger from Queen Unda who tells Undine her earthly mission is fulfilled and she returns to the waters under the sea. Huldbrand is reconciled to Lady Berthelda and the story ends.

HOP, THE DEVIL'S BREW (Five Parts—Feb. 14).—The cast: Ward Jansen (Phillips Smalley); Lydia Jansen (Lois Weber); Jane Leech (Marie Walcamp); City Councilman Bill Waters (C. Norman Hammond); Con Leech (Juan De La Cruz). Written by Rufus Steele.

Lydia Jansen is a faithful and loving wife, though unknown to her husband, a customs inspector, she has become addicted to smoking opium. In the parlance of the underworld this

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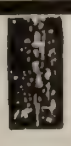

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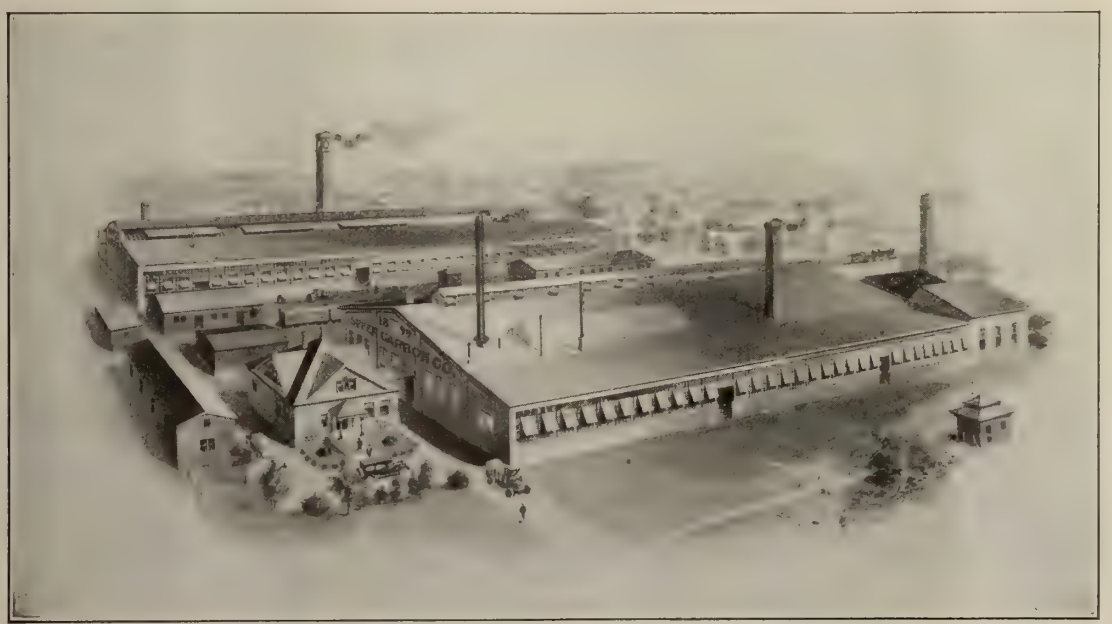

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devil's brew is called "hop." Her own father, a politician in the city in which they live, is the head of an opium importing gang, which is the principal medium whereby the addicts obtained their supply of opium.

Lydia's craving for the drug is so great, and her desire to conceal the habit from her husband so strong, that she is embroiled in a series of blackmailing attempts by her maid, who is affianced to the stevedore through whom most of the opium is landed from the vessels by which it is smuggled. Her attempts to satisfy her craving for hop, at a time when the government is closing in upon the smugglers, excites her husband's suspicion, and of course he thinks another man has entered her life, and it is only through an almost superhuman exercise of will power that she finds the strength to conquer her appetite and confess to her husband the terrible habit which she had formed, and thus relieving the terrible suspicion which had grown like a hunting nightmare into his very life.

The shock of finding that he himself had contributed to his own daughter's downfall causes the father's suicide and the capture of the entire opium smuggling gang.

THE WRONG DOOR (Five Parts—Feb. 21).—The cast: Miss Frou Frou and Fern Hardy (Flora Parker DeHaven); Philip Borden (Carter DeHaven); "Bumps" (Ernie Shields); Housekeeper (Helen Hayward); Hardy (G. A. Williams); Bates (Harry Schumm); Horne (Fred Church).

By entering the wrong door while in a state of hilarious jubilation engendered by an evening of conviviality, Philip Borden, a young millionaire, and owner of a big steel foundry, becomes the human instrument for bringing a very just and complete punishment upon a double-dyed crook who holds in his power the soul of a workman—a workman who had lead an exemplary life since little Frou Frou, an orphan, had come into his life. Under his fostering care she had grown to extremely desirable girlhood and had obtained a position on the stage, where she was discovered by Borden. Fate willed that her foster-father should be forced, under threat of exposing his past life, to rob Borden's safe of some $40,000 and the solution of the robbery was fast developing into a mystery when young Borden bumped all unconscious into the lair of the master thief. Then it was a case of ambulances and police wagons.

The curtain falls upon a happy ending, and it is not difficult to see that the little orphan chorus girl and the young business magnate will be happily united, and that Hardy, the father, will never be forced to own even to his foster daughter that he had ever lead a life of crime.

METRO PICTURES CORP.

MAN AND HIS SOUL (Quality Pictures Corp.—Five Parts—Jan. 31).—The cast: John Conscience and John Power (Francis X. Bushman); Mary Knowles (Beverly Bayne); Rev. Edward Knowles, Mary's father (Edward Brennan); Stephen Might, Sr. (Charles H. Prince); Stephen Might, Jr. (John Davidson); Mrs. Conscience, John's mother (Helen Dunbar). Directed by John W. Noble.

The allegory which begins the story represents the world before the creation of man. Out of the elements is born Conscience. Conscience is then present at the fall of the first parents, and drives them from the garden. Conscience is again present when Moses breaks the tablets of stone in his anger at the Israelites for their idolatry on Sinai. At last Conscience sustains the Christ when He stands on trial before the Roman Governor of Judea, Pontius Pilate.

Then begins the story. A child is born, bearing the name of John Conscience. The figure of the allegory is seen to touch the newborn babe, and it is fore-ordained that he is to be a creature of Conscience. The child grows to manhood. He holds the chair in economics in a great university, and is delivering an exhortation to the graduating class. He tells the young men of some of the shameful conditions the wealthy employer class is imposing upon the poor and helpless class. He bids them go forth with conscience to guide their careers, and that they will be successful in the real sense. The wealthy men, trustees of the university, etc., who are in audience, disagree with John Conscience's principles to such an extent that they demand his resignation, as the result of the speech. One of them, however, Stephen Might, whose son Stephen Might, Jr., is among the students, feels that John Conscience will be a great success in some business where the question of conscience will not be raised, and tells him that he will have a position for him whenever he may want it.

John Conscience, sustained by the encouragement of his mother, tries in various fields, without success. He happens to see a girl who is about to end her efforts to succeed and still remain good, by plunging into the river. He dissuades her and takes her to his mother. She tells her story, how she had left her father's roof to earn her living and be useful in the world, and the mother advises her to go back to her father. John is inspired with new hope after his good deed, goes to Stephen Might, obtains a position for himself, and also one for the girl.

He rises in position with this concern, and a love affair develops between them, but Stephen Might, Jr., also falls in love with the girl. At a time when a rival company is trying to bribe John Conscience to divulge secrets which will mean the undoing of Might & Company, John Conscience comes upon Mary Knowles, the girl, in the arms of Stephen, and thinks she has accepted him. His mistake causes him to throw off conscience, and begin a grinding, resolute, uncompromising drive for wealth.

In Chicago John Conscience takes the name of John Power. He comes to the control of great interests, owns factories, and rules over all these interests with a hand of iron. His employees are but mechanical parts of his structure, and he has no soul, no heart. When the girl realizes what he had meant to her, she denounces Might, Jr., and her father, who had helped about the situation, and runs away. At the time Power's success is at its zenith she is a stenographer in one of his factories.

At this time also, in his determination to avenge himself upon Stephen Might, Jr., he is using unfair business methods to drive the Might concern to the wall. Young Might learns that it is the Power firm which is oppressing them and goes to see Power, not knowing who he is. He arrives, and as John is about to drive home his revenge, Stephen tells him of his mistake, that he thought Mary was with him, as she ran away the same night he had disappeared.

John has been harassed by the public safety committees about the unsanitary conditions and lack of safety in his factories, and has been obdurate and unresponsive. Now, he sees that he was wrong, experiences a faint hope, and tells Might he will let him know the next day what can be done. He goes home, and sits by the fireplace in his library to think. Conscience appears to him again, and shows him, by a series of contrasts, the difference between the power he has achieved over the financial world, and that which Conscience wields over the souls of men. He is receptive, and Conscience again enters his soul. He calls for architects and builders to reconstruct his factories, for the safety of his employees, and before they can begin work a great fire breaks out in one of his factories, and Mary is caught in an upper story. John rides to the scene, and sees her at a window. He rescues her and their romance finds its proper conclusion.

THE UPSTART—(Rolfe Photoplays, Inc., 5 Parts—Feb. 7).—The cast: Beatrice Mitchell, the minister's wife (Marguerite Snow); Coventry Petmore, the Upstart (George LeGuere); Judge Mitchell (James Lackaye); Rev. James Mitchell, his son (Frederick Summer); Larry Price, the chauffeur (Frederick Sittenham).

Coventry Petmore, the Upstart, becomes a fanatic on the divorce question and leaves his wife and baby to go out into the world and preach his theories, namely—that divorce is as a disease in the human social system. His neglect of his own family affairs, while preaching this theory enrages his wife and disgusts her with him, and when he arrives home after one of his missionary tours, he finds a note from her saying that she concluded he is crazy; that she has taken the baby and gone home to her mother and—that she will get divorce This sets him wild.

He goes to his father who senses the fact that his boy is a "nut," and arranges for him to spend some time with an old friend, Judge Mitchell, who has a reputation in connection with divorce cases. The father thinks that the Judge and the latter's son, Rev. James Mitchell, may exert a saving influence on the boy. Coventry, however, finds a fertile field for his theories under the Judge's roof.

Rev. James Mitchell, and his wife, Beatrice, are none too happy, on account of a theory of the "Reverend" that the relations of husband and wife should be based upon a solid rock of dignity, rather than the loose structure of familiarity. The consequence is that the wife, craving the minister's love and companionship, and getting only a sort of cold tolerance, falls in love with Larry Price, the chauffeur.

Coventry is made the confidant of both the minister and his wife. He prevents her elopement and persuades her first to go to her husband in the broad day and tell him that she loves another and watch the effect. If he is a true man, he will tell her that if it will make her happy, she may go with God's blessing. She avers that if he measures up so well, she can never leave him. Coventry therefore primes

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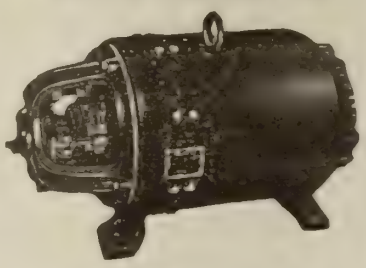

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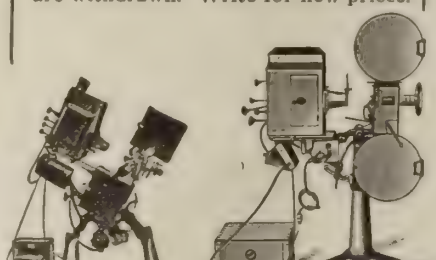

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Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight
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by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

the minister by giving him a hypothetical case telling him what he should say, should his wife tell him that she loves another.

The minister thinks the boy's theory is beautiful, intends to preach a sermon on it, when, like a bolt from a clear sky, his wife calls him outdoors and tells him of her love for Larry. The "Reverend" doesn't make good. He commands her to stay. "Think of the disgrace, the scandal," he says.

And so, she elopes with Larry, but they are pursued by the Judge and brought back by the ears. She confesses that Coventry put her up to "test" her husband and then advised her to do as she pleased, when he failed to make good. The Judge gives Coventry a good trouncing. The minister thaws out of his crust of dignity and all ends happily, though Coventry is still a nut with a theory.

EQUITABLE.

THE WOMAN IN 47—(Frohman Amusement Corp., 5 Parts—Feb.7).—The cast: Viola Donizetti (Alice Brady); Tony (Wm. Raymond); Tony's cousin (John Warwick); Pasquale Donizetti (Geo. D. Melville); Mr. Collingswood (Eric Blind); Mrs. Collingswood (Lillian Concord); Mr. Sharpless (Tom McGrath); Godfrey, his son (Bert Rooney).

Viola, an orphan Italian girl, lives with her uncle who abuses her and wants to marry her to a moneylender to whom he is in debt. She is in love with Tony, a youthful companion, who goes to America. He tells her that as soon as he can he will send money for her to come after him, and they will be married. He sends her the money, and, on the eve of her forced marriage to the moneylender, she runs away and sails for America.

Tony has been sent West by the automobile firm by which he is employed, and Viola is met by his cousin who tells her Tony has been killed in an accident. He starts to make love to her himself. She resents this and, after a struggle, gets away and meets Beppo, an old organ grinder, whom she had known in Italy.

A few days later Beppo is killed by the automobile in which Sharpless and his son, Godfrey, are riding. They learn his address from a card on the organ, take him home, and Viola, heartbroken, explains that he was her only support. Godfrey admires her very much, and Sharpless, feeling a moral obligation, offers her a place in his home as maid.

Tony returns from the West and is told by his cousin that Viola has run away. Collingswood, the Sharpless lawyer, has trouble with his wife, and one evening at the Sharpless home, he is attracted by the beauty of Viola. Godfrey has hidden in a closet in Viola's room and attempts to assault her as she is preparing to retire. She fights and strikes him with a vase. Fearing she has killed him she rushes to the room where the men are and tells the story. Sharpless goes to look after his son, and Collingswood soothes the girl. Sharpless orders her from the house, saying that Collingswood will supply her with money until she can obtain other employment.

In the quarters which Collingswood has provided for her, he calls one evening and while he is there, Mrs. Collingswood and her maid come in. Viola learns then, for the first time, that Collingswood is married. Mrs. Collingswood's maid has found a bill for expensive jewelry given to Viola and the wife threatens divorce. Viola leaves her beautiful surroundings, gets a place in an automobile accessory store, where Tony meets her. The old love is renewed and a date for the marriage set. Tony engages the bridal suite in a hotel, No. 47, and Collingswood, in despair over her approaching marriage, decides to kill himself and implicate her. He has learned the hotel to which Tony has gone, and engages No. 48. There he shoots himself, leaving a note saying that any reasons for this act will be given by the woman in 47.

Viola hears the shot, calls the hotel office, and a hotel man and a reporter come up. The latter gets Collingswood's letter, goes to Room 47, sees Viola, shows her the letter, and sees the marriage license. As he begins writing, Tony comes in with the minister and, in a violent scene, she rushes into Room 48, seizes the revolver and, just as she is about to shoot herself, Tony takes the revolver away. The minister succeeds in inducing the reporter to refrain from printing the story. The Collingswood death is declared a case of suicide and Tony and Viola are married.

KLEINE-EDISON FEATURES.

The following subject is released in place of "The Martyrdom of Phillip Strong," a synopsis of which can be found on page 1028 of last week's issue. The story of "When Love Is King" was received too late for insertion in that issue. The picture, which has been replaced, will be released at a future date.

WHEN LOVE IS KING (Edison—Five Parts—Feb. 9).—The cast: Felix, King of Wallonia (Richard Tucker); Marcia Morton (Carrol McComas); J. P. Morton (Bigelow Cooper); the Princess Louise (Vivian Perry); the Prince of Trebizond (John Sturgeon); Baron Tarnow (Harold Meltzer); Stepan (Carlton King); Janzi (T. Tamamoto); the Prime Minister (Robert Brower); the Wallonian Ambassador (Charles Sutton); the Viscount (Guido Colucci); Mrs. Morton (Helen Strickland). Directed by Ben Turbett.

Felix, the King of Wallonia, is sad. He wants to be loved for himself, not for his title, and he finds it a hard job. Because of state reasons, he has to marry Louise, Princess of the neighboring State of Trebizond. The old Prince, her father, craves the elixir of youth, and gets drunk so often that Trebizond is in bad shape. Thus, it is up to Felix to be King of both States. But Louise has a love affair all of her own. Felix sees her in the embrace of Stepan, the heir presumptive to his throne, and disgusted with things in general and Louise in particular, he flees to America in disguise. With him goes his faithful comrade, Baron Tarnow.

By a strange twist of circumstance he takes a job as butler in the home of J. P. Morton, multi-millionaire. There he meets Marcia, Morton's daughter, and the jig is up. He loves her. At a ball given by the Mortons an ambassador from Wallonia recognizes his King. At word from Felix, the ambassador introduces him to the Mortons as a Count. Felix creates quite a stir.

Janzi, a bandit, whom Stepan has sent to America to do away with Felix, sends the Mortons a note. He describes Felix as an impostor and a fraud. Thus is Felix ordered out of the Morton home. Janzi and his confederates try to kill him but succeed only in wounding him. Marcia, feeling that she really loves him, saves him from death and nurses him back to health. Then Felix and Marcia elope and plan to get married. Papa Morton catches them and prepares to let Felix have it—but his true identity is revealed. Morton realizes that Felix is a real King.

The Ambassador urges Felix to return to Wallonia. Since Stepan has become King, the

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people are being outraged. Because of his royal blood, Marcia knows that she cannot marry him and so gives Felix up. He returns home and pays Stepan for his villainy. Then, to save the State, he prepares to marry Louise of Trebizond. No matter what the cost the State must be saved!

Pop Morton finds that Marcia loves Felix and that the separation is making her unhappy. So, like a real American millionaire, he buys up the Kingdom of Trebizond, royal titles and all. When Felix goes to the altar to be married, he finds that the Princess of Trebizond is his own little Marcia. Long live the King and Queen of Wallonia-Trebizond!

THE SCARLET ROAD (Kleine—Five Parts—Feb. 16).—The cast: Harry Tremaine (Malcolm Duncan); Betty Belgrave (Anna Q. Nilsson); Alice Holbrook (Della Connor); Mrs. Holbrook (Iva Shepard); Lorimer Wilbur (John Jarrott).

Harry Tremaine, a clean-living youth of twenty-one, spends his leisure hours in perfecting an aeroplane motor which he has invented and which he hopes will eventually make his fortune. In his ambition to make his mark in the world, he is encouraged by his mother's old friend, Mrs. Holbrook, to whose daughter, Alice, Harry has been engaged almost since childhood.

One night, when Harry is working late at the office in which he is employed as bookkeeper, a telegram arrives for the manager of the concern. Harry learns that the manager is dining at the Cafe de Paris and takes the message to him there. Thus Harry is first brought in contact with the gay night life of New York. There, too, he first sees Betty Belgrave, a cabaret entertainer, and her dancing partner, Wilbur Lorimer.

It is not long afterward that Harry Tremaine receives word that his father, who for a number of years has been leading a hermit's life in the mining country out West, has suddenly died. Still later he learns that instead of using the money which he had thought he was contributing to his father's support, the hermit had saved all of it, and in addition left him a fortune of nearly $200,000. Harry's first thought is that there is no longer any bar to the marriage of himself and Alice, and the wedding day is set.

Circumstances again bring Harry into the sphere of Betty Belgrave and her dancing partner, this time as a bashful, awkward youth, but as a young man about town who has plenty of money to spend. The woman has little trouble in conquering Harry. The consequence is that with her wedding day approaching, Alice finds herself more and more neglected by her fiance. Day by day she sees him less frequently and day by day he becomes more thoroughly enmeshed in Betty's net of fascinations.

Finally, on New Year's Eve, comes a complete break between the engaged couple as the result of Harry's escapades. Then, after a few short weeks of riotous living, during which he spends money like water to gratify Betty's whims, and buys thousands of dollars worth of worthless stocks offered by Wilbur, Harry suddenly awakens to the fact that he is "broke." Naturally, he is deserted by his gay friends, first of all by Betty and Wilbur the parasites. Unable to obtain employment, he is soon reduced to desperate straits.

One day Harry calls upon his father's lawyer who gives him a letter left by the hermit "to be delivered to my son when he shall have dissipated his fortune." The letter explains that the father has foreseen the follies of the son and has provided "a way out." Harry is instructed to make his way to the hermit's cabin in the western wilds, and told that there he will find a solution of his problem.

After many weeks of weary search, Harry finds the cabin. He is startled to find that from the ceiling of the hut there dangles a hangman's noose. This, then, is "the way out" promised! The shock of this discovery makes the boy a man. He resolves to go back to New York, to fight it out, to show his father's grim old ghost that Harry Tremaine is a man.

In New York he rescues a little girl from drowning. She proves to be the daughter of a millionaire and the grateful father helps Harry in the latter's effort to interest capital in his aeroplane motor. A company is formed to manufacture the device, and some time later Harry is in possession of another fortune, but this time it is a fortune which he has earned. Betty learns of his new opulence and again tries to ensnare him, this time without success.

In his environment, Harry finds his thoughts by day and his nightly dreams haunted by visions of the noose, that grim bequest left by his prophetic-souled old father. Finally he determines to go to the hut, and destroy the noose—to gloat over the memory of his cruel legacy now that he has proved his father's estimate of him wrong. Once he finds himself in the cabin he taunts the memory of his father and then, in a burst of anger, tears the noose from the ceiling of the hut. To his surprise a shower of golden coins pours from the ragged hole thus made in the plaster above his head. In a moment his father's plan is clear to him; when discouraged, he should have tried to take his own life, this second fortune would have come to him. Chastened in spirit, he returns to the city.

Again in New York, he learns that Alice is seriously ill. He hurries to her side and they are reunited. The last scenes show us their home some time later. We see them drive happily through the park in their splendid limousine, while from a park bench, Betty, now a derelict, sadly looks after them as the picture fades.

FOX FILM CORP.

MERELY MARY ANN (Feb. 6).—The story tells of a girl, who, born in a small town, is left penniless by the death of her mother. She is befriended by the local minister, who secures for her a position in a cheap lodging house in the city of London, where she unwittingly arouses the displeasure of the mistress and is discharged. With only a few clothes and a pet canary as her sole possessions, she tramps the big city in search of work, finally attracting the attention of Lancelot Melmont, a young musician, who induces his landlady to give Mary Ann a position as maid.

Here she becomes happily situated, until Sid, a dance hall habitue, is attracted by her charms and persecutes her. She is protected by Lancelot and there is a fast growing feeling of companionship between the two, when Mary Ann receives the disquieting news she has been left a fortune. Against her protest she is taken from the boarding house and placed in a wealthy private family.

Several years later, when Mary Ann's foster parents are giving a reception in her honor, Lancelot, now a famous composer, is one of the guests. The two again meet and the companionship, which was commenced during their boarding house days, ripens into a feeling of love that ends in their marriage.

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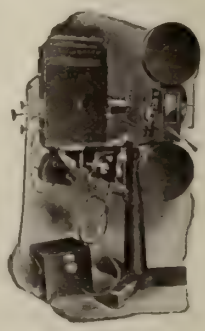

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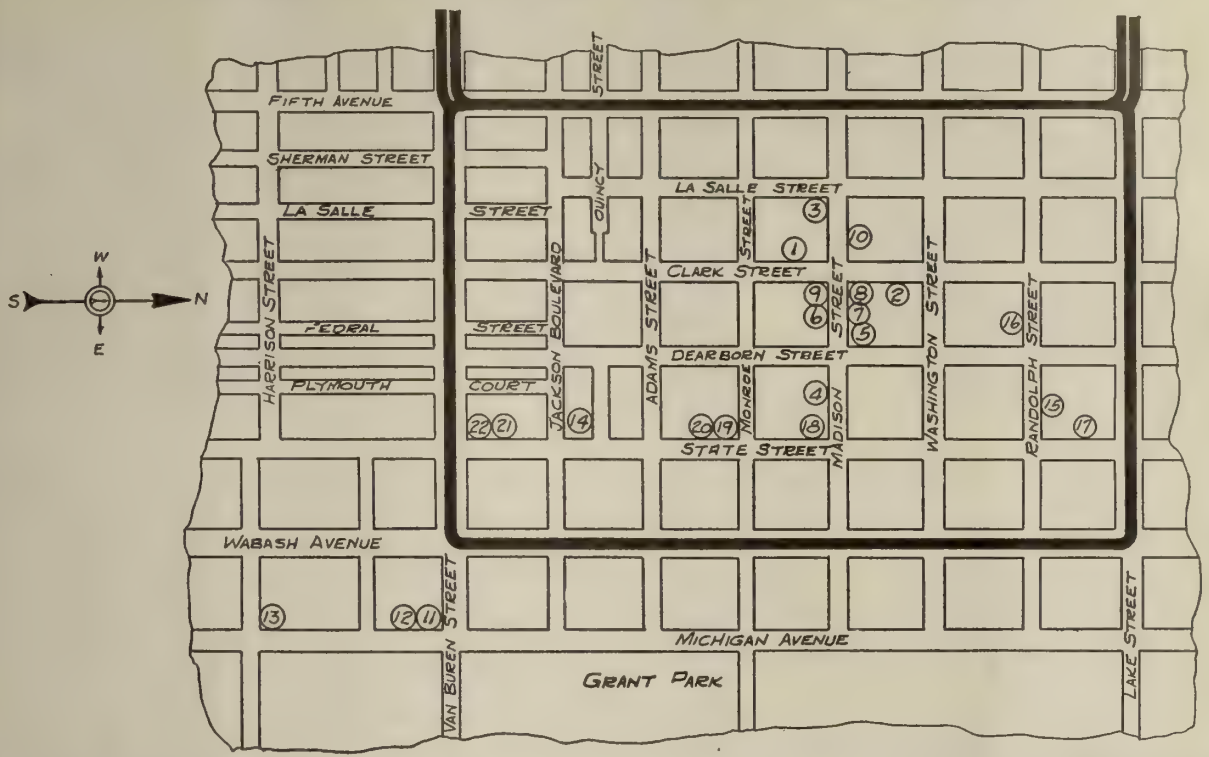

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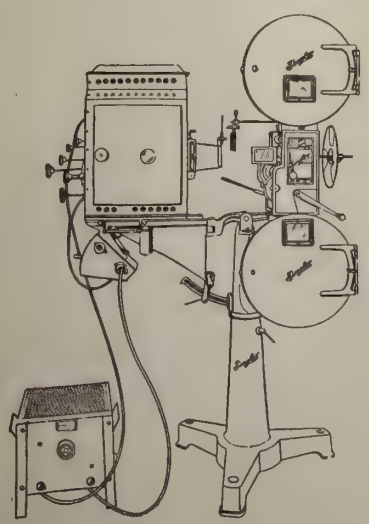

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List of Current Film Release Dates

(For Daily Calendar of Program Releases .See Pages 1176, 1178.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).
Feb. 23—Number 7 (Topical).

BIG U.

Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).

BISON.

Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 20—The Stampede in the Night (Two parts—Western—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 8, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).

IMP.

Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).

JOKER.

Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).

LAEMMLE.

Jan. 18—No release this day.
Jan. 20—Juut Plain Folks (Three parts—Rural—Drama)
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).

L-KO.

Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).

NESTOR.

Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).

POWERS.

Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational)
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 7—A Knight of the Range (Five parts—Drama).
Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).

REX.

Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.

VICTOR.

Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).
Feb. 17—In the Night (Three parts—Modern—Drama).
Feb. 22—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).

BEAUTY.

Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psycho—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 28—Around the World (Comedy).
Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).

FALSTAFF

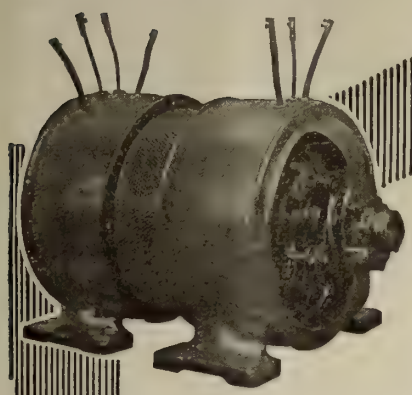
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy)
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).

GAUMONT.

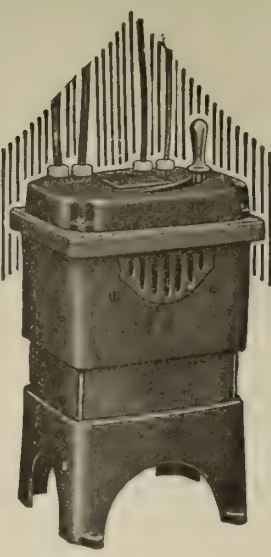
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First: No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1208.)

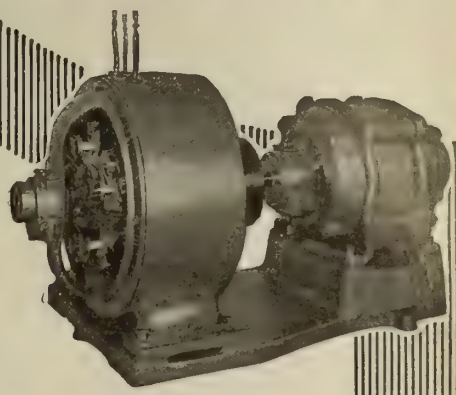
BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



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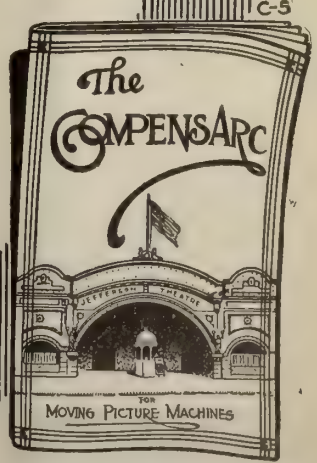
C-5



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1176, 1178.)

(*Mutual Releases continued from page* 1206.)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (American—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—At the End of His Rope (Comedy).
Feb. 20—Heaven will Protect the Wolking Girl (Comedy).
Feb. 24—Title not yet announced.
Feb. 27—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 29—The Red Circle, No. 7 ("Peace at Any Price"—Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
[illegible] (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Siberia, the Vast Unknown (Scenic).
—Watching Flowers Grow (Educational).

PATHE NEWS.

Jan. 26—Number 8, 1916 (Topical).
Jan. 29—Number 9, 1916 (Topical).
Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).

PHOTOCOLOR.

Jan. 24—Headdresses of Holland (costumes) (colored).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic)

PHUNPHILMS.

Jan. 19—Luke Lolls in Luxury (Comedy).
Feb. 2—Luke, the Candy Cut-Up (Comedy).
Feb. 16—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

BLUE BIRD PHOTO-PLAYS.

Feb. 7—Undine (Five parts—Drama).
Feb. 14—Hop, the Devil's Brew (Five parts—Drama).
Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 31—Love's Cross Roads (Five parts—Dr.).
Feb. 7—The Woman in 47 (Frohman—Five parts—Drama).
Feb. 14—The Question (Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Feb. 6—Merely Mary Ann (Drama).
Feb. 13—Fighting Blood (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Spider and the Fly (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Five parts—Drama).
Feb. 7—The Upstart (Rolfe—Five parts—Dr.).
Feb. 14—Dimples (Columbia—Five parts—Dr.).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky—Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).
Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).
Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week of Feb. 6:
Acquitted (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
D'Artagnan (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 31—Souls in Bondage (Lubin—Five parts Drama).
Jan. 31—A Night Out (Vitagraph—Five parts—Drama).
Feb. 7—Thou Shalt Not Covet (Selig—Five parts—Drama).
Feb. 7—The Crown Prince's Double (Vitagaph—Five parts—Drama).
Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Feb. 2—The Final Curtain (Kleine—Five parts—Drama).
Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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Telegraph—"The whole production is a realization of values. Consistently well produced."

Moving Picture World—"Has been handled with skill by Teft Johnson."

Motion Picture News—"The atmosphere of suspense is created chiefly by the skillful management of parallel action."

New York Press—"A strong and absorbing feature that is especially well produced."

Evening Mail—"The fire scenes which, in the hands of a less skillful director, might have detracted attention from the underlying story, are presented with the realism that gives the desired effect."

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1176, 1178.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).

ESSANAY.

Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).

KALEM.

Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—Title not yet announced.

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).

MINA.

Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).

VIM.

Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).

VITAGRAPH.

Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

MOUNTED POSTERS ON FEATURE PRODUCTIONS

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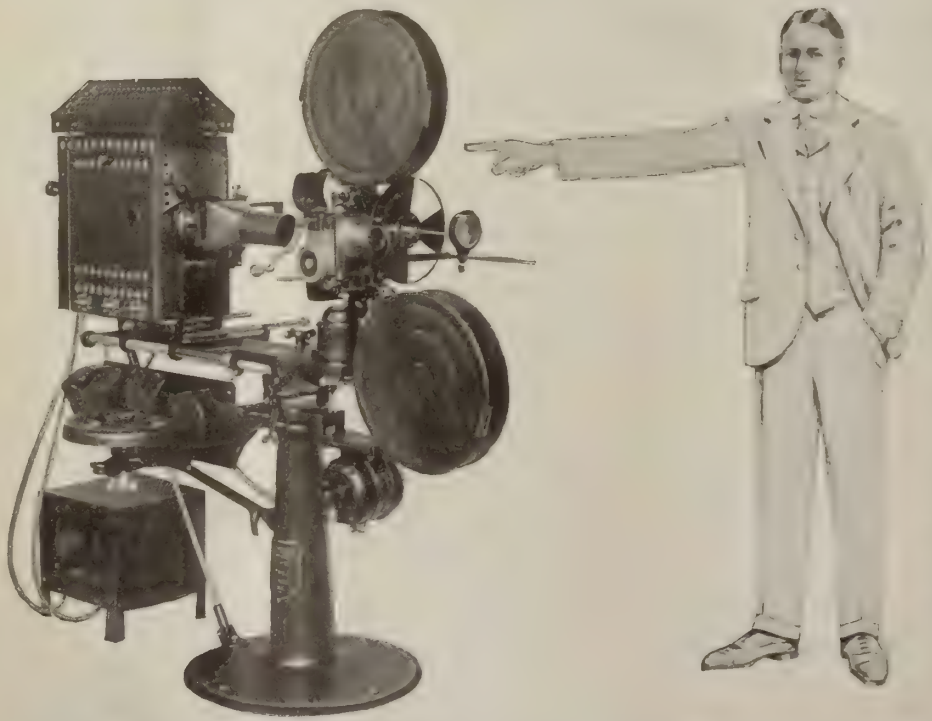

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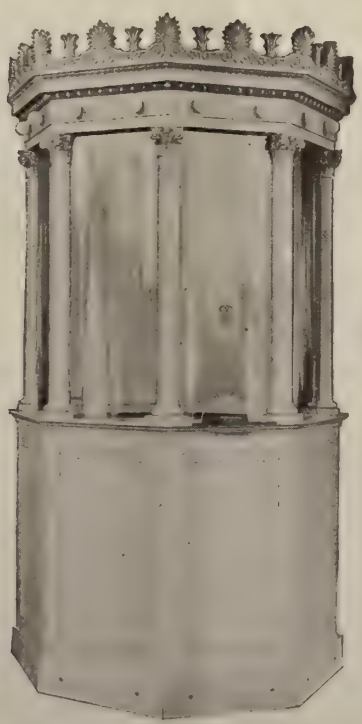

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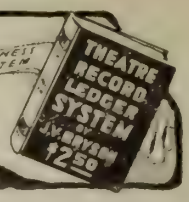

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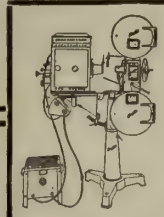

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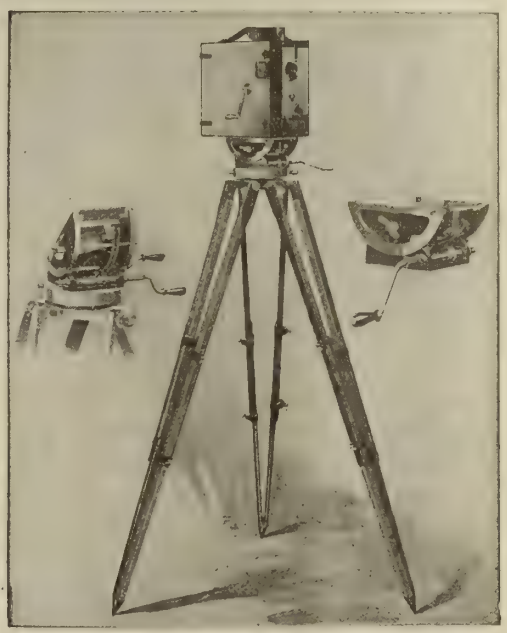

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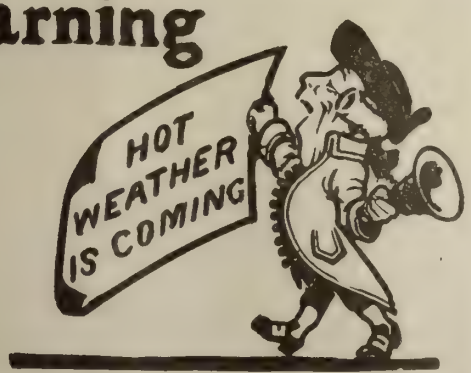

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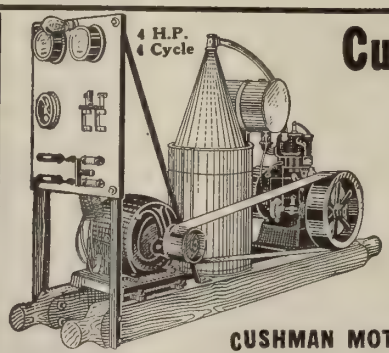

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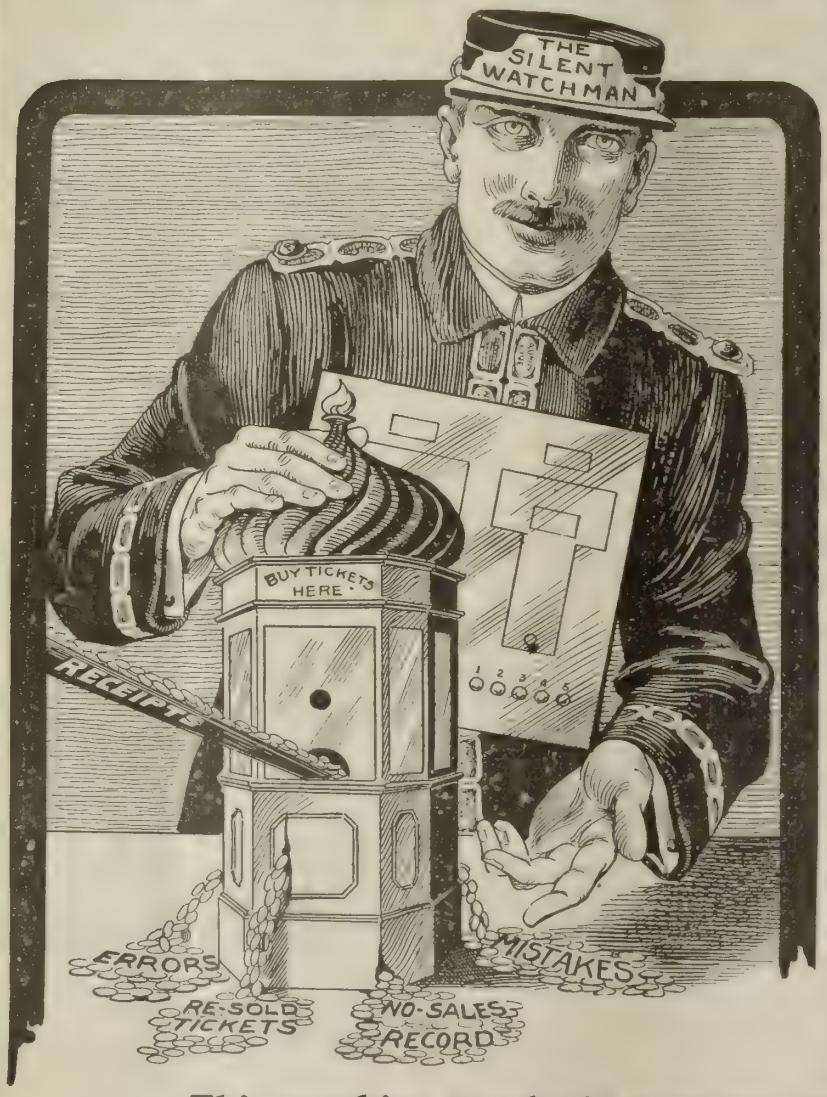

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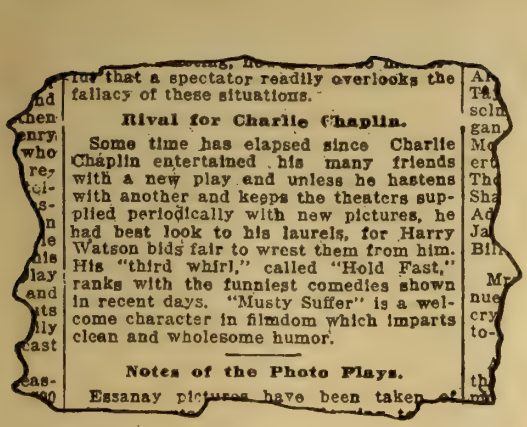

fun that a spectator readily overlooks the fallacy of these situations.

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Some time has elapsed since Charlie Chaplin entertained his many friends with a new play and unless he hastens with another and keeps the theaters supplied periodically with new pictures, he had best look to his laurels, for Harry Watson bids fair to wrest them from him. His "third whirl," called "Hold Fast," ranks with the funniest comedies shown in recent days. "Musty Suffer" is a welcome character in filmdom which imparts clean and wholesome humor.

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will delight you with a kind of comedy **new to filmdom.**

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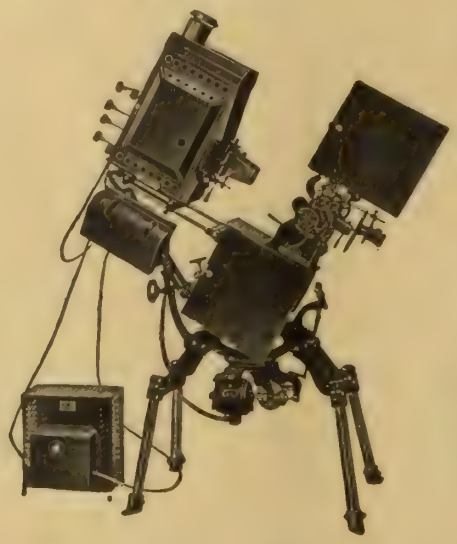

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Vol. 27, No. 8 February 26, 1916 Price 10 Cents

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MOVING PICTURE WORLD

THE FILM INDEX

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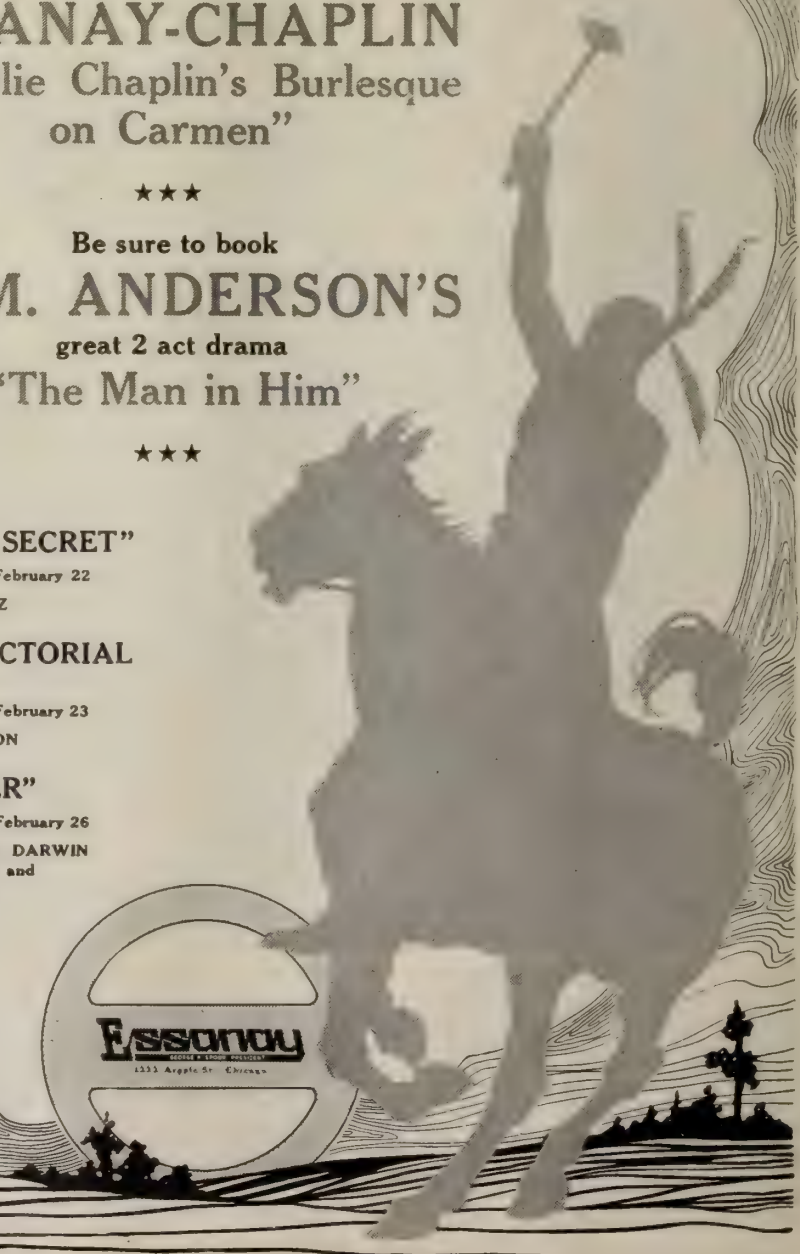

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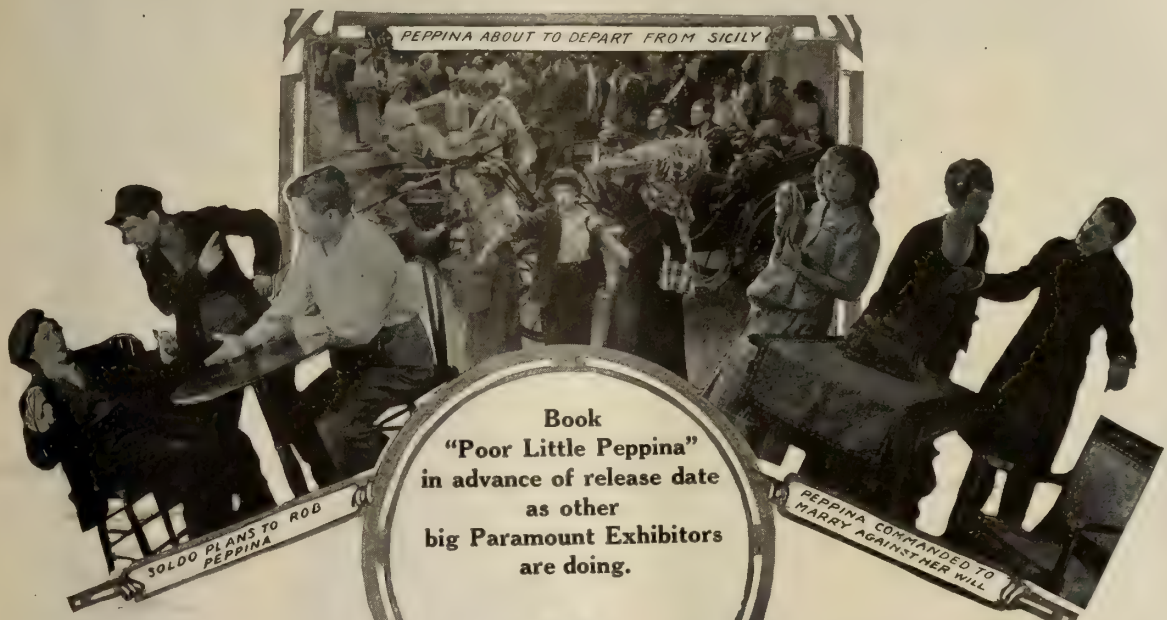

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in the superb style which has made their name famous throughout the country.

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Mary Pickford in Poor Little Peppina
March 6 Lasky
Mae Murray in To Have and To Hold
March 9 Pallas
Dustin Farnum in Ben Blair
March 13 Lasky
Fanny Ward in For the Defense
March 16 Morosco
Constance Collier in the Code of Marcia Gray
March 20 Famous Players
John Barrymore in The Man Who Found Himself
March 23 Famous Players
Hazel Dawn in The Longest Way Round
March 27 Famous Players
Pauline Frederick in Audrey
March 30 Lasky
Blanche Sweet in The Sowers

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Issue of February 6—No. 1
Preparedness—with Henry Reuterdahl and Frederick Palmer
Putting the Gyroscope to Work—by Elmer G. Sperry
Are You Fitted for Your Job?—by Hugo Munsterberg
Better Babies—Fashions—Cartoons—etc.
Issue of February 13—Pictograph No. 2
Another Unusual, Strong, Novel One-Reel Picture

Paramount Bray Cartoons
Bray Studios, Inc.

Feb. 9—**Haunts for Rent—**
By L. M. Glackens
Feb. 16—**Miss Nanny Goat Becomes an Aviator—**
By Clarance Rigby
Feb. 24—**Bobby Bumps and His Pointer Pup—**
By Earl Hurd
Mch. 2—**How Dizzy Joe Got to Heaven—**
By C. Alien Gilbert

Paramount-Burton Holmes Travel-Pictures

Feb. 7—**The Cliff Dwellers of America**
Feb. 14—**The Grand Canyon of Arizona**
Feb. 22—**A Day with the West Point Cadets**
Feb. 28—**Our Middies at Annapolis**

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"Lovely Mary"

March 20—**Francis X. Bushman** *in*
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March 27—**Mabel Taliaferro** *in*
"Her Great Price"

April 4– **Ethel Barrymore** *in*
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From the novel by
CHAS. NEVILLE BUCK

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By
ROY L. McCARDELL

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WILLIAM H. WASSMANS	Knickerbocker Theatre	Nashville, Tenn.
PHILIP MILLER	Republic Theatre	Annapolis, Md.
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T. E. McLAUGHLIN	Empire Theatre	Portland, Me.
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IN "The UNWRITTEN LAW"

CALIFORNIA'S INITIAL RELEASE OF

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"The Unwritten Law"

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You are cordially invited to attend and to judge the merits of this feature and its money-making possibilities for yourself.

California Motion Picture Corporation
San Rafael, California

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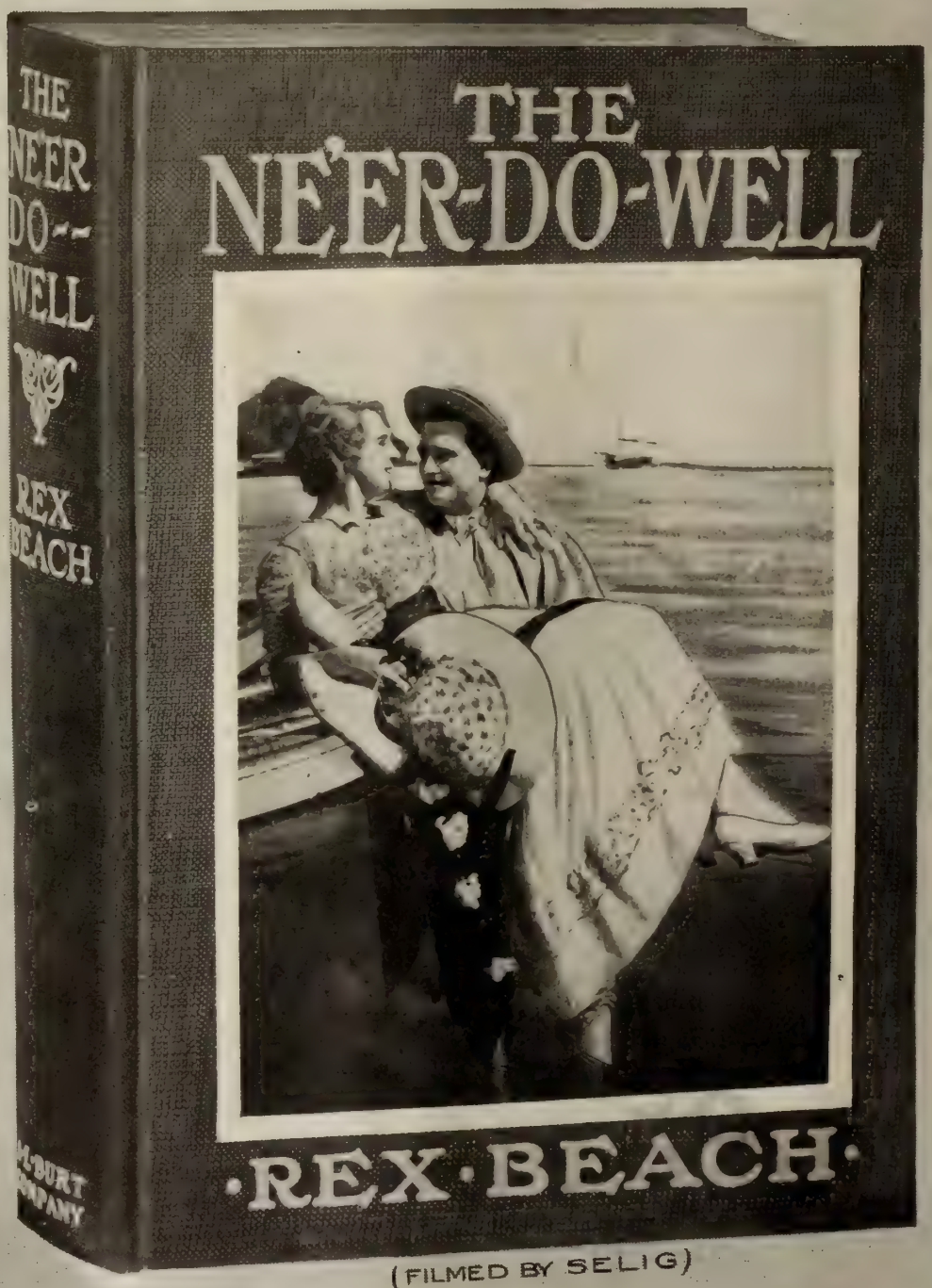

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EDWIN THANHOUSER

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THE OVAL DIAMOND

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With a corking cast
Including
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Staged by
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Drama of love and murderous intrigue...

Starring Alexander Gaden

Marjorie Howe...

RELEASED FEBRUARY 21st

Directed by WM. F. HADDOCK

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Current productions are: "Going Up," a Cub Comedy featuring George Ovey, released February 25; "A Law Unto Himself," starring Crane Wilbur, released February 28; "The Heart of Tara," with Margaret Gibson, William Clifford and the Bostock Animals, released March 4.

DAVID HORSLEY PRODUCTIONS

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The Happy Masquerader

A fascinating, powerful three-part "Flying A" drama that stamps an indelible impression on the mind.

The gold-greed of the surly chauffeur raised to the millionaire clubman's station for sixty days, stands out in *vivid contrast* to the clubman's adventures when transplanted to the chauffeur's job and squalid home.

The Sensational Club Wager—the Stock-gambling Guardian—the Sudden Wedding—the Heiress' Battle to Save Her Fortune—are *thrilling climaxes!*

Edward Coxen
Winifred Greenwood

Directed by Thomas Ricketts

Released February 29

Margy of the Foothills

Thrilling Three-Reel "Mustang" Drama

Art Acord—Dixie Stratton

Directed by Thomas Chatterton

Released Mar. 3

Johnny's Jumble

Rollicking One-Reel "Beauty" Comedy

Directed by Archie McMackin

Carol Halloway — John Steppling
John Sheehan

Released March 1

Dad's College Widow

—his "winning ways" are irresistibly funny!
One-Reel "Beauty" Comedy.
Directed by Phil Walsh

With Orral Humphrey **Released March 5**

Look for Separate Advertisement of "Embers," Big Five-Part Mutual Masterpicture—De Luxe Edition—Released March 2

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

Overwhelming EVIDENCE! -pouring in from thousands of theatres

Guaranteed Thrills

—in *every* chapter! In chapter nine, now showing, Helen Holmes makes hair raising dash in high-powered automobile and rescues three men from runaway freight car doomed to destruction on dizzy incline!

1000 Newspapers Publish Story

In itself, this is a gigantic testimonial to Frank H. Spearman's stirring railroad film novel—one never before given to any film serial.

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

"The Girl and the Game" has *outstripped* the greatest box-office records of other serials. Its success is *stupendous!* Read some of these exhibitors' letters—brimming over with enthusiasm. They *prove* the enormous *money-making, drawing power* of this famous railroad film—with fearless Helen Holmes and her great company.

ROSE THEATRE
Chicago

Of all the serials I have run, this has been by far the most successful, both as far as the money is concerned and the satisfaction of my patrons.

Of course, this serial is not completed as yet, but the first four that I have run certainly convinced me that you are producing a serial that will become more popular as it goes along.

WHITE EAGLE THEATRE
South Bend, Ind.

The picture is wonderful and everyone was more than satisfied. The advertising we gave the picture brought us wonderful results, in fact, more than we expected. The crowd got to us at 6:45 p. m. and at 9:30 we still had no time to breathe.

FULLER OPERA HOUSE
Madison, Wis.

I want to thank you for the arrangements we made to open "The Girl and the Game" last Monday, running Chapters 1 and 2. We played to capacity business and every one was very enthusiastic over the film, and I want to say personally that it gives promise of being the greatest serial ever placed on the market.

BIJOU THEATRE
Minneapolis, Minn.

Bijou - Jitney Theatre, Minneapolis, ran Chapter No. 4 of "The Girl and the Game" last Friday and played to 4,300 people, which is the biggest single day in the history of this theatre.

If you will remember, on the first chapter they opened up to 3,100 people, which broke all records for attendance on opening night for a serial or series photoplay and this increase in four weeks of 1,200 people certainly is a big boost for the quality of our production.

THE CRYSTAL THEATRE
Decatur, Ill.

I am well satisfied with my first day with "The Girl and the Game." A cold day and played against "The Birth of a Nation" with good house.

CASINO THEATRE
Cincinnati, O.

In reference to the serial picture, "The Girl and the Game," wish to advise that we have found same to be a very good attraction. The acting, directing, settings, etc., are very good and we would recommend same to other exhibitors, as we have found same to be a very profitable picture.

GILGER THEATRE
Norwalk, Ohio

I am writing to tell you of the great success "The Girl and the Game" made here when we ran the first episode Friday, 14th. Our expectations of this serial picture have been fulfilled, and our patrons are greatly interested and anxious to see the next episode.

We are expecting that this picture will rival the "Million Dollar Mystery" as a money getter.

COLONIAL THEATRE
Bloomington, Ill.

Our theatre only seats 214, but we played crowded houses continuously all afternoon and night with the first chapter. Look forward to good business again next Tuesday.

Book Fifteen Weeks of Big Money!

One two-act chapter released each week. Fifteen chapters in all. Enormous crowds fill your house, jam your lobby at each showing. Production cost over $500,000—a titanic triumph. Get this record-breaking money-maker. Let the splendid profits rush in—a golden stream of prosperity. WIRE your nearest Mutual Exchange *now.*

For booking information apply to "The Girl and the Game" department of any Mutual Exchange or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street, Chicago, Illinois

THE LIFE BLOOD OF BUSINESS

DESTROY competition and you strike a body blow to trade. Co-operation is a lubricant, but merit *is*, and must continue to be, the final test of value.

Not the least of the advantages of the "Open-Booking" policy is that it is the ***only*** method of distribution which permits competition between producing factors, and thereby insures the highest general average of excellence from them all.

Under this "Open-Booking" policy, as operated by the V-L-S-E, no one manufacturer's product is "tied" to that of another, and by reason of our "Minimum and Maximum" price basis, each must exert themselves to the utmost, not only to get the maximum number of bookings, but to gain the maximum price as well.

In other words, the exhibitor picks from the releases of all the manufacturers making up the Big Four, that which he believes has the greatest drawing power for his particular patronage, rather than being forced to take what is given him by reason of a closed contract.

And furthermore he pays for what he buys on the basis of each individual feature's box office value, instead of by a fixed flat rate, which is made to apply regardless of whether the film is good, bad or indifferent.

That such a system of booking makes for the keenest competition, and that this competition, in turn, promotes the ***utmost*** in picture quality, is best evidenced by the productions described on the succeeding pages.

V. L. S. E. Inc.

THE CROWN PRINCE'S DOUBLE

is a story of mistaken identity.

One man plays the parts.

He is

MAURICE COSTELLO

This Five Part Vitagraph Blue Ribbon Feature should be seen to be appreciated

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A SELIG Red Seal Play Thronged with Heart Throbs and Thrills
Featuring TYRONE POWER and KATHLYN WILLIAMS

"As the great ship shivered and groaned, a live thing—I thought of My Neighbor's Wife I rushed to her state room and there found her helpless I gathered her into my arms and with her, I leaped into the sea When she awoke her mind was deranged from the shock and she thought I was her husband. In her strange madness she called me by her husband's name and gave me all the love she had for him In the jungle we made our home and she came to me as she had always come to her husband, and I prayed for strength in my hour of dire temptation"

"THOU SHALT NOT COVET"

Kathlyn Williams battles with an enraged leopard! Bona fide scenes in Egypt and in Darkest Africa! A fight to death between a tiger and leopard! A gigantic ocean liner strikes a derelict in the night and sinks!

Produced by Colin Campbell who directed production of "The Rosary"

SELIG

Released through V.L.S.E. *Inc.*

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert

A realistic presentation of a phase of metropolitan life of today.

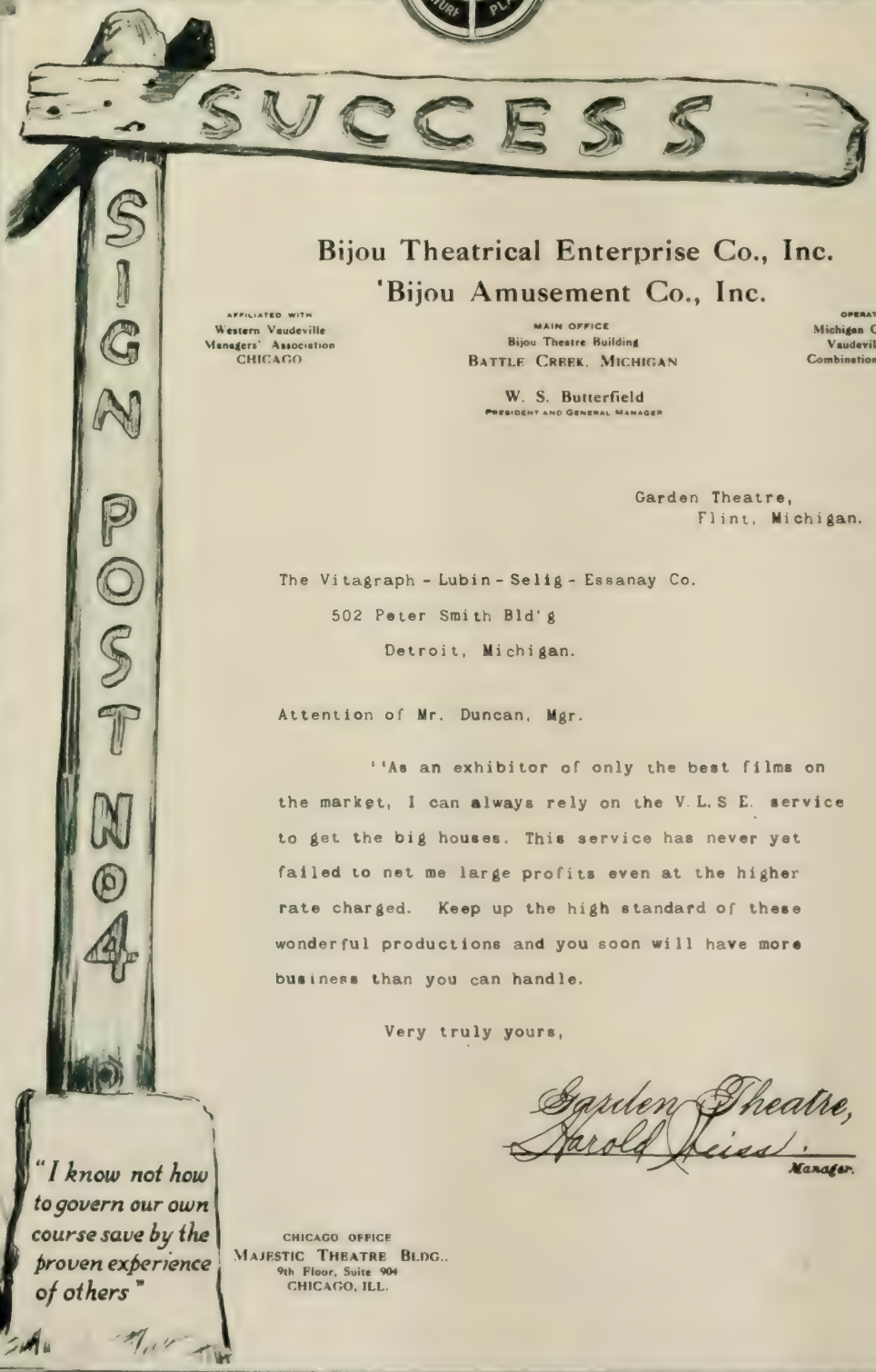
Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.



Bijou Theatrical Enterprise Co., Inc.
'Bijou Amusement Co., Inc.

AFFILIATED WITH
Western Vaudeville
Managers' Association
CHICAGO

MAIN OFFICE
Bijou Theatre Building
BATTLE CREEK, MICHIGAN

OPERATING
Michigan Circuit of
Vaudeville and
Combination Theatres

W. S. Butterfield
PRESIDENT AND GENERAL MANAGER

Garden Theatre,
Flint, Michigan.

The Vitagraph - Lubin - Selig - Essanay Co.
502 Peter Smith Bld'g
Detroit, Michigan.

Attention of Mr. Duncan, Mgr.

"As an exhibitor of only the best films on the market, I can always rely on the V. L. S E. service to get the big houses. This service has never yet failed to net me large profits even at the higher rate charged. Keep up the high standard of these wonderful productions and you soon will have more business than you can handle.

Very truly yours,

Garden Theatre,
Harold Heiss
Manager.

CHICAGO OFFICE
MAJESTIC THEATRE BLDG.,
9th Floor, Suite 904
CHICAGO, ILL.

V. L. S. E. Inc.

To Producers:

BLUEBIRD
PHOTO PLAYS (Inc.)

are in the market for such strictly high class productions as possess the hallmarks of Extra Quality and that measure up to the standard now generally known as the world's finest screen productions

Forthcoming releases include Carter De Haven and Flora Parker De Haven in "The Wrong Door"; Louise Lovely in "Th· Grip of Jealousy," "Rupert of Hentzau" by Anthony Hope; Mary Fuller in "The Strength of the Weak," and others

BLUEBIRD
PHOTO PLAYS (Inc.)
1600 BROADWAY
NEW YORK

MOSS FILMS

B. S. MOSS

PRESENTS

The Sensational, Fascinating Love Drama

"ONE DAY"

A Modern Romance Burning with Passionate, Resistless Love

IN FIVE PARTS

Only authorized version. All infringements prosecuted

A distinct success on its initial presentation at the Regent Theatre, New York, last Tuesday.

A STUPENDOUS PRODUCTION—ALLURING TITLE—FASCINATING STORY—SPLENDIDLY STAGED—SUPERBLY ACTED—PULLING PAPER.

MILLIONS OF PEOPLE HAVE READ THE BOOK AND SEEN THE PLAY—THEY WILL WANT TO SEE THE PHOTOPLAY—THE WISEACRES DECLARE THAT "ONE DAY" WILL BE THE GREATEST MONEY GETTING FEATURE EVER PRODUCED AND THAT IT WILL SMASH ALL PREVIOUS BOX OFFICE RECORDS TO "SMITH-EREENS." PASSED BY THE NATIONAL BOARD OF CENSORSHIP—WILL BE RELEASED ON THE STATE RIGHT PLAN.

OFFERS INVITED

"THE SALAMANDER"

OWEN JOHNSON'S GREATEST SUCCESS

This splendid feature has scored a smashing hit and in many instances is playing return engagements. The Amalgamated Photo Feature Booking Corporation of New York City has collected over $5,000 worth of bookings in thirty days.

A few remaining States which were held for a price still open.

Wire—Phone—Write—Get Busy—Now Is the Time

B. S. MOSS MOTION PICTURE CORPORATION

TIMES SQUARE, NEW YORK CITY

COMING SOON **"THE UNDERTOW"** COMING SOON

BY EUGENE WALTER

Author of "Paid in Full," "The Easiest Way," Etc

MOSS FILMS

A Further Word About the
Open Market !!!

In last week's issue of this publication we asserted, in plain language, that contracts which we had just executed with two of the largest producing companies in the world make it possible for exhibitors everywhere to book "QUALITY-PLUS" features, which are calculated to please and satisfy the most exacting critics of screen entertainment.

Judging by the immediate response from scores of keen buyers and exhibitors, we now know beyond all question of doubt that in our aim to supply the demand of an **OPEN-MARKET-SPECIAL** WEEKLY we will be generously supported.

At the present time, when so much interest centers around the personality of a STAR who portrays the leading role in a feature picture, the appearance of MISS RITA JOLIVET and MR. HAMILTON REVELLE in three of our releases, to commence in March, will prove of especial interest to readers.

RITA JOLIVET

MISS RITA JOLIVET

will be best remembered as the beautiful survivor of the Lusitania and in her first picture entitled

"HER REDEMPTION"

the big shipwreck scene is graphically re-enacted

The Appearance of

"LOVE'S SACRIFICE"

The Second Rita Jolivet Feature

is timed for the immediate future and is sure to create unusual interest because it is so entirely different in story and action from what is **usually seen**

MR. HAMILTON REVELLE

has probably attained the artistic heights of his career in the classical production entitled

"SINS OF THE FATHER"

HAMILTON REVELLE

These are attractions that you should make early application for, Mr. Exhibitor, and with the distinct understanding that your only obligation is to your own profit-sheet, we suggest that you write for full particulars, or direct us to have our representative call upon you.

AUTHORS FILM CO., INC.

Sole and Exclusive Distributing Agent in U. S. and Canada

1432 Broadway, New York

Scene from "THE MISHAPS OF MUSTY SUFFER"

Sweeping the Nation!

When Kitty Kelly of The Chicago Tribune saw the **first** of the "Musty Suffer" comedies at the Ziegfeld Theatrc:—

"At last an original comedian has developed a cast of genuine funniness which doesn't show a trace of Chaplinitis . . ."

And after she saw the **second:**—

"A SHORT CYCLE OF PURE FUN..... INTO WHICH HARRY WATSON HAS PUT SOME MORE OF HIS PERFECTLY ORIGINAL COMEDY....."

And the **third:**—

"Another of the Kleine 'Musty Suffer' difficulties of Harry Watson shook the Sabbath calm of the Ziegfeld into merriment....."

The fourth:—

"Harry Watson has put a new comedy figure on the map in his mirthful imaginings of "Musty Suffer.' Mr. Watson's fun is remarkable for its unimitativeness and cleanliness. It is new clown fun free from suggestiveness."

JAMMING LOBBIES—TOSSING INTO THE DISCARD OF THINGS FORGOTTEN ALL FORMER RECORDS—SMASHING PRECEDENTS OF ALL KINDS RIGHT AND LEFT —WITH OPEN ARMS A COMEDY-TIRED PUBLIC GREETS

The Greatest of Comedians MR. HARRY WATSON

(Of BICKEL & WATSON)

IN

THE MISHAPS of MUSTY SUFFER

(Produced by Louis Myll)

a series of TEN SCREAMING ONE REEL COMEDIES! now sweeping the nation with riotous mirth —packing 'em in, after the first episode, **as no comedy or comedian has ever done before!** In the words of the St. Louis Republic:

"Answering the query 'When will you have Musty Suffer again?', kept the box-office at the Ritz busy all day Saturday. Musty Suffer kept the crowds in a continual uproar."

1925 Days Booked in Less than a Working Week!

THAT SHATTERS OUR OWN BEST BOOKING RECORD and makes, we think, a brand new precedent for other companies. And still they come by wire, phone and every mail. More than a hundred of the finest houses in America (such as the Scollay Square and Gordon Olympia, Boston; Hamburger's Chicago Circuit; Kunsky's Detroit Circuit; The Strand, New York; Orpheum, 'Frisco; Tabor-Grand, Denver, etc., etc., etc.). HAVE ALREADY PLAYED THESE WONDERFUL COMEDIES UNDER OUR NEW AND NOVEL PLAN FOR ADVANCE-OF-RELEASE-DATE SHOWINGS.

Now here's your chance—if you have not already arranged your date—to grab your phone and call the nearest KLEINE OFFICE. Ask to see them. Then—if you've breath enough left—ask for an open date AND SIGN QUICK!

For Regular Release March 1 Through the Kleine Offices

GEORGE KLEINE

805 EAST 175th STREET NEW YORK CITY

NEW YORK 226 W. 42nd St.
ATLANTA 71 Walton St.
DENVER 405 Railroad Bldg.
MINNEAPOLIS 708 First Ave., N.
KANSAS CITY 200-12 Ozark Bldg.
SAN FRANCISCO 234 Eddy St.
DALLAS 1812½ Commerce St.
MONTREAL 204 St. Catherine St., W.
TORONTO 96 Bay St.
CHICAGO 166 N. State St.
BOSTON 14 Piedmont St.
PHILADELPHIA 1309 Vine St.
PITTSBURGH 123 Fourth Ave.
SEATTLE 204-5-6 Orpheum Theatre Bldg.
CINCINNATI 138 West 7th Street
LOS ANGELES 514 W. 8th St.
NEW ORLEANS 103 Nola Building

Knickerbocker Star Features

FRIDAY, FEB. 18

"The Child of the West"

Featuring

Jackie Saunders

and

Robert Grey

In Three Parts

Jackie, as a Tomboy, makes lively scenes in the West, is transplanted in the East where she picks up the threads of a broken romance and wins where society peers fail.

FRIDAY, FEB. 25

"Who Knows?"

Featuring

Henry King

and

Daniel Gilfether

In Three Parts

A story involving tragedy and love; together with heroic self sacrifice. An aged gambler shoulders a crime of a young partner, "Perhaps the Lord will understand and forgive—Who Knows?"

SPECIAL ARTISTIC ONE, THREE AND SIX SHEET POSTERS

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

VIM

COMEDY FILMS

(Thursday Feb. 24) "Bungles Enforces the Law"

with

"BUNGLES"

and

Elsie MacLeod

A Mudtown mixup involving the Mayor's daughter and gallant admirers from France, Ireland and Germany.

"Love and Lather" (Friday Feb. 25)

A "Pokes and Jabbs" Feature

with Burns and Stull

Pokes, one of the "White Wings" of the Street, is taken for a barber, and forthwith brandishes his razor, keeping his eye on the fair manicurist and making a general mixup in a rapid fire romance, the careless use of barber's tools and the discovery of an escaped convict.

One of many letters, showing value of Vims, received by The General Film Co.

. . . .
and if you want to put a fellow in good humor, send him your #19836. "Caught with the Goods." It is the best comedy I have seen in a year. A regular knock-out for any audience.

With Best Wishes,

Bijou Theatre
Roanoke, Va.

Very truly yours,
ALLEN JENKENS, Manager

Vim comedies more than "get by," they get WAY BEYOND

GENERAL FILM SERVICE

VITAGRAPH

"For a Woman's Fair Name"

A story of ever impending Danger—
Danger—fatal and uncertain
As the sword of Damocles

"For a Woman's Fair Name"

A story
Of innocents
Suffering at the super-cunning hand
Of a modern derelict

It is a
VITAGRAPH
BLUE RIBBON Release
Featuring the eminent actor

Robert Edeson

And a cast of
Famous Vitagraph Players

Released February 28th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"THE HUNTED WOMAN"

—Is both huntress and hunted.
—Who goes from a loveless marriage
—In torpid India—
To a heart healing adventure
In the desolate North.

Based on the novel
Of the same name by

James Oliver Curwood

Famous Portrayer
Of men who live in the open—
Who draw quickly—
And shoot true.

"The Hunted Woman"
Is a Vitagraph
BLUE RIBBON Release
Featuring—

S. RANKIN DREW
and
VIRGINIA PEARSON

A powerful picture
—Of a woman who strives—
And of men who dare.

Released thru the V. L. S. E.

Monday, March 6th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Exhibitors know the drawing power
of Vitagraph One-Reel Comedies.

They also know the drawing power of
photoplay stories published in the newspapers.

Two great organizations realized what
exhibitors wanted.

Then came the alliance of the greatest
single motion picture producing company in the world
and the greatest newspaper organization in history—

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
Then came the HEARST-VITAGRAPH NEWS REEL

—o—

NOW COMES
THE ESCAPADES OF MR. JACK

The Funniest Stories—with the Funniest Actor—in
The Funniest One Reelers Ever Produced.
Each Reel is a Complete Story
ONE A WEEK—EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

—o—

For these one-reelers Vitagraph sought out
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
Universally known as the inimitable
KING OF FUN

—o—

Adventure Number One
MR. JACK, A HALLROOM HERO
Will be released Monday, February 21st
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

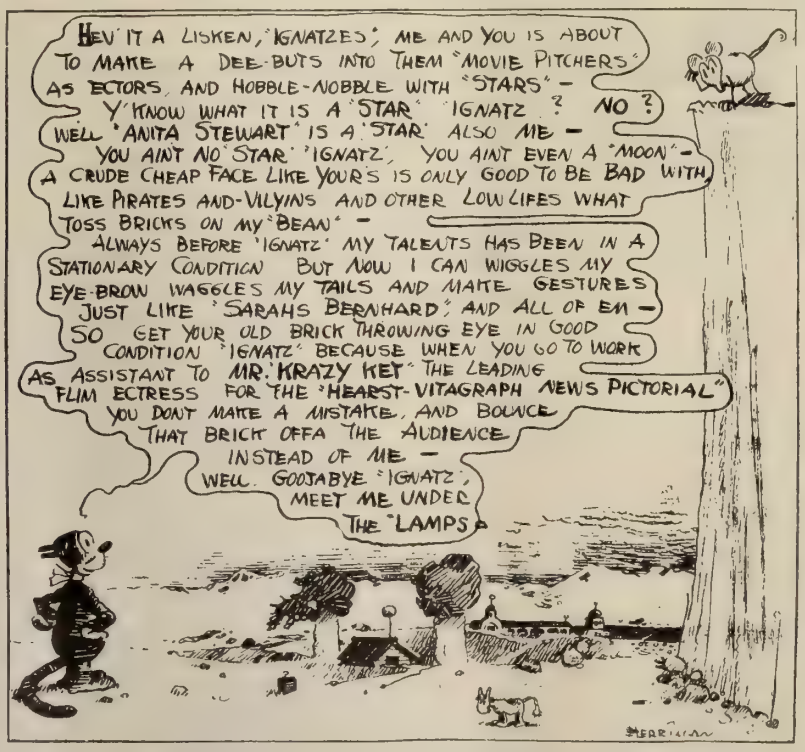
HV

Krazy Kat and Ignatz Mouse

The funny little animals that daily amuse millions of newspaper readers throughout the United States, will come to life in the

Hearst-Vitagraph News Pictorial

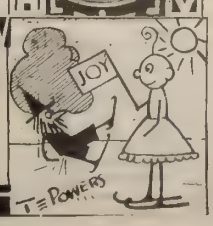
This animated comic, created by George Herriman, will appear alternately with the Powers' cartoon, in the Hearst-Vitagraph news reel, beginning with No. 14.


HEV IT A LISKEN, 'IGNATZES'; ME AND YOU IS ABOUT TO MAKE A DEE-BUTS INTO THEM 'MOVIE PITCHERS' AS ECTORS, AND HOBBLE-NOBBLE WITH 'STARS' — Y'KNOW WHAT IT IS A 'STAR' 'IGNATZ'? NO? WELL 'ANITA STEWART' IS A 'STAR' ALSO ME — YOU AINT NO 'STAR' 'IGNATZ', YOU AINT EVEN A 'MOON' — A CRUDE CHEAP FACE LIKE YOURS IS ONLY GOOD TO BE BAD WITH LIKE PIRATES AND-VILYINS AND OTHER LOW LIFES WHAT TOSS BRICKS ON MY 'BEAN' — ALWAYS BEFORE 'IGNATZ' MY TALENTS HAS BEEN IN A STATIONARY CONDITION BUT NOW I CAN WIGGLES MY EYE-BROW WAGGLES MY TAILS AND MAKE GESTURES JUST LIKE 'SARAHS BERNHARD' AND ALL OF EM — SO GET YOUR OLD BRICK THROWING EYE IN GOOD CONDITION 'IGNATZ' BECAUSE WHEN YOU GO TO WORK AS ASSISTANT TO MR. 'KRAZY KET' THE LEADING FLIM ECTRESS FOR THE 'HEARST-VITAGRAPH NEWS PICTORIAL" YOU DONT MAKE A MISTAKE, AND BOUNCE THAT BRICK OFFA THE AUDIENCE INSTEAD OF ME — WELL GOODBYE 'IGNATZ', MEET ME UNDER THE 'LAMPS'
HERRIMAN

Hearst-Vitagraph News Pictorial

The most comprehensive newspaper issued

Book thru the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The Regular Vitagraph Program
Presents
Dramas that hold in tense suspense
Comedies that make the world
Laugh with you
Enacted by the greatest
Constellation of stars
Ever assembled.
High grade pictures
Of supreme quality
Standards of excellence and popularity.

REGULAR RELEASES

"Hughey, the Process Server"

One-part Comedy, Monday, Feb. 21st
Featuring
Hughie Mack, Kate Price,
William Shea, Flora Finch,
and Robert Gaillard.

———o———

"Freddy's Narrow Escape"

One-part Comedy, Friday, Feb. 25th
No. 2 of the "Freddy" Series
Featuring
William Dangman, Helen Gurney,
Daisy Devere, Frank Currier
and William Lytell, Jr.

———o———

"The Road of Many Turnings"

Three-part Drama, Saturday, Feb. 26th.
BROADWAY STAR FEATURE
Featuring
Leah Baird, Louise Beaudet,
Van Dyke Brooke, E. A. Turner,
Kalman Matus, Walter McGrail
and Gerald Gordon

RELEASED THRU THE GENERAL FILM CO.

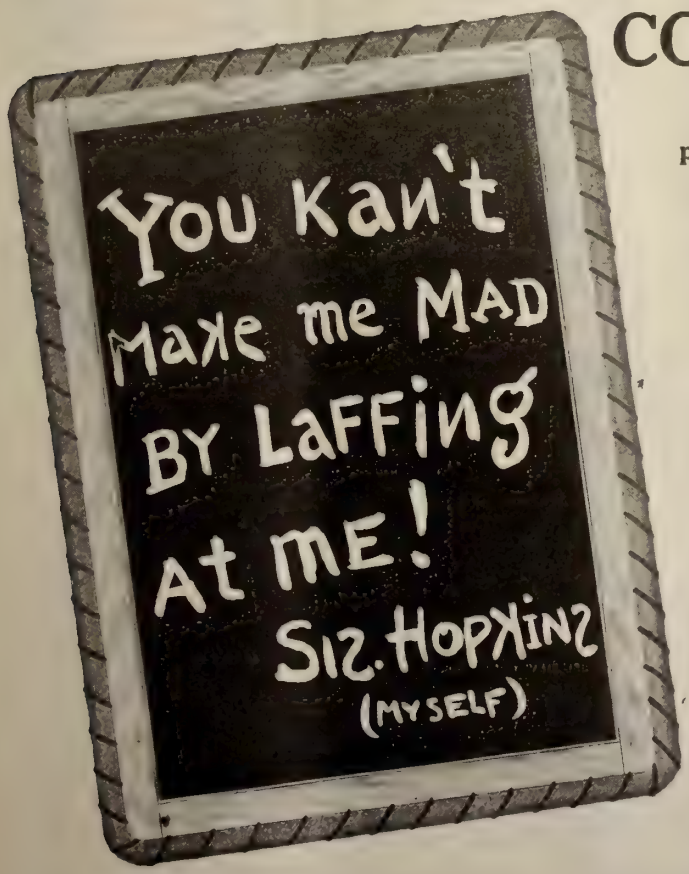
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

SOMETHING NEW!

If we could describe the SIS HOPKINS COMEDIES we would be satisfied. But we can't—because they're not to be compared with anything you have ever seen. Just bear in mind that they ARE comedies—rollicking, riotous—a joyous succession of smiles, snickers and laughs. No press-agentry can make them any better.

SIS HOPKINS

COMEDIES



present the nationally famous genius of fun, Rose Melville. And equal in drawing power are the pictures themselves. After you exhibit one, your patrons will demand more. That's the real test nowadays. Get busy at the start of this whirlwind weekly winner.

The Screen Sensation of 1916

KALEM

235-239 West 23d Street
NEW YORK CITY

The Girl Without Fear Will Startle You in

A RACE FOR LIFE

A Thrilling "HAZARDS OF HELEN" Episode Featuring

HELEN GIBSON

The Most Daring Actress in Pictures

A courageous leap from the back of one horse to another, a breath-catching ride atop the shoulders of Robyn Adair, and the climax as she grasps the speeding engine and succeeds in pulling herself aboard—there is the unparalleled feat of Helen Gibson in this latest "Hazard." Audacious riding exploits are mingled with the railroad thrills that have made this series pre-eminent for amazing and astounding daring.

Released Saturday, March 11

Out-of-the-ordinary 1 and 3-sheet, 4-color lithographs, with the perilous scene shown in the film to draw them in

WHEN HUBBY FORGOT

A Lively Ethel Teare Farce Comedy

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 1376*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 26, 1916

Facts and Comments

A SUCCESSFUL exhibitor, the owner of a chain of theaters in the South, on a recent visit to the offices of THE MOVING PICTURE WORLD, remarked that nothing was more rare in the experience of the average exhibitor than to find a good picture with good "paper." Some of the finest paper, he said, had been made for some of the worst features while on the other hand many features of real merit suffer through poor "paper." The paper question opens a wide field of discussion. It is our own experience that offensive paper has done more harm than offensive features because the percentage of bad paper is so much higher than the percentage of bad pictures. Recently the writer saw a twenty-four sheet posted in a very conspicuous place in the downtown section of the city showing in glaring red the revolting spectacle of a man brutally fighting down the resistance of a young girl. We cannot imagine a more grievous offense against the good name of the motion picture. Under the circumstances we are not surprised to learn that the proposed censorship bill in New Jersey provides for the special censoring of posters. The common council of an eastern city has just passed an ordinance making it a misdemeanor to show representations of murder, shooting, stabbing, stealing or other criminal act in posters. No doubt some offensive poster has inspired this proposed legislation. If exhibitors would agree upon a standard of posters it would mean a long step toward the eradication of this intolerable evil.

* * *

A VALUED friend of THE MOVING PICTURE WORLD, an exhibitor of many years' experience, distributes schedule cards to his audience. These cards show the starting time for each performance. All his shows run continuously from 11 a. m. to 11 p. m., making in all ten shows. Our friend says that the distribution of these cards has greatly aided him in regulating the crowds that come to his theater. On the back of the card is a little memento: "Keep me in your pocket for reference." We would like to hear from other exhibitors whether they find any advantages in the scheduling of their shows.

* * *

ACCORDING to news reaching THE MOVING PICTURE WORLD from Oklahoma City, Okla., the exhibitors there have combined in an effort to stop what they call an illegal trust said to be formed by certain film exchanges. It is said that four hundred exhibitors have signed the legal papers necessary to set the machinery of the law in motion. A protest is also made against collecting the rental for films one week in advance. A date has been set for a hearing before the corporation commission of the state and the further developments will be watched by exhibitors throughout the country.

* * *

WE ARE pleased to learn that an old and successful pioneer in the industry, Mr. David Horsley, has entered the race for congress in one of the California districts. It is said that he has the entire support of all the motion picture men in that section and that he will also be widely indorsed by the press. He has done much to promote the industries of California and Los Angeles. If in return for this the people elect him to congress the industry will be sure of a staunch and able spokesman on the floor of the popular branch of the national legislature.

* * *

THE New Jersey exhibitors are making a laudable effort to awaken a wholesale public sentiment for an amendment to the Sunday Law which will give each city or county in the state the right to determine whether the motion picture houses should keep open or closed on Sundays. In their fight against censorship they are met on every hand by lists of objectionable features on which the advocates of censorship base their insistent demands. One of the active men in the campaign has sent us such a list of pictures condemned by the press and we find that out of six, three were made by one and the same company.

* * *

THREE cheers for the organized group of producers that have just decided to cut the "Censors" out of the National Board on the tails of their films. The sooner that estimable board drops the word "censors" the better for everybody. There is an awful lot in a name.

Spoiling the Illusion*

By Louis Reeves Harrison.

ANNOUNCING actors on the screen after the story has started has something of the effect of stopping a stage performance at the entrance of a principal and announcing, "This is not Cardinal Richelieu, mind you, but John Smith playing the part." Many people go to the picture show to forget what they really are and live in a world of make-believe. That world is devised for them by the author of the play and visualized by director and interpreters, all with infinite pains, only to have the illusion shattered by the screen interpolation, "Richelieu, Mr. John Smith." There is a place for announcement, and any producer who has a brain in his noddle, instead of a vermiform appendix, ought to know by this time where it is.

Not to destroy the publicity man—he is too big a factor—but to elevate and improve him, attention is herein directed to the fact that the little theaters would soon be emptied if people were asked to perpetually view the actors in themselves, no matter how successfully touted. The publicity man is an educator—he tells the common herd what to like and how to like it. Further than that he occasionally does so with a skill and intelligence that convinces the public against its own will, but he is ordinarily inclined to follow lines of least resistance, to throw the lime-light on those who crave it most.

Successful actors reflect a character, hold up a mirror to the thoughts and feelings of that character, so that those who see may also clearly perceive what is beyond the impersonation, its reason for existence. That is an art in itself, and it is an important element in the success of a screen presentation, but it is an art very generously recognized by press critics, and it receives lavish appreciation from publicity men, often to the verge of antagonizing the public, nearly always to the detriment of the interpreter, swelling him so that he can not keep both feet on the ground. If there remains any such thing as motion-picture production as a fine art, HE is IT.

Nearly all such actors are exceptionally good at the outset, and they would probably remain so if not boosted beyond reason, but they are sustained in an omnipotent attitude of the only thing on earth until their superfluous egotism becomes destructive of play interest. We are asked to sit in awed contemplation of John Smith instead of following the fortunes of Richelieu—be it understood that these remarks are not directed against any artist who has recently impersonated the great Cardinal.

It is a musical composition with decided limitations that is made for the exclusive use of one orchestra, and it is a play of equally decided limitations that is written especially for the uses of a certain specified company. The really great play stands on its own merits, to be visualized by this or that company according to its sources, often a great play in spite of inadequate presentation. This does not mean that a company actually lacks resources because it is committed to a certain definite policy as to the character of plays it shall produce, but that there is something lacking in an orchestra which can only play pieces composed especially for it.

We love to live in the story, to live the lives of those passing through periods of love and adventure, to joy with them, to sorrow with them, to feel the thrill of peril, to experience relief when it has passed. It is for author, director and actor to create and sustain the illusion.

Now comes some high-priced Cissy Brown, a sweet thing, to be sure, and we are glad to see her occasionally in parts she can play, but she is principally concerned about making a hit that is almost purely personal. Little need be said of her conception of a role and still less of her interpretation. Ophelia, Desdemona, Rosalind, or Portia, what matters it? They must be changed to suit the innocuous lullaby of Cissy Brown, or she just simply will NOT go on with the rehearsal.

To smother the pleasure of an audience for the sake of gratifying the caprice of Mlle. Brown, and, incidentally, insinuating some added publicity, causes the common herd to wonder what is the matter with the play. The story does not seem to go along as smoothly as it should. Just in the midst of having a nice time we are asked to stop and pay tribute, possibly to a poor little beggar girl of magnificent coiffure, who has been out all night in the rain. Most of us feel as we did at the nickelodeon in days gone by, when the publicity-seeking pianist played ragtime during a scene of death on the screen.

There is a class of directors so thoroughly innoculated with theatricalism that they are almost incurable. They cannot be brought to realize that stagey situations, barely tolerated in their proper sphere, become absolutely raw when depicted on the screen. In an art so purely visual it is a case of "show me." However romantic the story may be, the treatment must continually reach out for absolute credence. Two men can be portrayed by double exposure on the screen so that the wife of one of the characters could not be expected to tell them apart, but people in the audience are aware that the false husband could not imitate the voice and handwriting of the real one.

The wornout device of presenting two men who look exactly alike is as regularly employed as the mixing of children at their birth, or that stale inanity of sending a blackmailed wife to the private apartment of the villain to tell him that she can not obtain the hush money. That sort of stuff never fooled anybody on the stage, and it does not operate to induce a highly desirable, if not absolutely necessary, sense of truth on the screen. The one thing best calculated to preserve illusion, better even than splendid interpretation, is common sense in treatment.

By common sense in treatment is meant that the story may start off with any unreal assumption, but it must follow a logical development once it is well under way. Whatever the initial impulse, and it may start from the wildest flights of an author's imagination, the indicated trend must be followed along plausible lines to the end. The trouble with those directors who are bound by theatrical convention is that they do not see the greatest advantage screen presentation has over that of the stage, the visual suggestion of what is ordinarily invisible.

The deeper we dig beneath the surface of human nature the further away we get from individualism. We are indeed brothers at heart, sharing exactly the same emotions, influenced to a greater or less degree by the same impulses. It is for artists of the screen to portray what is passing in the mind of a character, what is agitating his heart.

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Your Best Friend is Your House

By W. Stephen Bush.

FROM time to time I receive letters from readers of The Moving Picture World asking my opinion about certain feature programs. "I am dissatisfied," says one man, "with the —— films and now have a chance to get the —— films. What is your advice?" Another letter asks which is the best feature program and still another expects us to compare in detail the various merits of all the prominent feature producers.

I have but one advice to give to all such letters and here it is: *Advertise your house rather than any particular brand of film.*

A valued correspondent, a progressive exhibitor conducting a first-class theater in a city in Michigan, says that he read with a great deal of interest the recent article "Good Faith and a Bad Reward" and then adds:

"I know of the same thing happening and think it is an outrage, but have not the exhibitors several ways of 'getting back?'" My friend continues thus:

"Instead of trying to make a brand name popular, why not try to make your house popular? Get a good trade mark for your house. Use it everywhere. Have your house name lettered in a distinctive manner and use it everywhere. Combine the two if possible. Have short bits of film made with your trade mark and Royal (your theater's name) Photoplays. Use this on all pictures."

Such letters as this one convince me more and more that the day of the exhibitor is dawning. The entire early history and development of the industry militated against independence and initiative on the part of the exhibitor. Having been in tutelage and leading strings through the force of circumstance for many years it will take some time and it will cost some trouble for the exhibitor to win and hold his rightful position in the councils of the industry. On all sides, however, these signs of a new spirit of independence and initiative are increasing.

I know of no better suggestion to exhibitors everywhere than the advice above stated and so heartily concurred in by my correspondent. *Advertise your own house.* Act on what appears to me the common-sense principle, that brands of film may come or go, but your house ought to go on forever. Your house is the thing. If you know how to present your pictures, if you know how to vary your program, if you are capable of creating the right sort of atmosphere, if your music is right, and your staff is competent and if your know the tastes and demands of your audience, why should you worry?

The one thing you have to guard against in choosing your features is the brand of the salacious producer, the man who specializes in the bed-room drama and you will fasten the taint of his name on your house if you harbor his stuff there long enough. The fate and prosperity of your house do not depend on whether you run the films and features of A or of B. If you depend on just one certain brand of films or features you are not protecting your own best interests. The Moving Picture World carries the announcements of all the great film producers week after week, it assists your judgment by impartial and careful reviews written by the most capable and experienced reviewers. With these funds of information your selection of the best program—the best program for you—ought not to be difficult.

Experienced exhibitors know that even the best service, whether in programs or in features, has its weak spots. We all have seen film companies start off as if they would break every record and presently slow down and scarcely maintain a good average. There is no such thing as an insurance company guaranteeing every feature to be a masterpiece. It cannot be done. No one can possibly know what the future will bring. In the film world at least it is entirely possible for the first to become the last and for the last to become the first.

The only real certainly in all this confusion and uncertainty is *your own house.* I doubt very much whether as much as five per cent. of the exhibitors of the country advertise their houses as they might be and ought to be advertised. Your house is your property, the brand of film is somebody else's property. Give the preference to your own and you will depend on yourself rather than on another man whose interest may not always be identical with your own. If you build be sure that you will reap the reward.

Let this thought dwell uppermost in your mind: The first thing for me to do is to advertise my house. Centre your purpose and your energy on that first of all. If you persevere this is the prediction I will make: The man who owns the brand of film will come to you and you will always have your choice.

The Two Trumpeters

By W. Stephen Bush.

A DELIGHTFUL old gentleman is Canon William Sheafe Chase, of Brooklyn, the second trumpeter in the camp of the Censorites, the first and loudest trumpeter being, of course, the great and only Wilbur F. Crafts. The Canon has moments of candor. His mind works with a certain transparency. He is a valiant fighter, narrow to be sure, but he hits straight from the shoulder and he prefers the old-fashioned frontal attack to the craftier methods of the International Reform Bureau. We differ hopelessly with the Canon, but we admire the Canon's sincerity. We think there is a good deal of the milk of human kindness in the makeup of the old gentleman.

In one of his moments of candor the Canon remarked to the Committee on Education at the recent hearings in Washington that "the average morality of the theater-going public was below par and that it was the duty of the State to step in and raise the low morality of the theater-going public." That shows on what lines the Canon and his friends are thinking. When they say that their morality is obviously superior to that of a very large element in our citizenship they do not realize their tremendous conceit. They are absolutely unaware of their obvious hypocrisy. They plainly show that Time has passed them by without touching them with the spirit of progress and tolerance. Mathematically they may live in the twentieth century, intellectually and religiously they are the contemporaries of Cotton Mather and all the other reactionaries now resting under moldy tombstones.

We assure the Canon that there is many a man and many a woman going to motion picture theaters every day, and in spite of that, the moral and spiritual peer of the Canon. I go one step further. There are many exhibitors and producers who are doing as much good in their way as the good Canon is trying to do. Ours is a century of inclusiveness rather than exclusiveness. We are all praying for the end of militarism as the arch-foe of democracy, but we think there is little to choose between an ecclesiastical caste and a military caste.

By the way, Brother Crafts is giving us too much credit for our share in the fight against censorship. We are only echoing the sentiments of all the enlightened friends of the motion picture. We wish to assure the gentleman that his gratuitous threat of supporting local censorship everywhere until we bend the neck under the yoke of his or some other brand of Federal censorship excites no terrors in the breasts of motion picture men anywhere. Such a threat is merely illustrative of his peculiar methods of warfare. Mr. Crafts is not only fighting us, he is fighting a force compared to which our boldest strength

is feebleness itself. He is hurling himself against the giant of American Freedom. He is battling with the unconquerable spirit of American democracy. He is attacking the battlements of common sense. If he is worried about us we hasten to assure him that we are not a bit worried about him.

We never impugn the motives of any man because motive is a question for the individual conscience. We have not the slightest doubt that sooner or later the ideas of Crafts must fail. They are unsound in principle and predicated upon a vague and wild desire to reform rather than upon any tangible facts. We are not jealous of the friends he has found in the ranks of the motion picture industry—no, we are not jealous, but we are sorry both for him and his friends. In the meantime we propose to keep the light burning. With a sincere belief in the ultimate triumph of truth we are looking forward to more conversions among the pro-censorship element in the industry.

Object to Thurston's Article

Exchange Men in Denver and Salt Lake City Take Exception to Certain Statements as Unfair and Unauthentic.

H. L. KNAPPEN, the manager of the Pathe Colorado Exchange at Denver, Colo., takes serious exception to an article recently published in this paper and written by Howell Ernest Thurston. Mr. Knappen denies categorically that his office has ever taken an over-lenient attitude on the question of films damaged by careless operators or exhibitors. He says that "there is no exchange in the city of Denver which takes a more determined stand on the damaged film question than the Pathe office." By far the greater number of cancellations, says Mr. Knappen, result from his uncompromising attitude toward exhibitors, who damage and destroy Pathe film and who are clearly at fault in the matter. Mr. Knappen characterizes Thurston's statement that "Pathe is afraid to call an exhibitor's attention to the fact that a reel has been ruined" as wholly erroneous.

We are glad to give space to Mr. Knappen's statement, and take this occasion to assure him and others who may have been aggrieved by the article in question that The Moving Picture World is always ready and willing to give all sides in every case.

We likewise take note of the protest of George E. Carpenter, manager of the Notable Feature Film Company of Salt Lake City, Utah. Mr. Carpenter was not mentioned in the article, but he says that a sense of fairness prompts him to say that there are unwarranted innuendos in the article. He invites Thurston to "drop in and get acquainted." W. H. Cree, manager of the General Film in Denver, Colo., adds his objection. His complaint is that Thurston apparently "only called on one film exchange in this city" (Denver).

HEARING ON NEW YORK CENSORSHIP BILL.

The Codes Committee of the Assembly will have a hearing on the Ahearn Censorship Bill on February 23, at 1 P. M., at Albany. Frederick M. Ahearn, the sponsor of the bill, is chairman of the Committee on Codes. The Motion Picture Board of Trade, the Exhibitors' League of the State, and the Moving Picture World will appear to protest against the bill and to ask that the measure be either killed in committee or sent back to the assembly with an adverse report.

SUNDAY CLOSING CASE APPEALED IN ALBANY.

The action of the lower court in Albany, N. Y., acquitting Roy H. Bender on a charge of Sunday opening, will be appealed from by the local district attorney. The ordinance under which the police originally acted had been on the books before the coming of the motion picture theaters, and the exhibitors claim that picture houses do not come within the provisions of the law, although licenses for the exhibition of pictures, which are issued by the Mayor, stipulate that such exhibitions shall not be made on Sunday.

Since Mr. Bender's arrest, last July, the Court of Appeals has decided that the regulation of Sunday shows is a matter for the state to determine and not for the municipalities. The appeal of the district attorney in the Bender case will be argued before the Supreme Court in March.

Working for Actors' Fund

Motion Picture Committee, Headed by Samuel Goldfish, Busy With Money-Getting Plans—May 15 Named as Donation Day.

HALF a million dollars in fifteen weeks as the contribution of the motion picture industry towards the Million Dollar Endowment of the Actors' Fund of America is the stupendous project announced by Samuel Goldfish, chairman of the motion picture campaign. In a year and a time when numerous appeals for charitable funds are being made upon the public, it is confidently hoped that the motion picture campaign by the very extent of its scope and the whirlwind methods of its propaganda and collection will establish a new record in the history of American benefactions.

Some weeks ago the Actors' Fund of America launched a movement to raise a million dollars to establish a permanent endowment from the interest of which all expenses of the big charity could be met. The endowment also would forever remove the Actors' Fund from the necessity of appeals to the public for support.

Because of the great expansion of the motion picture industry and the entrance of thousands of players of the legitimate and musical comedy stages into the film world there has been expressed a desire on the part of those prominent in the motion picture industry to help the Actors' Fund. The directors of the Actors' Fund requested Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who is one of the younger and most successful men in the industry, to head the motion picture campaign

The plans embrace a national appeal to the public through the twenty thousand motion picture theaters of the United States and to the many thousands of persons employed or interested in every branch of the industry.

In consummating these elaborate arrangements Mr. Goldfish has had the co-operation of every leading man in the industry. In addition to the general committee of which Thomas A. Edison is honorary chairman, the campaign will be intimately directed by executive committee and finance composed of Commodore J. Stuart Blackton, treasurer; Arthur H. Spiegel, J. W. Binder, J. E. Brulatour, William A. Johnston, John Wylie, Mitchell Mark, George Kleine, J. A. Berst, W. W. Hodkinson, Marcus Loew and Aloph Zukor.

Mayor Mitchel was the first to welcome his assignment to the honorary committee, and to promise his active support of the stupendous campaign. Mayors Thompson of Chicago, Rolph of San Francisco, and Sebastian of Los Angeles, responded with pleasure and alacrity to the call of the cause, and other municipal chief executives of the big cities promptly accepted appointment.

The motion picture benefactors have fixed upon Monday, May 15, as the final and culminating day of their campaign for their brothers and sisters of the speaking stage, and are hopeful of their ability to have in hand voluntary contributions of half a million dollars by that time. Offerings are already reaching Commodore J. Stuart Blackton, treasurer, at the offices of the finance committee in Locust avenue, Brooklyn.

Every person identified with the motion picture industry in the United States will be asked to co-operate in the campaign, and every motion picture theater throughout the land will dedicate a share of its receipts on May 15 to the Actors' Fund. A carnival and ball, at which every motion picture actor and actress of prominence will lend their presence, is planned for the day at Madison Square Garden.

The staggering magnitude of the philanthropic plan to collect a half million dollars in the short allotted time has in no way daunted the motion picture interests. Samuel Goldfish, prominent young figure in the industry, is actively directing the work. The project has the official sanction of the Motion Picture Board of Trade of America.

MARCUS LOEW FIRST IN LINE.

Marcus Loew, proprietor of more than seventy theaters devoted to motion pictures and vaudeville, has advised Samuel Goldfish, chairman of the committee appointed to raise $500,000, among the motion picture interests, that he will, on May 15, contribute 10 per cent. of the gross receipts of all his theaters to the endowment fund. This is the first response to the call of the committee and puts Mr. Loew at the head of the line of contributors.

Pittsburgh Screen Club Ball

Picture Men of Smoky City Hold Highly Successful and Happy Event.

THE first annual ball of the Pittsburgh Screen Club was held on the evening of St. Valentine's Day, Monday, February 14, in Motor Square Garden, Pittsburgh, with the most brilliant gathering of stars and other luminaries of the moving picture firmanent ever assembled in that part of the country. Pittsburgh's first big film affair met with unqualified success, both socially and financially. A portion of the receipts was given to the Actors' Fund of America.

The New York party arrived on Monday morning and was met by the reception committee and a large and enthusiastic crowd of fans. Waiting automobiles carried the stars to the Schenley Hotel, which was made the official headquarters. At noon the Metro stars were entertained at a nicely appointed luncheon in the Schenley. During the afternoon the ladies united into one party and were entertained by the ladies' reception committee.

Despite the severely cold weather, nearly three thousand attended the reception, entertainment and dance. People came from throughout the western Pennsylvania territory, as well as from points in Ohio and West Virginia. The following concerns held boxes: Metro Pictures Corporation (two), the Rowland & Clark theaters, the Universal Film Manufacturing Co., the Thanhouser Film Corp., the Ivan Film Productions, the Vitagraph Co., the Kalem Co., the Liberty theater, the East End Cameraphone, the downtown Cameraphone, the American Film Manufacturing Co., the Universal Movie Ticket Co., the Photoplay Entertainment Co., the Press Club, the Actors' Fund of America, the Pittsburgh Screen Club. The doors were thrown open at eight o'clock. The hall was thronged at half-past when the master of ceremonies, Hon. A. C. Stein, made his appearance on the stage. He first introduced Mayor Joseph G. Armstrong, who delivered a brief but very appropriate address of welcome in which he paid tribute to the moving picture industry and its important influences in the community.

Following the Mayor's address, the stars, the most honored guests of the evening, made their appearance in the boxes where they had been concealed from the view of the expectant assemblage. They were greeted with a rousing ovation, each being introduced in turn by the master of ceremonies. They were Mary Miles Minter, Hamilton Revelle, Grace Valentine, Mrs. Shelby, of the Metro; Anita Stewart, Mary Maurice, Edith Story, Wallie Van, Tefft Johnson, S. M. Spedon, of the Vitagraph; Violet Mersereau, Universal; Florence La Badie, Katherine Adams, of the Thanhouser; Paula Shay, of the Ivan; Teddy Sampson, of the Equitable; Gladys Hulette, of the Mutual, and Rose Stevens, of the Gaumont.

When the demonstration subsided, a program of entertainment by well-known singers and dancers began. After several numbers had been disposed of, "Billy" Quirk, president of the New York Screen Club, was introduced. Mr. Quirk gave a forceful and witty talk in his incomparable manner that met with enthusiastic response. Following Mr. Quirk's address, Sophia Kassmir, the noted New York dramatic soprano, sang several operatic selections which were well received. S. M. Spedon, publicity manager of the Vitagraph Company, then delivered a brief talk. Next on the program was Belle Gold, former co-star with Eddie Foy and others and wife of A. W. Cross, the manager of the Hudson Feature Film Company. She drew great applause with a number of her light opera song hits. Members of theatrical companies appearing at the local theaters then staged a series of well-arranged acts.

At the close of the entertainment the floor was cleared for dancing. The floor committee handled affairs in an able manner and things moved along smoothly. The chairman of this committee was J. P. Donnovan, of the Clark & Rowland theaters, and his assistants numbered about seventy. Mayor Armstrong, who selected for his partner "Mother" Mary Maurice, of the Vitagraph Company, led the grand march. Moving pictures were taken of this, as well as other striking features of the ball. A special lighting system had been installed and made the hall brighter than day. In one corner was concentrated 1,500,000 candle-power. The Universal Film Company and the Photoplay Entertainment Company, of Pittsburgh, both had cameramen on hand.

Dancing and a general good time continued until 2 A. M. At about one o'clock, however, a large party of the guests, accompanied by members of the club, went in autos to the Press Club, where an elaborate breakfast was served at one-thirty.

The entertainment committee consisted of Charles Seltzer, G. E. Ainsworth, C. W. Eckhardt, A. W. Cross and John McAleer.

The ladies' entertainment committee was made up of the following: Mrs. A. W. Cross, Mrs. H. P. Kester, Mrs. A. J. Hanna, Mrs. G. E. Ainsworth, Mrs. Mayer Silverman, Mrs. Peter Antonoplos, Mrs. Joseph S. Skirboll, Mrs. C. F. Miller, Mrs. D. C. France.

The reception committee was P. Antonoplos, I. Aronson, H. Goldberg, H. C. Simeral, Louis Sitnek, M. Feitler, John Smith, J. G. Long, W. A. Kay, H. C. Grelle, M. Teplitz, R. Solz, Ludwig Hommel, J. R. Newman, Albert Cook, G. R. Barry, G. J. Schwitzer, Elmer Calhoon, A. McKechnie, H. M. Aronson, J. J. Blackman.

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

UNIVERSAL "PEACE" CAMERAMAN BACK.

Joseph T. Rucker, cameraman of the Universal Animated Weekly, who accompanied the Ford Peace Pilgrims on the peace journey to Europe, returned home Saturday night, January 29, accompanied by Robert S. Doman, city editor of the Motion Picture Weekly, and representative of The Morning Telegraph. The trip from Rotterdam to New York was marked with very little out of the ordinary, but in Rotterdam the week before starting on his homeward journey, Mr. Rucker had an experience that he will never forget as long as he lives, and also one that he could not record on film.

EXHIBITORS OF HOQUIAM, WASH., ORGANIZE.

The Grays Harbor Theater Managers' Association of Hoquiam, Wash., which was recently organized in Aberdeen, Wash., includes all the live exhibitors in Aberdeen and Hoquiam. Officers to serve for one year were elected as follows: President, H. C. Thomas, Hoquiam; vice-president, E. A. Rupert, Aberdeen; secretary and treasurer, Thomas Bruce, Hoquiam. This association was formed for the mutual benefit of the managers and for the protection of the public. The organization will shortly join the state and national body of exhibitors. Members of the association are: Ed. Dolan, Aberdeen; W. G. Ripley, Aberdeen; E. A. Rupert, Aberdeen; H. C. Thomas, Henry Newman and Thomas Bruce, Hoquiam.

Censors Decision Not Final

Judge Barratt Sustains the Right to Appeal in an Action Brought by the Franklin Film Corporation Against Breitinger and the Pennsylvania Board of Censors.

JUDGE BARRATT, in a recent opinion, holds that moving picture manufacturers have a right to appeal to the courts from decisions rendered by the Pennsylvania State Board of Censors. This action of the court is of the utmost importance to the moving picture industry, as it makes subject to review every case where the censors are deemed to have acted arbitrarily, and without due regard to the rights of the producers. The case in point, used as a test of the censors' power, was that of the Franklin Film Manufacturing Corporation against the State Board of Censors. The censors had deemed fit to cut out so much of a certain film that the point sought to have been illustrated by the drama was completely obscured. Judge Barratt ordered the censors to approve the film, with modifications already made by agreement between the board of censors and the manufacturers. According to the decision of the court, these modifications are proper, but it refused to sustain the board in further restrictions it had imposed. The decision will be printed in full next week.

KESSELL AND BAUMANN GO TO COAST.

Ad. Kessell and Charles O. Baumann of the New York Motion Picture Company, left New York for the Coast last week. They expect to remain for several weeks.

Censorship Threatens Maryland

A Lengthy and Complicated Bill Introduced at Annapolis—The Full Text of the Bill.

A RATHER lengthy and complicated censorship bill has been introduced at Annapolis, the state capital of Maryland. The measure has been referred to the Committee on Ways and Means.

The bill reads as follows:

An act relating to motion picture films, reels or stereopticon views or slides; providing a system of examination, approval and regulation thereof, and of the banners, posters and other like advertising matter used in connection therewith; creating the Board of Censors; and providing penalties for the violation of this act.

DEFINITION.

Section 1. *Be it enacted by the General Assembly of Maryland,* That the word "film" used in this act means what is usually known as a motion picture film. The word "view" in this act means what is usually known as a stereopticon view or slide. The word "person" includes an association, co-partnership or a corporation.

USE OF FILMS, REELS, OR VIEWS PROHIBITED.

Sec. 2. It shall be unlawful to sell, lease, lend, exhibit, or use any motion picture film, reel or view, in the State of Maryland, unless the said film, reel or view has been submitted by the exchange, owner or lessee of the film, reel, or view and duly approved by the Maryland State Board of Censors, hereinafter in this act called the Board.

Sec. 3. The Board shall consist of three residents and citizens of the State of Maryland, well qualified by education and experience to act as censors under this act. One member of the Board shall be chairman, one member shall be vice-chairman and one member shall be secretary. They shall be appointed by the Governor, for terms of three years. Those first appointed under this act shall be appointed for three years, two years and one year, respectively; the respective terms to be designated by the Governor.

Sec. 4. A vacancy in the membership of the Board shall be filled for the unexpired term by the Governor. A vacancy shall not impair the right and duty of the remaining members to perform all the functions of the Board.

SEAL.

Sec. 5. The Board shall procure and use an official seal, which shall contain the words, "Maryland State Board of Censors," together with such design engraved thereon as the Board may prescribe.

APPROVALS BY BOARD.

Sec. 6. The Board shall examine or supervise the examinations of all films, reels or views to be exhibited or used in the State of Maryland and shall approve such films, reels or views which are moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the Board, to debase or corrupt morals.

STAMPING FILMS, REELS AND VIEWS.

Sec. 7. Upon each film, reel or view, which has been approved by the Board there shall be furnished and stamped by the Board and the following certificate or statement: "Approved by the Maryland State Board of Censors," and shall also furnish a certificate in writing, to the same effect, which certificate shall be exhibited to any member of the Board or employe thereof upon demand of the holder thereof. In the case of the motion pictures, such statement shall be shown on the screen, to the extent of approximately four feet of film. In the case of slides or views, each set shall have at least two slides or views shown with a similar statement.

RECORD OF EXAMINATIONS.

Sec. 8. The Board shall keep a record of all examinations made by it of films, reels or views; noting on the record all films, reels or views which have been approved, and those which have not been approved, with the reason for such disapproval.

REPORT.

Sec. 9. The Board shall report, in writing, annually, to the Governor, on or after the first day of November of each year. The report shall show:

1. A record of its meetings, and a summary of its proceedings during the year immediately preceding the date of the report.
2. The results of all examinations of films, reels, or views.
3. A detailed statement of all prosecutions for violations of this act.
4. A detailed and itemized statement of all the incomes and expenditures made by or in behalf of the Board.
5. Such other information as the Board may deem necessary or useful in explanation of the operations of the Board.
6. Such other information as shall be requested by the Governor.

OATH AND BOND.

Sec. 10. The chairman, vice-chairman and secretary shall, before assuming the duties of their respective offices, take and subscribe the oath prescribed by the Constitution of the State of Maryland, and shall enter into bonds to the state in the sum of three thousand dollars, respectively, conditioned for the faithful performance of their duties.

FEES.

Sec. 11. For the examination of each film, reel, or set of views, the Board shall receive in advance a fee of two dollars and one dollar for each duplicate or print thereof, which must be applied for at the same time and by the same person; one-half of all such fees shall go to the Treasurer of the State, and the other half shall go to the three members of the said Board in equal proportions.

Sec. 12. The Board out of the fees collected by the Board shall provide adequate offices and rooms in which to properly conduct the work and affairs of the Board in the City of Baltimore and the State of Maryland, and the expenses thereof shall be paid out of the first money collected by the Board as fees, as heretofore mentioned in this act, and said expenses in reference to said rooms and office shall not exceed the sum of five hundred dollars.

FINES.

Sec. 13. All fines imposed for violation of this act shall be paid into the State Treasury.

REGULATIONS OF EXHIBITIONS.

Sec. 14. Any member or employe of the Board may enter any place where films, reels or views are exhibited; and such member or employe is hereby empowered and authorized to prevent the display or exhibition of any film, reel or view which has not been duly approved by the Board.

REGULATION OF BANNERS, POSTERS AND ADVERTISING MATTER.

Sec. 15. No banner, poster or other like advertising matter shall contain anything that is immoral or improper. A copy of such banner and poster shall be submitted to the Board.

RULES.

Sec. 16. This act shall be enforced by the Board. In carrying out and enforcing the purpose of this act, it may adopt such reasonable rules as it may deem necessary. Such rules shall not be inconsistent with the laws of Maryland.

DUTIES OF PERSONS WHO SELL, LEASE, EXHIBIT, OR USE FILMS, REELS OR VIEWS.

Sec. 17. Every person intending to sell, lease, exhibit or use any film, reel or view in the State of Maryland shall furnish the Board, when the application for approval is made, a description of the film, reel or view to be exhibited, sold or leased, and the purposes thereof; and shall submit the film, reel or view to the Board for examination; and shall furnish a statement or affidavit that the duplicate film, reel or view is an exact copy of the original film, reel or view, as submitted for examination to the Board; and that all eliminations, changes or rejections, made or required by the Board in the original film, reel or view, has been or will be made in duplicate.

INTERFERENCE WITH EMPLOYES OF BOARD.

Sec. 18. It shall be unlawful for any person to hinder or interfere in any manner with any member or employe of the Board while performing any duties in carrying out the intent or provisions of this act.

RE-EXAMINATION AND APPEAL.

Sec. 19. If any elimination or disapproval of a film, reel or view is ordered by the Board, the person submitting such film, reel or view for examination will receive immediate notice of such elimination or disapproval, and if appealed from, such film, reel or view will be promptly re-examined, in the presence of such person, by two or more members of the Board, and the same, finally approved or disapproved promptly after such re-examination, with the right of appeal from the decision of the Board to the Baltimore City Court of Baltimore City.

PENALTIES.

Sec. 20. Any person who violates any of the provisions of this act and is convicted thereof summarily before any Magistrate or Justice of the Peace, shall be sentenced to pay a fine of not less than twenty-five dollars, nor more than fifty dollars, for the first offense. For any subsequent offense the fine shall be not less than fifty dollars, nor more than one hundred dollars. In default of payment of a fine and costs, the defendant shall be sentenced to imprisonment, in the prison of the county where such offense was committed for not less than ten days, and not more than thirty days. All fines shall be paid by the Magistrate or Justice of the Peace to the Board and by it paid into the State Treasury.

Sec. 21. If any person shall fail to display or exhibit on the screen the approval seal, as issued by the Board, of a film, reel or view, which has been approved, and is convicted summarily before any Magistrate or Justice of the Peace, he shall be sentenced to pay a fine of not less than five dollars and not more than ten dollars; in default of payment of a fine and costs, the defendant shall be sentenced to imprisonment, in the prison of the county, or in Baltimore City, where such offense was committed, for not less than two days and not more than five days.

LIMITATION OF SCOPE OF ACT.

Sec. 22. This act does not apply to any exhibition of, or use of films, reels or views, for purely educational, charitable, fraternal or religious purpose, by any religious association, fraternal society, library, museum, public school, or private school, institution of learning, or by any corporation of the first class.

EDITORIALS ON THE SCREEN.

Film editorials are to be flashed on the screens of motion picture theaters throughout the land to assist in the fight against censorship of photoplays. This was decided upon at a meeting of the Motion Picture Producers' Association held in Los Angeles on January 24, and a committee, consisting of H. O. Davis, vice president and general manager of the Universal Film Manufacturing Company, Thomas Dixon, Jr., author of "The Clansman," and David W. Griffith, of the Fine Arts Films, was appointed to prepare the film editorials and general protests against censorship, to be used in a campaign for thirty days.

In the editorials the people will be asked to aid the movement for the freedom of the film that it may be on the same plane with the freedom of the press, freedom of speech and freedom of the spoken play, leaving the police powers of each city to guard against improper productions

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

MISS GREGORY A STAR IN "ACCORDING TO LAW."

Miss Mildred Gregory is to star in "According to Law" which Gaumont will release early in March as a Mutual Masterpicture, edition de luxe. She plays the part of a cold, unfeeling wife who denies her husband his rights. Howard Hall appears as the husband.

Blackton Again Heads Trade Board

Executive Committee Indorses Actors Fund Campaign—Publicity Committee to Entertain Cartoonists.

THE Motion Picture Board of Trade of America has announced the re-election of Commodore J. Stuart Blackton, of the Vitagraph Company of America, as president. The other officers for 1916 are: Vice-presidents—Carl Laemmle, Universal Film Manufacturing Company; Nicholas Power, Nicholas Power Co.; John R. Freuler, Mutual Film Corporation; F. J. Rembusch, Mirror Screen Co.; W. Stephen Bush, Moving Picture World; W. R. Rothacker, Industrial Moving Picture Co.; secretary, Edward A. MacManus; treasurer, Joseph W. Engel; executive secretary, J. W. Binder.

Directors—J. Stuart Blackton, Nicholas Power, A. J. Gilligham, R. H. Cochrane, Walter W. Irwin, S. L. Rothapfel, Wm. A. Johnston, J. E. Brulatour, P. A. Powers and J. W. Binder; executive committee—Walter W. Irwin, chairman; Nicholas Power, P. A. Powers, Wm. A. Johnston, E. A. MacManus, J. Stuart Blackton, J. E. Brulatour, John R. Freuler, J. W. Binder.

The executive committee of the board voted its wholehearted indorsement of the Motion Picture Actors Fund campaign to place the work of the fund on an assured financial basis.

The appointment of the following members of the Bureau of Standards was recommended: Don J. Bell, Nicholas Power, F. H. Richardson, C. Francis Jenkins and Albert E. Smith.

Cartoonists' Dinner Date Set.

The Publicity Committee of the Motion Picture Board of Trade of America met on Thursday, February 10, and organized for the year. Arthur James, of the Metro Pictures Corporation, was re-elected chairman by acclamation, and Paul Gulick, of the Universal Film Manufacturing Company, was chosen vice-chairman, a new office, made necessary by the enlargement of the scope of the committee's activities in the creation of a sound public opinion in regard to motion pictures.

Thomas M. Alexander, in charge of advertising and general publicity for the board, was elected secretary of the committee. Mr. Alexander spoke of the importance of the motion picture industry in the industrial and business life of the United States. Plans discussed at the meeting make it an assured fact that the cartoonists' dinner to be given by the board will be an event out of the ordinary. The date was definitely fixed as March 12 and the place as the Hotel Astor. The following committee was appointed to look after the arrangements and to develop ideas for the entertainment: Arthur James, Arthur Leslie, Sam Spedon, George Blaisdell, Terry Ramsaye, P. A. Parsons, Paul Gulick, Carl H. Pierce, J. W. Binder and T. M. Alexander.

Scheduled V-L-S-E Subjects

An Attractive List of Features Offered by the Big Four Producers.

THE Lubin Company has just entered into a contract with Rex Beach, whereby all the output of that widely-known author will hereafter be produced by this company. Preparations are already under way for the production of "The Barrier," "The Silver Horde," and "The Iron Trail." These will probably be put out in the order named.

Essanay is planning some stirring productions of intense dramatic action and strong emotional parts, along lines that get away from the beaten path. "Vultures of Society," which was released last week, was the first of this series. It won universal commendation from reviewers for its strong portrayal of life in the real. This will be followed by "The Discard," which is to be released on February 28, and which is a story of the double life of a mother moving in high circles, and the disaster which is visited upon her innocent daughter as a result. On March 13, Essanay will release "The Havoc," in five reels, written by the well-known playwright, E. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio. Gladys Hanson, who has been playing with Lou-Tellegen in "The Ware Case," will be the principal of this production, supported by Bryant Washburn and Charles Dalton.

"Thou Shalt Not Covet," which, aside from two of the widely-discussed spectacles now before the public, probably has received more commendation than any other film released recently, will be followed by the Selig Company with "Unto Those Who Sin," available March 13. In this production, Miss Fritzi Brunette appears.

Vitagraph has completed its weekly schedule of releases through the V-L-S-E up until June 5. Beginning with February 28, the releases of this company include "For a Woman's Fair Name," with Robert Edeson, Eulalie Jensen, Harry Morey, William Dunn and Belle Bruce; "The Hunted Woman," ready March 6, which has in its cast, Marie de Bar and her husband, Joe de Bar. This production is a stirring story of the building of the last great railroad through the Canadian Rockies, and is unique in that its characters are people still living in the Northwest. "Colton, U. S. N.," has been changed to "The Hero of Submarine D-2." This will appear on March 13, and will have as its principals Charles Richman and Eleanor Woodruff.

Edith Storey and Evart Overton are the leads in the production scheduled for March 20 called "The Two-Edged Sword." The following week Antonio Moreno, Dorothy Kelly and Evart Overton will be seen in "The Supreme Temptation." "God's Country and the Woman," which has been in the course of preparation for several months past at the Los Angeles studio of the Vitagraph Company, will be shown on April 3. Its principals include Nell Shipman, William Duncan and George Holt.

On April 10 there is scheduled an emotional drama titled "The Vital Question," with Virginia Pearson and Anders Randolf in the principal roles. The succeeding week will mark the release of "Artie," featuring Charles Richman and Arline Pretty. There is a large cast of principals in the film scheduled for April 24 called "A Rift in the Lute." This includes Donald Hall, Dorothy Kelly, Harry Morey, Louise Beaudet and Bobby Connelly. "The Ordeal of Elizabeth," which is due to appear on May 8, will have Lillian Walker, Evart Overton and Donald Hall. During the preceding week there will be released "The Redemption of Dave Darcey," and in their order beginning with May 15 there comes "The Shop Girl," "The Silver Spell," "Degeneration," formerly "The Patriot," and lastly on June 5 "Joan Thursday."

Macnamara With Mirror Films

WALTER MACNAMARA, author of "Traffic in Souls," and of a hundred other successful films as well as author and producer of "Ireland, a Nation," has joined the forces of the Mirror Films, Inc., as head of the scenario department and with the privilege of working out some big ideas which he has in mind. He proposes to work out such big stories as "The Heart of New York," his most recent sensational film with a big human interest back of it.

Walter Macnamara.

Mr. Macnamara began life as a blacksmith and marine engineer and stands as the only man in the amusement world who ever refused a seat in the House of Commons. He was war correspondent for the Associated Press in South Africa and afterward engaged in editorial work in London. Later he blossomed forth as an impresario with such stars as Anna Held and Nance O'Neil under his management.

When he came to America he joined the scenario staff of the Universal Film Company and wrote the "Binks" comedies and special stories featuring King Baggot. It was not long after this that he wrote "Traffic in Souls," probably the most profitable film ever produced. It was timely and came to the public at the moment when the "white slave" traffic was being exposed.

"SUNSHINE DAD" FINISHED.

De Wolf Hopper has finished "Sunshine Dad," his second Triangle-Fine Arts story, and is to appear soon in another American comedy called "The Philanthropist." David W. Griffith is so pleased with the combination that filmed "Don Quixote" that he is retaining the principal members for "The Philanthropist." Edward Dillon will again be the director; Fay Tincher, the foil for the huge comedian, and Max Davidson will have an important role.

Universal Ball Coming

Big Time Will Be Pulled Off at Grand Central Palace, Saturday Evening, March 11.

ONE of the most interesting social events of the year in film circles will take place at the Grand Central Palace on Saturday, March 11, when the Universal Film Manufacturing Company will hold its third annual ball. This is an occasion of great joy to the entire personnel of the Universal, a time when from president to office boy, all rub elbows together, imbibing in that great spirit of co-operation and harmony which has spelled success for the Universal.

Everyone connected with the Eastern branch of the Universal is given some important part in the arrangements for this monster gathering of Universalities, so that all may figure in the success of the great ball. The following committees have been appointed by General Manager Joe Brandt: Chairman of all committees, Carl Laemmle.

Grand Ball Committee: Joe Brandt, chairman; P. D. Cochrane, P. A. Powers, Claude MacGowan, Bert Adler, Julius Stern.

Floor Committee: M. H. Hoffman, chairman; R. H. Cochrane, Al. Brandt, Harry Wolff, John Ward, F. G. Perkins, H. J. Shepard, John Barry at the door.

Decorative Committee: Sam Zeiler, chairman; Julius Lewis, Sam Pelzman, Herman Stern, Teddy Solomon.

Supper Committee: Nat Rothstein, chairman; Paul Gulick, William Sistrom, Raymond Cavannaugh, Jack Cohn, Raymond L. Schrock.

Entertainment Committee: King Baggot, chairman; Paul Panzer, Allan Holubar, William Welsh, Matt Moore, Frank Smith, Harry Myers, Lucian Henderson, Robert Hill, Stuart Paton, Charles Ogle, Ben Wilson, Harry Cohn.

Reception Committee: Miss Mary Fuller, chairman; Misses Dorothy Phillips, Violet Mersereau, Clara Byers, Rosemary Theby, Florence Lawrence, Betty Cray, Jane Gail, Edna Hunter, Ethel Gradin, Eleanor Fried, Blanche Wallach, Diana Nicoll, Florence Warshofsky, Bertha Estreich, Belle Hirsh, Sadie Ryan, Sadie Safran, Lillie Drexler, Olga Gorger, Gertrude Allen, Sadie McIntoch, Genevieve Ryan, Florence Wallach, Anna Wildman, Helga Anderson, Sophie Schenck, Minnie F. Todd, May Dean, Adele Elsowitz.

Press Committee: Paul Gulick, chairman; Misses Adele Elsowitc, Helen Starr, Marjorie Howard, Robert S. Doman, Thaddeus E. Letendre, Arthur Jacobson, Hugh Weir, Alex Goldman, Raymond Cavanaugh, Al Brandt, Franz B. May, Sydney Sampson.

Finance Committee: P. A. Powers, chairman; R. H. Cochrane, Joe Brandt, M. H. Hoffman, S. B. Kramer, Claude MacGowan.

Trade Views "The Ne'er Do Well"

Candler Theater Is Filled by Appreciative House at First Eastern Showing of Selig-Lesser Feature.

THE Candler theater was filled on the afternoon of Thursday, February 10, to witness the first showing of "The Ne'er Do Well," the ten-reel subject produced by the Selig Company, the United States rights of which have been purchased by Sol L. Lesser, of San Francisco. Present as the guests of Mr. Lesser were many prominent in literary and artistic circles, friends of Rex Beach, as well as a host of theatrical and film men. Mr. Beach, author of "The Ne'er Do Well," was present with Mrs. Beach. The writer remarked at the conclusion of the showing that he had in a little over two hours seen visualized on the screen the story on which he spent nearly a year in building.

The theater seats 1,150 and there were no vacant chairs. In spite of the fact that it was 3.15 before the title was thrown on the screen, every one remained until the end, an occurrence not usual in a trade showing. It was a closely attentive house and a sympathetic one, as was unmistakably indicated many times during the afternoon. The music added to the effectiveness of the production. A large orchestra was directed by S. M. Berg, who also had arranged the musical setting. All of the well-planned arrangements were supervised by Mr. Lesser and his aid, E. M. Asher. The projection was a feature of the showing, being under the skilled eye of Will Smith of the Nicholas Power Company. There was but one stop, and that momentary, in the ten reels.

Among those present were Daniel Frohman, Louis Joseph Vance, Ellis Parker Butler, H. W. Savage, Marguerite Wycherly, Florenz Ziegfeld, Jr., Harry Jordan, Hugh Ford, Acton Davies, John F. Miller, M. H. Mark, Mitchell Mark, James Montgomery Flagg, B. A. Rolfe, Frank McKee, Charles Dana Gibson, William L. Sherry, H. R. Raver, Jesse Lynch Williams, William Fox, Cyrus Townsend Brady, Miss Elsie De Wolfe, B. S. Moss, Gilbert Hamilton and William Harris.

"The Ne'er Do Well" soon will be given a Broadway run.

At Leading Picture Theaters

Programs for the Week of February 14 at New York's Best Motion Picture Houses.

"The Trail of the Lonesome Pine" at the Strand.

CHARLOTTE WALKER was seen at the Strand theater last week in a picturization of her stage success, "The Trail of the Lonesome Pine," from John Fox's famous story, produced by Jesse L. Lasky. The photoplay has to do with the love of a young Internal Revenue officer, who is hunting for moonshine whiskey stills in the remote mountain section of Virgina. There he meets "June," the daughter of old Judd Toliver, head of the moonshiners. The two young people fall in love and the young officer wins over the Toliver family. In the cast supporting Miss Walker were Theodore Roberts, Thomas Meighan, Earl Fox, Park Jones and other members of the Lasky organization. "Climbing Mount Matterhorn," the Topical Review, a new series of Parisian and American Fashions in colors, and a comedy feature were on the program. The vocal soloists were Grace Hoffman, soprano, and Bruce Weyman, baritone.

Triangle Program at the Knickerbocker.

Lillian Gish was seen on the screen at the Knickerbocker theater in the title role of "Daphne and the Pirate," sharing honors with Elliott Dexter as her co-star. A spectacular romance of the seas, involving a battle in mid-ocean, the production is the latest work of the Triangle Fine Arts Company, and deals with the days when pirate crews roamed the seas and the black flag and its skull and cross bones were raised to terrorize ships bound on peaceful errands. The story is laid in the seventeenth century, when Louisiana was a French colony. The action takes place in the Green Forest of France and among the crude cabins of the settlers in America, with some stirring scenes on the intervening ocean. Concert features and a typical Keystone comedy completed the program.

"Nearly a King" at the Broadway.

"Nearly a King," which was written especially for John Barrymore, was the attraction at the Broadway theater. This five-part comedy drama is the latest release of the Famous Players Film Co., on the Paramount program, and gives Mr. Barrymore a wide field for the display of his unique comedy ability. The story embraces every phase of the playwright's art, from farce to melodrama, and is filled with rapid-fire action, the star playing two roles throughout the production. The usual weekly events, colored scenics, "Just Gold," a one-part drama, and a cartoon, "Charlie the Animal Trainer," round out the bill.

LUCILLE STEWART, NEW VITAGRAPH PLAYER.

An important announcement in the world of motion pictures is the selection of Miss Lucille Stewart as the new leading woman for Ralph W. Ince in the Brightwaters studio of the Vitagraph Company. She is at present working in a five-reeler written by James Oliver Curwood.

Miss Stewart was born at Sheepshead Bay, New York, and was well known locally as a choir singer, trained under the direction of Mrs. Mary Gunning, mother of Louise Gunning, comic opera star. She appeared in amateur theatricals and later entered vaudeville. After working in several other companies, Miss Stewart entered the employ of the Vitagraph and was sent to the British West Indies under the direction of Henri St. Lupe. Her best work up to the present time is as the society woman in "The Sins of the Mothers."

In the new production which Ince is filming, Miss Stewart's gowns will be not an inconsiderable attraction. Supporting her in the cast are Huntley Gordon and John Robertson.

PICTURE EQUIPMENT FOR BRONX Y. M. C. A.

The Picture Theater Equipment Co. have just installed a Power's 6B moving picture machine, complete, in the Bronx Union Y. M. C. A., at 161st street and Washington avenue, Bronx, N. Y. (City). A special screen was also erected and a most perfect outfit supplied.

"The Screen and the Novelist"

As Seen by George Bronson Howard, Who Is Writing the Stories for Kalem's Big New Series, "The Social Pirates."

"THE screen is a necessity to the modern author," says George Bronson Howard, the prominent novelist and playwright, who is writing the stories for "The Social Pirate," Kalem's forthcoming series, starring Marin Sais and Ollie Kirkby. "He can no longer afford to neglect the motion picture as an important field for his labors. It is necessary both as an outlet for his surplus energy and as a means of bringing him sufficient return to allow him to attempt more ambitious but less speedily profitable efforts.

"The novel, of course, offers the greatest field for the literary worker who is striving to meet high ideals," he declares, "but no novelist can depend upon his novels exclusively. If his novels are worthy, he will starve to death while preparing them as they should be prepared. Thus the novelist must use his ingenuity and art in an allied craft. It is for the particular worker to find his own allied craft, the one to which he is best suited and to which he can give the best that is in him. I will frankly confess that I turned librettist in order to gain more leisure to write the things I wanted to write. Likewise, the short story has proven the life-saver of many a novelist who is ambitious.

"I have spent considerable time," he says, "in analyzing the photoplay with the view of writing expressly for the screen. The adaptation is all right in its way, but to the creator, the story-teller, there is something amiss in a story told through a medium for which it was not intended. It is perhaps a sin of omission rather than of commission. Perhaps there is nothing wrong with the adapted photoplay, but how much better is the story that had its birth and development in the mind of the author with the screen and its possibilities in mind.

"That is one of the strongest reasons for the pleasure I am getting out of writing 'The Social Pirates' for Kalem. From the very inception of the theme for the series, the stories have been built for the screen. To that extent the two clever young women who carry the title 'Social Pirates' are children of the screen, and their lives are full of the exciting adventure and incident that picture audiences delight in. But throughout the stories, which portray the exploits of two fascinating heart-breakers in wreaking justice on unscrupulous men, I have endeavored to weave a thread of satire which I believe will be a welcome relief to the more tense moments.

"I am trying to include a slice of life in each episode," he declares. "The clever ruses and swindles that I saw during my reporting days and in the Orient are furnishing ample material. Were I desirous of posing as a reformer I believe I could almost stand on 'The Social Pirates' as an expose of the refined and sharp-witted tricksters who pick only the very wealthy and seemingly sophisticated for their prey. But my main purpose is to tell a story, and while 'The Social Pirates' will serve its end as a means of shedding light on many shady practices it is the story that interests me mostly. I can assure you that I am more anxious to see the stories as they work out on the screen than any avid follower of the photoplay could possibly be. I have visualized my characters so thoroughly that I am confident my manuscripts give the director just the ideas I wish to convey."

MANHEIMER MOVES.

E. S. Manheimer, proprietor of The Film Exchange, has moved his offices from 39th street to the new building at 48th street and Seventh avenue, New York.

ANOTHER BATCH OF UNFOUNDED RUMORS.

The rumor factory was unusually busy last week, turning out motion picture canards. Particularly interesting was the statement that the Lubin Manufacturing Company had sold to Thomas F. Ryan. Almost as much so was the statement that the Triangle Film Corporation had "gone bust." Both statements were quickly denied by all parties interested or supposed to be. This leaves the rumor mongers back where they started.

CHAPLIN'S PRICE.

Charlie Chaplin has been in town for the past few weeks, waiting for the lightning to strike him. He has several high potential wires out and only such connections as are of high voltage need apply. One line is labeled $10,000 per week, $100,000 in advance and an interest in the company. Charlie is surely bidding for real money.

Olive Trevor Joins Gaumont

AN ADDITION to the Gaumont forces at Jacksonville, Fla., that further strengthens the company is the acquisition of Miss Olive Trevor, an artist's model and dancer. She will make her first Gaumont appearance in "The Haunted Manor," playing the part of a model who endeavors to win the love of the artist for whom she is posing.

Miss Trevor was born in New Orleans, her vivacity and charm being inherited from her French mother, and her dramatic ability and poise from her father, Judge Trevor, who is of American and English descent. After attending the fashionable Ward-Belmot school at Nashville, Miss Trevor visited on the Pacific Coast, where she secured her first dramatic experience. This was in a stock company at San Francisco. Later she joined the Balboa Motion Picture Company, where she played for almost a year.

Olive Trevor.

An engagement in vaudeville followed the Balboa season, but the lure of the screen was too strong to be resisted. Miss Trevor returned to the studio, going with the Universal Company. She also posed for leading New York artists and sculptors. It is interesting to note that Supervising Director Garrick was so struck with a picture he saw of her in the studio of a New York painter that he immediately made inquiries which finally resulted in Miss Trevor going to Jacksonville. Director Edwin Middleton held up the scenes in "The Haunted House" in which the model appears until Miss Trevor could reach Jacksonville.

RAVER TO HANDLE OCEAN FILMS.

ARRANGEMENTS have just been perfected whereby the Raver Film Corporation takes over the exploitation of all films produced by the Ocean Film Corporation. These consist of "Life Without Soul," an unusual drama founded on the famous story; "Frankenstein;" "The Fortunate Youth," by Wm. J. Locke, and a photo-revival of the famous old play, "Driftwood," with Marshall Farnum, and other successes now in preparation.

The Raver-Thomas productions, including "The Other Girl," with James J. Corbett and Paul Gilmore; "The Hoosier Doctor," with Digby Bell; "The Witching Hour," "Alabama," "The Ranger," "As a Man Thinks," "The Embassy Ball," "The Harvest Moon," "Mrs. Leffingwell's Boots," "Oliver Goldsmith," and other Augustus Thomas successes are to be distributed in conjunction with Ocean productions to the same buyers in each territory.

The sales departments of the Ocean company have been discontinued and removed to Harry R. Raver's offices in the World's Tower Building.

When approached, regarding the possibility of a definite combination of the Raver and Ocean companies, as indicated by the amalgamation of selling forces, Mr. Raver would make no statement for publication other than to say that the present arrangement was satisfactory to both firms and that no statements regarding the future would seem advisable at this time. He did admit, however, that big interests were working out certain plans involving a large investment and that for the present both the Raver and Ocean companies would continue production as separate organizations.

JULIUS TIMER WITH STANDARD MACHINE.

Julius E. Timer, for eight years an active motion picture man, has joined the sales force of the American Standard Machine Company.

Exhibition Wins

The Knickerbocker Theater, Under the New Management of S. L. Rothapfel, Shows Miraculous Improvement.

By W. Stephen Bush.

THE most interesting man in all this world is the man who practices what he preaches. He indeed is interesting enough to be a curiosity. He is worthy of a biography at any time.

The man whose picture accompanies this brief description of a splendid work belongs in the enviable category of "The Doers." Recently he came back to New York after a trip through the country which was devoted to meeting exhibitors and talking with and to them about the "Art of Exhibition." By a curious coincidence, he was, not long after his return, asked to take charge of a theater which had, in spite of good opportunities, failed to measure up to expectations. At once he put into practice those ideas and maxims of exhibition which he had expounded with so much enthusiasm on his missionary tour. The field of his activities was the Knickerbocker theater. No need to indulge in post mortems here; suffice it to say that "Dr." Rothapfel was called in as an expert and a specialist. No detailed diagnosis of the patient is necessary under the circumstances.

S. L. Rothapfel.

The first thing Rothapfel did with the Knickerbocker was to give it a thorough overhauling and cleaning. Two carloads of dirt and rubbish were carried off before the actual work of upbuilding was begun. Next appeared a trained staff.

Trained Staff a Necessity.

"That," said Rothapfel with a sigh, "is the successful manager's first and hardest task, the training of a good, competent staff, which will give him actual co-operation. I want my staff to obey my instructions in the spirit, not merely follow the letter. Can you realize what this means? The spirit of the staff is more than 50 per cent. of the atmosphere. My employees are trained to regard the public as their master. There are no successful theaters where the contrary spirit prevails and where the patrons must always hazard a rebuff when they ask a question. No beetle-browed doorman with a cultivated Bowery slang will ever work in any theater which I am asked to manage."

Rothapfel's words were borne out by the appearance and the demeanor of the ushers. Their uniforms were neat and elegant and they were worn by boys who were proud of them. Every boy was on his job, alert and obliging. His language was respectful. I am willing to bet there was not one cigarette fiend among them. The house manager carried a well-bred air. He was energetic, but not at all obtrusive. His appearance inspired respect—not a small matter in a theater where so much depends on appearances and first impressions. The same spirit of courtesy prevailed on the upper and the lower floor and in and about Mr. Rothapfel's private offices. I have never known a busier manager and I have never known one who is more accessible. The way is smoothed for you if you have anything to say to him. Your chance to say it comes quickly and whoever you are you will be heard kindly and patiently. Employes are far more apt to follow their employer's instructions, to absorb his spirit and to give him their fullest loyalty when they see him act as he speaks. His rule of uniform courtesy is observed most scrupulously by Rothapfel himself.

Decorations, lighting effects and above all things the settings on the modern motion picture stage make up the rest of the atmosphere. Soft lights, suggesting welcome warmth and subdued colors, lights with amber effects, are parts of the Rothapfel system of exhibition and, though the facilities at the Knickerbocker are limited, these soft lights contribute their share toward the genial and comfortable and inviting atmosphere. The setting of the stage is impressively beautiful and flatters every good and cultivated taste. Its general aspect suggests the exterior of an ancient temple, there are two fine periscopic side views, one to the right and one to the left; the raised platform in the center affords an excellent setting for the musical performers.

"Music Means Life."

The greatest change in this resurrected theater has come over the spirit and the performances of the orchestra. We have no longer any painful musical renditions of Young's Ode to Melancholy (or it may be the Anatomy of Melancholy.)

"Great heavens," said Rothapfel in his explosive sincerity, "music means life. The orchestra is there to charm the audience, of course, but the first thing necessary is to wake them up. Let them know there is music in the house; the drooling dirges may be all right for a first-class Chinese theater, but a place which caters to live Americans wants plenty of live music."

No Success Without Variety.

With all these improvements I doubt whether the success, which is now assured beyond all cavil, would have been possible but for Mr. Rothapfel's radical departure in the arrangement and treatment of his program. To offer the public a film program produced by one man or by one and the same group of men is to invite disaster. Both here and abroad two of our greatest and most successful film producers have lost hundreds of thousands of dollars in trying this experiment. Along with hundreds of others I was therefore greatly surprised to see the Knickerbocker theater open with nothing but one kind of films. Let us, for the sake of argument, admit that these particular films are the best, it does not by any means follow that the public will pay for a program consisting of only such films. When in addition to the lack of variety you get a program consisting of features never less than three reels in length you simply rebel. It's a cardinal principle in the show world that you cannot make any money out of rebellious patrons. Can you, Mr. Exhibitor, imagine a big first-class house without an animated weekly? There is at least one theater on Broadway whose life might have been prolonged by animated weeklies and other varieties. The Knickerbocker started blithely without such a weekly, without a short scenic, without any single reels, which are so needful by way of relief, without any cartoon, without anything but dirges played to three long features. It simply could not be done. When Rothapfel took hold he still retained Triangle as the piece de resistance, the really nourishing course of the feast, but he added a lot of appetizers and what a dear friend of mine referred to as "Horse Doovers." He brightened the screen with color. He added musical numbers. He varies and innovates every week. He keeps the guest guessing as to the next course.

Brazil Seeks Closer Trade Relations

Intends to Send to the United States Commission Representative of Its Commerce and Industry.

THE Brazilian Government is planning the organization of a commission representing its commerce and industry, which some time during the present year will visit the United States in the interests of closer trade relations between the two countries. A preliminary report sets forth as the chief aims of such a commission the desirability of putting before American capitalists the opportunities for investment in Brazil and the development of a larger volume in exchange of products.

The commission will consist of a president, two vice-presidents, a secretary and eight commissioners. The members will be representative of agriculture and cattle raising, manufacturing industries, exporting and importing, and railways and banking. It is also intended to include on the board experts in tariff and commercial legislation. After a period of preparatory study in Argentine the commission will spend from thirty to sixty days in the United States.

GARSON GETS "THE NE'ER-DO-WELL" FOR MICH.

Harry I. Garson, of the Broadway Feature Film Co., Detroit, Mich., has just closed a deal with Sol. L. Lesser, for the rights on "The Ne'er-Do-Well" for the State of Michigan. It is reported that the price was $15,000,

Mr. Garson also controls the Broadway Strand Theater, Detroit, Mich., in which theater the production will have its premier for Michigan, after which the picture will be handled as a road show. Mr. Garson only handles the larger productions, and is at the present time exploiting "The Battle Cry of Peace," which production he controls in the State of Michigan.

Horsley for Congress

Pioneer Will Make Race in Los Angeles Congressional District and Has Wide Support.

DAVID HORSLEY, one of the pioneers who have become pillars of the motion picture industry, is about to be nominated for Congress by the citizens of the Congressional District in which the city of Los Angeles is situated. At this writing no details are at hand to show on what ticket Mr. Horsley will make the race.

Advices from the coast are to the effect that the support of Mr. Horsley will be strong and wide. It is remembered that Mr. Horsley took a very conspicuous share in combating the prejudice and hostility with which the first moving picture men were met on the spot which today has become their paradise. In the course of this work Mr. Horsley displayed a splendid civic spirit and showed a most pronounced aptitude for public affairs. He indeed became part of the civic life of what may be called the motion picture center of the United States and his persistent "booming" of the city of Los Angeles and the wonderful California climate made him very popular with everybody including the native sons. His saying that the motion picture men came to California to bring their forces and their studios and that they asked nothing in return but the sunshine of California is often quoted by his hosts of friends. If at this day the prominent men of Los Angeles and Southern California are motion picture advocates, not to say enthusiasts, Mr. Horsley has had something to do with the change of heart. At present Mr. Horsley is chairman of the reception committee of the Los Angeles Board of Trade. In the course of the last year Mr. Horsley has entertained Vice-President Marshall, U. S. Senators, Congressmen and Governors of various States, and has in a tactful and very effective way made these prominent people acquainted not alone with his own studio, but with the whole motion picture colony. In this way he has not only gained their good will, but has given them a lot of valuable information which they could never have obtained otherwise. Mr. Horsley has been in the forefront in the fight against local censorship in Los Angeles.

Mr. Horsley has all of the qualifications requisite for success in public life and no man in or out of Congress has a firmer grasp on motion picture conditions than he has. He is an able and fluent speaker as he has shown on many occasions to the delight of all who heard him. He also has the rare gift of humor and has it in a marked degree. It makes no great demand on the imagination to picture Mr. Horsley as the successful and dependable champion of the motion picture interests on the floor of the lower house of Congress.

New Era in State Right Features

STATE RIGHT feature films failed, as a business proposition, under the old plan, is the belief of Agnes Egan Cobb, because the idea was based upon a purely speculative foundation. The element of money was predominant, irrespective of intrinsic quality. You put down so much money, made a big picture and then asked people to buy it simply because it was a big and costly thing. You didn't consider whether the exhibitor and the public wanted the picture. You erred in the conclusion that money could replace experience, judgment, taste and demand. Quality, not money, gets people to the box office.

Agnes Egan Cobb.

Claridge Films, Inc., has been formed to place the state right feature film business on a sound and logical basis. One of the most experienced film buyers in the world, Mrs. Agnes Egan Cobb, is the vice-president and general manager of the new company, which has a financial backing and the active co-operation of several experienced film men.

For seven years Mrs. Cobb has been buying and distributing film, and is perhaps in as good position as anybody to gauge the needs of exhibitors and the public.

Ernest Maupain

ERNEST MAUPAIN, who has been one of Essanay's leading character actors for the past year, is now taking part of heavy lead in the five-act feature, "The Discard," written by Charles Michelson and released through the V-L-S-E. He plays opposite Virginia Hammond, the Frohman star, who takes the leading feminine role.

Ernest Maupain.

Mr. Maupain is exceptionally well adapted to the part, that of a leader of international swindlers, inasmuch as many of the scenes take place in Paris where Mr. Maupain was born and reared. He is thoroughly familiar with every phase of Parisian life.

He is an actor of rare talent and had many years of stage experience both abroad and in America before he joined Essanay. For several years he was leading man with Sarah Bernhardt. He is a man of massive appearance, being six feet tall and having the chest and shoulders of a Fitzsimmons. Volatile and emotional, he is a natural born actor. His physical strength lends grace to his work and his long experience has given him perfect poise and consummate skill in finished acting.

Mr. Maupain first appeared with Essanay in "The White Sister," playing with Viola Allen. He later appeared in "The Man Trail," "In the Palace of the King," "The Raven," "Captain Jinks of the Horse Marines" and "Vultures of Society," and many others. In all these he played important character roles and now makes his appearance as lead.

He is an expert painter and sculptor and has done some remarkable work in bas-relief.

CHARLES E. SCHNEIDER COMES TO NEW YORK.

Charles E. Schneider, of Springfield, Mass., and New Haven, Conn., who operates one of the largest supply houses in the east, will engage in the same business at 145 West Forty-fifth street, New York, trading under the name of the Schneider Moving Picture Machine and Supply House. Mr. Schneider is one of the oldest operators in the country and is an honorary life member of the Operators' Local Unions, I. A. T. S. E., both in Springfield and New York.

MONTGOMERY RUNNING BRIDGEPORT STRAND.

F. T. Montgomery, the moving picture man, has formed a partnership and taken a long lease on the Strand theater at Bridgeport, Conn. According to reports, the New Strand has taken on new life under Montgomery's management and is rapidly becoming the popular house of that city. Mutual Masterpictures are being featured with good music and the highest class of patronage is being received.

RAVER SECURES OFFICIAL AUSTRIAN WAR FILMS

The first consignment of official Austrian War films, secured by Harry R. Raver through arrangement with the Austrian government, has just reached the Raver Film Corporation's New York office and is now being edited and arranged for an early showing. A second consignment of twenty-five thousand feet of negative is due to arrive about April first. These films are delivered into Mr. Raver's hands by a special messenger, whose permits and passports are inscribed with a list of scenes shown in the pictures, together with such official documents as will remove any doubt regarding the authenticity of the films.

The fact that these are really the first comprehensive collection of Austrian war pictures ever brought to this country should make them popular at this time. A special showing will be arranged shortly and exclusive territory sold on the first series, each buyer being given an option on subsequent issues.

The Motion Picture Exhibitor

NEW YORK EXHIBITORS, GET READY.

Only One More Call for the Great Rally Which Is to Take Place in Albany, March 1 and 2.

THE Moving Picture World printed in full the text of the proposed censorship bill in the State of New York. If you have not read it go back to your files and see what confronts you. The features of this bill are so bad and leave you so entirely without any remedy or appeal that even the strict advocates of a regulation of motion pictures condemn it without qualification. On Sunday night this iniquitous bill was the subject of a discussion of liberal-minded ministers in the Church of the Messiah in this city. Everybody present condemned it.

How about you, the man most directly affected by it? Can you afford to stand back? There is no state where the exhibitors are more powerful than in New York. That was shown plainly enough last fall when the organized exhibitors helped to bury the reactionary state constitution by such a record majority. Remember this rally at Albany, March 1 and 2 has been called by exhibitors and will be held purely in the interest of the exhibitor. By exhibitors and for exhibitors is the guiding motto. Look in this week's issue of The Moving Picture World for full details regarding program of the meeting. The man who is going to speak on Exhibitors' Grievances, Mr. Louis Blumenthal, is a young, energetic, though very modest man, who started at the bottom of the ladder and who worked himself up by just hard work and clean, honest methods.

He wants to hear from his fellow-exhibitors on the question of grievances and proposed remedies. Write to him care of New York Exhibitors' League, 110 West 40th street, and help along the good cause of organization with some suggestions and ideas of your own. Write and show your interest.

National President Herrington has just written in and promises to be present at the convention. Whether your theater is a small neighborhood house in the suburbs or whether you own a theater right on the main thoroughfare or whether you have a string of theaters, you ought to be at this great meeting March 1 and 2, at the Hotel Ten Eyck, in the City of Albany. Your presence is needed. The legislators will be impressed by a strong convention of motion picture men. The Moving Picture World is doing all in its power to make the meeting a success; you must help by coming. Make your arrangements now.

JERSEY EXHIBITORS ACTIVE.

Two Sunday Opening Bills Introduced at Trenton—Censorship Strongly Opposed.

A WELL attended and very interesting meeting of the Hudson County, N. J., Exhibitors took place last Thursday, February 10, at the offices of Frederick C. Henn, attorney for the organization, in the Spingarn Building, Jersey City. Assemblyman H. Kuhlke of West Hoboken, who had introduced a censorship and a Sunday opening bill in the New Jersey Legislature, appeared before the meeting in response to a request. Mr. Kuhlke said that he favored censorship mainly as an opening to get the support of the church people for the Sunday measure. He spoke in defense of the censorship bill, which he said had been modeled upon the present censorship law in Pennsylvania. Chairman Hespe of the Exhibitors' League called upon W. Stephen Bush of the Moving Picture World, to act as spokesman for the exhibitors in a reply to the arguments of Mr. Kuhlke. Mr. Bush spoke at some length, citing many reasons why censorship was opposed by almost the entire motion picture industry.

After a short reply by Mr. Kuhlke it was decided to introduce two bills in Trenton, to bring about Sunday opening. One bill is a straight repealer, the other is an amendment to the present Sunday law, allowing a local referendum on the Sunday question in each county of the state. These bills were both introduced on Monday, February 14. A committee of Hudson County and Essex County exhibitors was appointed to go to Trenton and be present at the introduction of the bills.

The exhibitors of Hudson County have agreed to organize Union and Camden counties, while the exhibitors of Essex County will organize Atlantic and Bergen counties. Among the men who attended the session at Trenton were Dr. H. Charles Hespe, Messrs. Moody and Higgins, Messrs. Jacobs and Putnam, A. Crawford, G. A. Robinson and the attorneys La Vecchia and Frederick C. Henn.

The next meeting of the Hudson County exhibitors will take place on Thursday, February 17, at the Orpheum theater in Jersey City, at 11 P. M.

TALKING CENSORSHIP IN DETROIT.

Exhibitors Are Divided on the Question of Necessity of Censoring Pictures.

AT a largely attended meeting held Monday afternoon, February 7, the Detroit Motion Picture Exhibitors' League went into a vigorous discussion of censorship from all angles. As noted in this column some time ago, Mayor Oscar B. Marx in his annual address to the common council right after the holidays, urged that the board of estimates allow an appropriation to permit the Recreation Commission to establish a censorship committee. Having the support of the Mayor, the members of the council, the board of estimates and the Recreation Commission, the exhibitors will have to do some excellent work to get the appropriation "killed" this spring. It means that the exhibitors must exert their strongest influence and gather up all the anti-censorship facts to present to these various bodies and thus endeavor to convince them that censorship would be unreasonable, unfair, and un-American.

Not all of the Detroit exhibitors are in opposition to censorship. John H. Kunsky and George Trendle, of The John H. Kunsky, Inc., controling a chain of eight theaters in Detroit, favor censorship on the grounds that it would eliminate immoral, obscene and suggestive pictures—something that the high-class producers do not turn out.

A. J. Gilligham, however, takes another view of censorship. He believes that the National Board of Censorship should be sufficient judge of pictures, as it comprises some of the most intellectual men and women in the country.

EDUCATIONAL CAMPAIGN ON.

Cleveland Exhibitors Carrying on Crusade for "Better Films" —Meetings Well Attended.

THE educational campaign of Cleveland picture theater owners and the "better films" crusade of the half a hundred organizations in the Federation of Women's Clubs, are still in the forefront of public interest here.

The Northeastern Ohio Motion Picture Exhibitors' League with headquarters in Cleveland, is seeking to convince the public in general and the club women in particular of the failure of censorship laws and to call their attention to the good photoplays condemned by the censors and the weak plays passed by the same body.

To this end the exhibitors have arranged a series of public lectures on the motion picture business, coupled with weekly exhibitions in the screening room of the General Film Company, for the benefit of the club women.

The club women are holding meetings of their own members with noted speakers on the motion picture question and are urging the exhibitors to present for experimental purposes, "model" programs selected by the club women.

Wednesday afternoon, February 9, more than 200 of the club women, were the guests of B. J. Sawyer, president, and C. A. Megown, special representative of the Exhibitors' League, at private exhibition in the screening room of the General Film Company, 1022 Superior avenue. Mr. Sawyer delivered a lecture on censorship, urging a broader view of the photoplay program problem. The club women were then shown four Edison photoplays, which the speaker de-

clared were not only highly moral and educational, but had been shown many times without comment. These films were "Gladiola," "The Way Back," "The Stoning," and "Niagara Falls."

"Think over these pictures for a time," Sawyer urged. "Do not attempt to form your opinions too quickly. Do not imitate the state board of censors, but give serious thought to any objection you have to pictures of this high character. Then at a joint conference, we can see where we agree and where we disagree."

Miss Bertelle M. Lyttle, chairman of the civics committee of the Federation of Women's Clubs, declared there was no doubt of the educational value of the Niagara Falls picture, but expressed doubt as to whether the film would hold the interest of persons who had not seen the falls in reality. "The necessity of combining a thread of plot, a semblance of a story, with view pictures, is quite apparent, however," Miss Lyttle declared.

The next exhibition arranged for the club women will be at Mr. Sawyer's theater, The Manhattan, Superior avenue and East 105th street. At that time, the club women will be asked to present their ideas and act as censors on the films the exhibitors will show. A majority of film manufacturers have written to assure the Cleveland exhibitors that they will co-operate in the plan to have special releases for pictures of interest to children.

Throng Expected at Joint Ball

Screeners and Exhibitors Planning for Big Affair at Madison Square Garden, February 19.

THE costume and civic ball at Madison Square Garden under the joint auspices of the Screen Club and the Motion Picture Exhibitors League will be held on the evening of Saturday, February 19. Governor Whitman is expected to be present, if state business will permit. The grand march starts at 11 o'clock. Music will be furnished by the Twenty-second Regiment Band. Practically every eastern film manufacturer will be represented. There will be present a large number of screen players, many of them in costume.

One of the big drawing cards the committee is banking on is Charles Chaplin, who has been making a visit in New York. Mr. Chaplin has assured the committee that if he is in the city on the evening of the ball, and a week before the appointed date he fully believed he would be in the city on that day, he will certainly attend and join in the festivities.

Tickets, one dollar each, are on sale at the Screen Club, 165 West Forty-seventh street, and at the Exhibitors League offices, Room 403, 110 West Fortieth street, as well as at the various motion picture theaters. Box seats in the balcony are $5 each. Following the grand march each manufacturer will be alloted a stated time in which to stage any surprise he may have for the entertainment of the throng.

Reservations are being received by the committee from various cities, Boston having asked for 100, Baltimore and Washington 250, and Chicago 100. Tom Howard will be master of ceremonies, George W. Lederer and William McKenna, organizers of the grand march, and Billy Quirk, president of the Screeners, announcer. Isaac Hartstall and King Baggot will be joint chairmen of the floor committee. The reception committee will contain a hundred representative men of the industry.

Every indication points to an affair unique in the history of the trade or in New York City either, for that matter.

ARRANGING FOR MINNEAPOLIS CONVENTION.

Plans are already under way for the next convention of the Motion Picture Exhibitors' Association of the Northwest, which will take place in Minneapolis next May. A meeting of the executive board last Monday, started things off enthusiastically and from now on, the board promises to be very active in working up a successful convention and promoting harmony among the members of the association.

HERRINGTON TO SPEAK AT ALTOONA, PA.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, has accepted an invitation to address the Chamber of Commerce at Altoona, Pa., on March 9. Mr. Herrington's theme will be "The Growth of the Motion Picture and Newspaper, and Its Effect Upon the Community." As Mr. Herrington is now carrying everywhere his forceful arguments against censorship and its evils, it is taken for granted that he will have something important to say on that subject.

HERRINGTON BUSY OUT WEST.

The Moving Picture World has received a letter from National President Frederick J. Herrington, stating that a very successful meeting of exhibitors was held in Kansas City. From Kansas City Mr. Herrington will go at once to Oklahoma, where an exhibitors' meeting and exposition of great importance is being held. Great preparations have been made for a welcome to the National President. Mr. Herrington says he will positively be in New York City to attend the great ball on February 19.

BAYONNE EXHIBITORS FALL INTO LINE.

The eight exhibitors of Bayonne, N. J., under the leadership of Charles Mason, the owner of several houses, will all join the newly formed branch of the National League in Hudson County, N. J. Mr. Mason was among those who went to Trenton to be present at the time the Sunday opening bills were introduced.

Bradford Returns from Southern Visit

Gaumont General Manager Spent Month with His Companies at Jacksonville, Florida.

AFTER a month spent at the Jacksonville, Fla., winter studios, F. G. Bradford, general manager of the Gaumont Company in America, has returned to New York. Mr. Bradford reports that the Gaumont companies are all busy making five-reel features for release as Mutual Masterpictures. During his visit the companies have been strengthened by additional players. Before returning to New York he was able to see three new productions in work.

"The work in Jacksonville was so interesting that I hated to come north," said Mr. Bradford at the Flushing studio of the Gaumont Company in discussing the activities of Gaumont stock companies in the south. "I consider one of the most enjoyable events of my visit to be the witnessing of the filming of the final scenes of 'The Dead Alive.' Since this is the first Gaumont release in which Miss Marguerite Courtot is starred, naturally, I took a great interest in the production. Both the photoplay and Miss Courtot have lived up to expectations in every way. When it is seen on the screen, February 21, I am sure that our faith in Miss Courtot as one of America's really great film stars will be more than justified. The excellent work she has done in the past has been exceeded. Perhaps her strength has been brought out by the sympathetic direction she has received.

"While I was at the Jacksonville studios Miss Mildred Gregory began 'According to Law' under the direction of Richard Garrick. Howard Hall was brought especially from New York to play opposite her. On the way north I have talked with exhibitors in several towns, and outlined to them the story of 'According to Law.' They became as enthusiastic over it as I am myself. I think that we have a feature that will answer those objectors who maintain that photoplays do not make people think. Certainly, the story of a wife who is cold to her husband, wrapped up in society, not caring for children, presents a problem that is deserving of national thought. If motion pictures are to serve any good purpose, are to help in the discussion and settlement of great moral questions, then 'According to Law' will be of great good in addition to telling a story that holds attention from the unusual opening devised by the authors to the final scene.

"Another photoplay which I saw started was 'The Haunted Manor.' Here is a production that certainly will maintain the Gaumont prestige. It has a number of scenes in East India at the court of a wealthy rajah. Edwin Middleton, who directs it as his first Mutual Masterpicture, not only has studied the life thoroughly, but he is being aided by the head of a band of East Indians who are wintering with a circus near the studio. From the circus elephants, lions and tigers have been secured, and with these as local color the spectator will certainly not be able to complain that he is not seeing India as it really is.

"Miss Iva Shepard, who received unmeasured praise from critics who saw her in 'The Drifter,' is starred in this five-reel feature. She appears as an American adventuress with whom the rajah is infatuated. The scene ultimately shifts to America. For these scenes the players go to St. Augustine for settings amid the fashionable surroundings of the winter colony.

"On the way north I stopped in several towns just to talk to exhibitors. I am happy to say that what I heard about the Gaumont five-reel productions made me more positive than ever that it was a wise move for us to enter this field."

Chicago News Letter

By JAS. S. McQUADE.

A Case of the Tail Wagging the Bull.

FROM an advertisement that appeared in the Chicago Evening Post on Friday, February 11, in connection with the promotion of a plan to build a circuit of photoplay theaters in fifty of the largest cities of the country, along de luxe lines, the following paragraphs are taken:

It is not the manufacturers of films or the exchanges handling them who will reap the big rewards of the future in the motion picture business, but the exhibitors who will show how to give the public the very best in photoplay attractions under the finest conditions and in the most attractive surroundings.

The completing of this circuit will be the biggest and best thing the film industry has ever experienced. It will improve the character and standard of the photoplays, because this powerful circuit of high-class theaters will be in position to dictate the future of the motion picture industry, and as the ideals of the gentlemen behind this project are of the highest, this means that the film producers will have to keep on bettering their product to meet the demands of these exhibitors.

Such a circuit will also enable the management of this company to make most advantageous terms with film manufacturers who will be eager to gain the prestige of having their films exhibited in these theaters.

The directors realize that the day of the small photoplay house is over. They will build, lease or operate only large, magnificently equipped theaters, seating from 2,500 to 4,500 people, which means that they will gather the best of the motion picture patronage.

Most of the capital for this enormous enterprise has already been subscribed by some of the strongest financial interests in Chicago, but a limited parcel of the stock is still available in small blocks.

"The biggest and best thing" to be "experienced" in the film industry includes dictation to the producers of films by "this powerful circuit of high-class theaters," managed by officials who are tyros in the business. These men who are only on the threshold of knowledge and experience in the great exhibiting department of the business "realize that the day of the small photoplay houses is over." And they care not. But the film producers who have struggled for over twenty years in building this great business do not forget that the small theaters made the business what it is today. Nor do they intend to forget.

Like the poor, the small moving picture theater, of a higher type, will always be with us; and if this "powerful Circuit" is content to gather only "the best of the motion picture patronage" and let the devil take the gatherings that remain, the small picture theaters will step in and put the devil to rout.

Have these men, who so arrogantly talk of dictation to film producers, ever considered the possibility that the latter have it in their power to outbuild them in the rearing of a greater and more powerful circuit, with unlimited subscribed capital? They will not need to sell stock to the small investor either, as in the case under consideration.

The tail cannot wag the bull.

The Moving Picture and the Child.

On Tuesday, February 8, in an address before the members of the Council of Parent-Teacher Associations, in this city, Dr. Wm. S. Sadler spoke in part on the topic, "The Moving Picture and the Child," as follows:

"The 'movies' exhibit pictures illustrating all the infringements of conventional life. The child is forced early to form a decision, and the parent must now explain all matters regarding the social conventions before the child is 9 or 10 years old. The 'movie' is going to compel adequate instruction in sex hygiene by parents. We have got to keep pace with our children.

"It is unhygienic to take a child to the 'movies' immediately after a meal unless the picture is a quiet, easy, unemotional one. Even mental arithmetic is bad after a meal. One of these new serials, these thrillers, will paralyze the digestion. Anger at the villain and emotion for the heroine is a severe experience, especially for a nervous child.

"The 'movie' is a factor in modern civilization just as much as architecture, and we must make an early adjustment to it. As a destroyer of monotony, it is worth all the millions that it is costing.

"'Movies' are the greatest single unifying influence in family life because they are cheap and the entire family can go.

"They bring out early neurasthenia. We should preserve the neurotic child from shock, as the world's greatest work is being done by neurasthenics.

"No one has any right racially or fundamentally to censor moving pictures any more than they have to censor the literature I read or the food I eat. It's the audience that needs censoring. In time we will see lined up in the 'movie' streets theaters for the young, the old, the unmarried, those old enough to be married, for mixed audiences, for orphans and for neurotics. You can order them a la carte. The thing for you women to do is create a standard for your children and the theaters that fall below it will have to go out of business.

"What we need in the 'movies' is something to produce fewer thrills and more moral fiber. It's better to take your family to a moving picture theater than to go and hang around a beer garden."

At the close of the meeting the organization passed resolutions urging every woman's organization to select films suitable for minors; to see that moving picture posters do not show improper pictures, and that every school shall furnish with the regular school work moving pictures relating to history, geography, civics and the drama, both for the entertainment and instruction of children.

Segregation of Colored People in a Moving Picture Theater Held Lawful.

G. M. Luttrell, owner and manager of the Majestic theater, Jacksonville, Ill., and president of the Illinois state branch of the Motion Picture Exhibitors' League of America, was the defendant in two cases brought against him by the Rev. Dr. Scruggs, on behalf of two minors, Grace and Gladys Mallory, colored girls, for damages, because of the segregation of colored patrons in his theater.

When Mr. Luttrell was in the city at the meeting of the National Executive Committee of the M. P. E. L. of America, held early in January last, he informed me of the matter, and I requested him to send me particulars of the suits. He did so early this month, and I embody them in this article for the benefit of exhibitors generally.

On the 8th day of May, 1915, Grace Mallory and Gladys Mallory entered the moving picture theater of Green M. Luttrell in Jacksonville, Illinois, paid for tickets and took seats in the section reserved for white persons. They were requested three times to take seats in the section reserved for the colored people, but declined, and finally the proprietor was proceeding to compel them to take seats in the section reserved for the colored people, when they asked for the return of their money, saying that they would leave the theater. Their money was refunded, and they voluntarily left.

They afterward brought suit by one of the pastors of the colored churches in Jacksonville, the Rev. Dr. Scruggs, as their next friend, against Green M. Luttrell, the owner of the theater, for damages, for not allowing them to retain the seats they had selected in the section reserved for white people. The suit was heard before J. M. Coons, a Justice of the Peace of Jacksonville, both cases being tried before the justice without a jury, the defendant being represented by Judge M. T. Layman. The justice found the defendant not guilty, and both cases were appealed by the plaintiffs to the Circuit Court of Morgan County.

At the November term, 1915, the case of Grace Mallory was tried in the Circuit Court before Judge Norman L. Jones and a jury, the defendant being represented by Judge M. T. Layman and Attorney W. T. Wilson. The jury returned a verdict in favor of the defendant, and after the return of the verdict the case of Gladys Mallory was dismissed on the motion of the plaintiff.

In the case tried in the Circuit Court before a jury the plaintiff entered a motion for a new trial, which was overruled by the court and judgment entered on the verdict in favor of the defendant, and the plaintiff took orders for an appeal to the Appellate Court. The time for perfecting the appeal expired some time ago, and no further proceedings have been taken in either case.

The case attracted considerable attention among the citizens of Jacksonville and of the surrounding country, of both races.

Remarkable Film Showing Testimony and Findings of the Illinois Senate Vice Commission.

An International News Service dispatch from Washington, D. C., dated February 10, conveyed the news that the last scenes in a moving picture depicting the testimony and findings of the Illinois Senate Vice Commission were made on that date, in Washington, with Vice-President Marshall, Speaker Champ Clark and Representatives Dyer, Kitchin and Mann as actors.

The picture, which is yet to be named, will consist of ten reels and cost $100,000 to produce. In its remarkable cast are Governor Dunne of Illinois, Mayor Thompson of Chicago and scores of other notables.

Beginning with a scene of the Illinois State Senate in session—the first time, it is said, a moving picture has ever been made of a legislative body actually engaged in deliberation—the picture tells the reasons underlying the creation of the vice commission.

The Washington incident which brought the moving picture operators here was the visit, in 1913, of the vice commission, when it pointed out that the "red light" district in the nation's capital was as vicious as any city's tenderloin in the country. Thursday's actors went through the parts they played in 1913, when they closed the district and drove the undesirables out of Washington.

Chicago Film Brevities.

"The Dumb Girl of Portici," Universal's big production, featuring the celebrated Pavlowa, which had its premiere at the Colonial Sunday evening, January 30, has been showing to fine audiences afternoons and evenings ever since. The engagement at the Colonial has been prolonged for one more week, closing Saturday, February 19.

* * *

W. H. Bell, of the W. H. Bell Feature Film Corporation, this city, left for New York Tuesday, February 8, on his semi-annual trip.

* * *

Charles J. Ver Halen, sales manager pro tem. for the Raver Film Company, arrived in the city Thursday, February 10, and will make a trip throughout the Middle West in connection with "The Other Girl." He remained in the city until Monday, February 14, when he proceeded to Minneapolis.

* * *

Joseph Trinz, of Lubliner & Trinz, this city, recently leased the South Shore theater, 6851 Stony Island avenue, Chicago. This theater seats 1,000 people, and an admission of 10 cents is charged for features of all makes. Martin Saxe, formerly manager of the Vitagraph and Biograph theaters on Lincoln avenue, is now manager of the South Shore theater and of the Paramount. Lubliner & Trinz now control the Biograph and Vitagraph, the Paramount, 2648 Milwaukee avenue; the Knickerbocker, Clark and Granville streets, and the South Shore house. Mr. Saxe stepped in to see us the other day and subscribed for the World. He reported fine business on the entire circuit.

* * *

C. F. Hately, personal representative of President Aitken of the Triangle Film Corporation, with offices in the Otis Building, this city, tells me that the Colonial theater has been leased for one year by Triangle, for the exclusive use of Triangle programs. The first presentation will be given at the Colonial Sunday, February 27, with Samuel L. Rothapfel in charge. Mr. Rothapfel arrived in the city Tuesday, February 8, and left for New York Thursday, February 10, after arranging for new stage scenery, new projection machines, new interior illumination and decoration, and also for the illumination in front of the house. He will return Tuesday, February 15.

* * *

At the last regular meeting of the Chicago local, Motion Picture Exhibitors' League of America, held Friday, February 4, in the regular meeting place of the organization, the annual election of officers took place, which resulted as follows: President, George Henry; vice-president, John H. Frundt; treasurer, Wm. J. Sweeney; secretary, Sidney Smith, and sergeant-at-arms, A. Balaban. The membership of the executive committee for the ensuing year is as follows: Fred Hartmann, George M. Laing, August Zilligan, Julius A. Alcock, H. Lieberthal, M. A. Choynski and M. S. Johnson.

* * *

Harry Weis, manager of the Chicago Metro office, informs this office that on the week ending Saturday, February 5, 138 theaters out of 646 in the city of Chicago were showing Metro pictures on a regular yearly contract. The salesforce in Chicago, which was completely reorganized on January 1, includes W. E. Weinschenker and Wm. Weis. To save time, automobile service is used in city work, and Harry Weis' Metro car is a familiar sight in front of the theaters using Metro service.

* * *

J. S. Skirboll, district manager of the Metro Pictures Service, has returned to Pittsburgh, after visiting the offices of the firm in Chicago, Kansas City, Des Moines and St. Louis. Mr. Skirboll reported excellent business and stated that the Chicago office now holds second place on the list of all the Metro offices. It is now a race between the Chicago and the New York offices for first place, and the prospects that Chicago will take the lead are said to be very promising.

* * *

The program at the Ziegfeld for the week beginning Saturday, February 12, includes "Dimples," a Metro feature, in which Mary Miles Minter is the star, supported by Thomas J. Carrigan, Peggy Hopkins and other well-known stage and screen favorites; also "Thou Shalt Not Covet," the fine Selig Diamond special, with Kathlyn Williams and Tyrone Power in the principal roles, and a "Musty Suffer" comedy, with Mr. Watson as the mirth producer. Alfred Hamburger has added to his big circuit the Boulevard theater, which is now being erected at Oakwood and Grand Boulevards, this city.

* * *

Theodore W. Komarek, owner of the Michigan rights to F. O. Nielsen's "Guarding Old Glory," called one day last week. He reported very good business in his territory. He stated that "Guarding Old Glory" was shown at the Post theater in Battle Creek for three days, and booked for a return date. Tibbet's Opera House, in Cold Water, showed the pictures for two days, and also booked a return date. The admission at both houses was 10 and 25 cents. For advertising purposes, Mr. Komarek uses a Deagan Unafon with a pianist in a Ford machine, in which the streets of every city throughout the state are canvassed. On the top of the machine is a battleship float, which has proven a great business getter. Mr. Komarek visited Chicago to close with F. O. Nielsen for the rights to "Guarding Old Glory" for the states of Illinois, Indiana and Wisconsin. His headquarters are at 1532 West 18th street, Chicago.

* * *

Booth Tarkington, well-known author and playwright, witnessed the opening of his latest play, "The Ohio Lady," at the Blackstone, Monday night, February 7. Speaking of moving pictures to a newspaper representative during the final rehearsal of the play, he said: "Moving pictures are destined to become even greater than most people realize. Eventually there will be just as great authors of moving pictures as there have been of books and plays."

* * *

George K. Spoor, president of the Essanay Film Mfg. Company, has purchased the stock of that company held by G. M. Anderson, former secretary. Mr. Anderson has gained world-wide fame as the creator and impersonator of Broncho Billy and has been with the company since it was organized. It is not known at this writing what the future plans of Mr. Anderson will be.

* * *

Fred B. Smith, of New York, at one time a secretary of the International Y. M. C. A., was the chief speaker at the Sunday Evening Club, Orchestra Hall, on Sunday evening, February 6. During his lecture, entitled "America's Greatest Sin," Mr. Smith made the following fling at moving picture entertainment: "I am no ascetic, but I do not think there has been such a craze for cheap fun in any nation or time since the day when they reclined on ivory couches and the silver bells of Rome called the world to revelry. God pity the younger generation growing up in homes where even the older folks have surrendered themselves to be fools at 10 cents per night. There is a new man in preparation somewhere tonight to rule Chicago. I can tell you he isn't in the moving picture shows. More than likely he is out on some farm in Wisconsin, Iowa or Illinois, and as he does the chores he is saying, 'Oh, if I only could get to Chicago!' He has a vision and he will rule the city in fifteen or twenty years, while the rest of you native Chicagoans hold the bag." Mark, the older folks are called "fools." Did not the Great Master say that he who called his brother a fool was in danger of hell fire? At the close of his lecture Mr. Smith praised the Sunday Evening Club "for its poise, open mind, wide range and sympathy." We are sorry that he cannot be included among the members of the club on his own showing.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

THE CENSORSHIP QUESTION.

Ordinance Still in the Hands of the City Attorney—Producers Meet and Elect Permanent Officers.

THE new ordinance as recommended by the Public Welfare Committee is still in the hands of the city attorney. A flood of letters from citizens urging not only the abolition of the present censor board but elimination of all forms of local censorship has been received at the city hall during the week past.

The Betkouski-Wheeler revised ordinance proposing to give the local film commissioner authority to overrule the National Censor Board appears every bit as objectionable as the old board of censors. Perhaps such an arrangement would be even worse. It certainly is not good policy to give one single man the power of five. And furthermore, this single commissioner would be guided in his actions by the police commission and the city council.

It is the same old dog with a different name, or as one of the local papers says in an editorial "that which we call a rose, by any other name would smell as sweet." The city of Los Angeles needs no board of censors, or a single censor, no matter what he may be called. The police power of the community is perfectly ample to suppress any improper motion picture as well as it would any indecent play, book or photograph exhibited to the public.

As mentioned in these columns last week, Mayor Sebastian may ask the Council to submit the question of abolishing the Board of Motion Picture Censors to the voters at the June election.

In that case it is up to the motion picture people to see that this and all other objectionable motion picture ordinances are voted down. This should be comparatively easy if the fifteen thousand or more photoplayers and studio employees get in line and induce all their relatives and friends to vote for the protection and mutual interests of their industry.

The Motion Picture Producers' Association held a meeting Wednesday, last week, and Tuesday, this week. On Wednesday articles of incorporation were filed in the county clerk's office and signed by twenty-five of the leading motion picture producers of Southern California.

According to this document, the organization is a non-profit, co-operative association and is organized "for the promotion of the welfare of the individual producer and for the advancement of motion picture interests."

The twenty-one incorporators are Jesse L. Lasky, David Horsley, H. M. Horkheimer, Oscar C. Appel, Frank E. Woods, Mack Sennett, Frank A. Garbutt, Henry N. Lehrman, H. O. Davis, P. D. Gold, Jr., Thomas A. Persons, Lee Dougherty, H. O. Stechhan, Fred Kley, Norman Manning, D. W. Griffith, George W. Stout, H. L. Ken, Thomas H. Ince, J. H. Blackwood, J. A. Barry, D. Whiting, Lloyd Wright, W. Woodson Wallace, C. E. Millikan.

On Tuesday this week (February 8) the Motion Picture Producers' Association met again at the Hotel Alexandria and elected permanent officers: H. O. Davis, director general at Universal City was elected permanent president of the organization; Thomas Ince, first vice-president; D. W. Griffith, second vice-president; David Horsley, third vice-president; Frank Garbutt, treasurer, and George W. Stout, secretary.

The campaign against censorship will be vigorously carried on by the producers. Griffith, Sennett and Ince are already preparing screen editorials for their coming releases. The first Fine Arts film to carry a censorship editorial is "Daphne and the Pirate," the Lillian Gish play, and the announcement reads:

"We have no wish to offend with indecencies or obscenities, but we demand as a right the liberty to show the dark side of the wrong, that we may illustrate the bright side of virtue, the same liberty that is conceded to the art of the written word, the art to which we owe the Bible and the works of Shakespeare."

EL DORADO FEATURE FILM COMPANY.

The First Production, "The Impersonation," a Five-Reel Photodrama, Featuring Neva Gerber.

The El Dorado Feature Film Company is the name of the latest film producing concern in our vicinity. Bruce F. Bundy, the famous golf player, is the organizer and financial manager of this company.

The managing director is Harris L. Forbes, who was five years with Charles Frohman and stage manager for eight years with Henry B. Harris. When Mr. Harris met an untimely death on the Titanic in the spring of 1912, Mr. Forbes went to California and became interested in the film industry. He was first connected with the Universal Film Mfg. Company as technical director, and later with Kinemacolor, American and Kalem.

The first release of the El Dorado Feature Film Company is "The Impersonation," a five-reel photodrama featuring Neva Gerber, who is ably supported by Lamar Johnstone, Rex Downs, May Cruze, Harry Ogden and Rena Carlton.

The European war has been used as a background for this picture. Miss Gerber plays the role of a Western girl who is studying abroad when the great conflict breaks out. In the filming of this feature Director Forbes was fortunate in securing the use of the Cumnock Academy of Los Angeles which is an exact replica of Shakespeare's home at Stratford-on-Avon. In addition to the use of the academy the graduating class of 1914, comprising the daughters of many wealthy southern California families, played prominent parts in the scenes.

The studios of the El Dorado Feature Film Company are located in Pasadena, Cal., but companies will be sent to various parts of the country to secure the correct atmosphere for the plays and novels which the new film concern are to produce. Noted stars will be featured in all of their productions. The present executive offices of the El Dorado Feature Film Company are located at 40 West Mountain street, Pasadena, Cal.

PASADENA EXHIBITORS ORGANIZE

For Protection of Mutual Interests and to Combat Needless Censorship.

Pasadena exhibitors have formed an organization for the protection of their mutual interests and with the purpose in view to combat any needless censoring of pictures. The first meeting was held Saturday, January 29th, at the Savoy theater. In the meantime the Pasadena Parent-Teachers Federation has been busy with a three weeks' moving picture investigation and a committee has inspected all motion pictures shown in the city. That this action was taken by initiative of the local board of censors was denied by Dr. F. M. Taylor, chairman of the board.

"I have made no addresses before Pasadena Parent-Teacher Associations on this subject," said Dr. Taylor. "However, I accepted a long time ago an invitation from the McKinley Parent-Teacher Association to speak at a meeting on Wednesday, February 9, and when I do speak, I expect to speak plainly. I think it is a good thing for the Parent-Teacher Associations to look over the pictures if they feel so inclined. Certainly they are much interested. Children go to picture shows more than their parents do. However, I only know of the work of the Federation committees inspecting motion pictures through the fact that I was asked questions on the subject on one or two occasions by those in charge."

"RAMONA" FILM GIVEN PREMIER.

The W. H. Clune Production of Helen Hunt Jackson's Story Shown for the First Time in Los Angeles.

On the evening of Monday, February 7, the Clune Auditorium theater was packed to the doors with interested picture producers and fans, to see the first presentation of "Ramona," the novel of early California, written by Helen

Hunt Jackson, and produced by Donald Crisp for the Clune firm.

The production is an original and new departure from the regular pictures. It is termed a "cinema-theatrical" presentation of the story. It is totally different. As a film the production is quite remarkable. As a theatrical piece it is even more so, the combination of the two working out in a pleasing manner for the spectator.

The first flash was the short explanation of the cause for the writing of the original story. This was followed by the prologue, and then the first theatrical touches came in. Slowly the dark stage was changed from apparent night, to dawn, and the towering Santa Barbara mission was seen in dim and purple outline against the reddening sky. Natives emerged from the church and met others coming by. The scene was silent and impressive. Daylight came, and with it the songs of the happy people. Then the waning day and night, still and quietly thrilling. Real mission bells were used here. The prologue showed the first Ramona, and was full of interesting scenes. After this came the second theatrical part, the home of Ramona. The presentation was a good deal the same, only the residents of the place sang the morning song and there was more action. Each setting was an exact replica of the one used in the picture, and the illusion was rather startling. The film story then followed and it is indeed a great story, showing the hand of a master at the commanding place, and another master at the camera. Some of the most beautiful scenes imaginable were shown, and the sheep ranch especially was beautiful. The third theatrical part was the heart of a monster canyon in the mountains. Here the lighting and color effects were wonderful. The action throughout the piece was good, and nowhere did anyone watching seem to lose any interest.

INCE'S MEN IN DANGER.

Two of Ince's well-known men came very near to death this week and escaped serious injury, in the floods which made hundreds homeless when the Otay dam broke. The story was related by Howard Hickman, the actor, and Otis Gove, a camera man, upon their return to Inceville from the stricken district. Hickman accompanied Gove to the Southern territory in the capacity of director, for the camera man was sent to obtain some marine scenes in the harbor. Having photographed what they wanted the men started back in Hickman's machine. But instead of heading straight for Los Angeles they made a detour to the southeast and found themselves almost in the heart of the flooded section. Had they left San Diego a day sooner it is not unlikely that they would have been swallowed by the waters.

UNIVERSAL CITY TO ENTERTAIN KNIGHTS TEMPLAR.

Big Program Arranged for the Thousands of Guests, Who Will Visit the Picture Principality in June.

Among the many associations, lodges, organizations, etc., that will meet in Los Angeles this season are the Knights Templar, and their official program of entertainment for the thirty-third Triennial Conclave of the Grand Encampment which is to be held in Los Angeles in June next, provides for a day at Universal City.

The Knights attending this conclave, which promises to be the most important gathering ever held in Southern California, will number from six thousand to seven thousand, and they and their ladies will be lavishly entertained during their week in the southern metropolis.

On the morning of Friday, June 23, the midsummer floral and allegorical pageant, "La Fiesta de Los Flores," will take place. It is promised that this will be the most gorgeous floral parade ever given in Los Angeles, so long famous for its beautiful floral pageants. The visiting Knights will invade Universal City that afternoon, where a special program of entertainment will be provided by the management.

The official program contains the following announcement: "2.30 P. M.—Universal City. Entirely devoted to the manufacture of the world's greatest motion picture films; $3,000,000 plant. A visit to this unique city is the desire of every tourist, and this afternoon will be set apart for the benefit of visiting Sir Knights and their ladies."

The arrangements for Universal City Day were made with Vice-President and General Manager H. O. Davis of the Universal Film Company by Motley H. Flint, chairman of the executive committee and one of the leading Knights Templar in Southern California.

INCE ACTORS IN AUTO SMASH.

While driving to Los Angeles from Inceville this week, George Fisher, the NYMP juvenile actor, and Franklin Ritchie, had a bad accident in Ritchie's big speedster. They intercepted a street car and got the worst of it, the car being thrown eighty feet and smashed. The two men had a miraculous escape by falling from the car just as it was hit. Fisher says he was dazed and remembers sitting up and rubbing his head and he was told afterwards that someone asked him how he was and that he answered, "I'll have a cup of coffee please!" Neither was badly injured but Ritchie is mourning his car and depleted bank account, and thinks that he will be more careful in his driving when he gets his car from the auto hospital.

THE GOAT OF GIBLYN.

Our friend, Charles Giblyn, old time actor, star, director, producer and all around good fellow, has a perfectly good goat, but it is lost.

His surname has been misspelled so often that it has become a nuisance and we are herewith correcting the error for all times.

The last straw was added last week when a publication ran this:

GIBLIN, NOT GIBLETS!

Charles Giblin, the Inceville director, wants it understood that he knows his name is an unusual one, and he would be ever so much obliged to the scribes if they would be good enough to keep it to Giblin and NOT Giblets. There have been two slips this way in the last few weeks. He says it sounds like an operation and he is really perfectly sound.

And the funny part of it is that he spells it G-i-b-l-y-n—and not G-i-b-l-i-n!

AVIATING KALEMITES WRECKED.

"All is not gold that glitters," and "all is not safe that flitters," is what Ham says, and he knows for during the war burlesque, "Ham Agrees With Sherman," just completed, many incidents that will amuse the picture-loving public were secured at great risk. Toward the finish of the picture Ham and Bud found it necessary to make an aeroplane flight. The machine secured was of the monoplane type and had never carried more than one passenger. However, the comedians took their places beside the aviator who was forced to crouch down out of sight. All went well with the flight until they were about to land. The aviator had been instructed to fly down to within twenty feet of the camera to gain a desired effect, and when directly above the camera one of the wires snapped and the monoplane dashed to earth. Fortunately Harry Thorpe, cameraman, jumped aside in time to avoid serious accident. Ham and Bud were badly shaken up, but Le Grone, who suffered severe injuries to both legs, took the accident philosophically, remarking, "It's all in the game."

And now aeroplanes are quite common at the Kalem Studios, for even after the accident Miss Helen Gibson refuses to discontinue her lessons in flying. In a picture soon to be produced she is called upon to make a flight, and not wishing to be doubled has been for the past two weeks receiving lessons from Le Grone in driving a plane. Miss Gibson is now able to take the machine along the ground, and has risen to a height of fifty feet. She is an expert automobile driver and this doubtless has served her well in her present schooling.

Los Angeles Film Brevities.

W. Comrie Scott, the British Isles representative of the "Flying A" and managing director of the American Ltd. of London, England, arrived last week at Santa Barbara for a short visit. Mr. Scott came with President S. S. Hutchison from Chicago. He is the only London stockholder in the American. Mr. Scott declares that "Flying A" pictures are great favorites in England.

The American has experienced a great growth in London. The entire concern was, up to a few months ago, housed on Wardour street, but since the photographic end of the business took on great strides, a plant has been erected in Croyden, county of Surrey, twelve miles from London. Croyden is, however, not a suburb, as it is the seventh city in England, with a population of more than a million. The sales office is still maintained on Wardour street.

Mr. Scott stated that they had just closed a big deal with one of the largest distributing agencies on the British Isles which has contracted to take on several prints of "The Diamond from the Sky," and the showing of this great serial will be started there in the immediate future. A representative of this concern was in Chicago a short time ago, coming for the special purpose of seeing this serial and it was on his recommendation that the deal was closed.

Mr. Scott reports that the American has very good con-

tracts with Russia, Spain, Scandinavia and some of the countries not involved in the war.

Mr. Scott will thoroughly familiarize himself with all that relates to the American operations in Santa Barbara, and when he returns to London he will be able to talk about the players and the delightful surroundings in which they are working.

* * *

The advantages of Southern California climate to the motion picture industry, in official figures, were recounted yesterday at the regular luncheon of the Rotary Club in the Alexandria by Dr. Ford A. Carpenter, local forecaster of the United States Weather Bureau. He said:

"The maximum sunlight falls on a very limited area, in which lie New Mexico, most of Arizona and Nevada, a small part of Utah and about half of California. In Southern California the desert has been reclaimed to a greater degree than is elsewhere known in the world.

"Our least sunshine (63 per cent.) is in May; our maximum in August (79 per cent.). December and July sunshine are nearly equal. Such conditions are ideal for motion pictures."

* * *

This we learn from Highland Park Herald: "The Famous Women Film Company have bought the old Pope property at Avenue Sixty-four and Robles avenue, and are completely renovating it preparatory to using it as a studio." Oh, you Famous Women!

* * *

The Monrovia Feature Film Company of Monrovia, Cal., is making arrangements to build a plant to cost, we are informed, $200,000. Amusement park with zoo, swimming pool, picnic grounds, moving picture stage, 500 by 100 feet, glass studio, etc., are part of the proposed equipment which will be laid out along the same plans as Universal City. Admission fee of twenty-five cents will be charged to visitors and an additional fee for bathing. The present officers of the Monrovia Feature Film Company are R. M. Francisco, president; C. D. Holmes, vice-president; G. B. Holmes, secretary and treasurer. The above with E. L. Grafton constitute the board of directors; another director is yet to be selected.

* * *

Governor Hiram T. Johnson of California, accompanied by his wife and Mr. and Mrs. Reid, were recently entertained by Producer Griffith at his Fine Arts studio. Governor Johnson and his party were escorted through the plant by Mr. Griffith, Production Manager Frank E. Woods, and G. W. Bitzer, chief photographer.

The party watched a scene in which Director Dillon was staging De Wolf Hopper, Fay Tincher and Chester Withey, and last, but not least, "Leo," the ferociously tame nine-year-old lion of the Fine Arts Zoo. Leo, Bennie Zeidman tells us, evidently realized that it was his duty to perform for the Governor, so he loosened one of the sides of his cage and gently strolled up to the California executive, who in turn patted the king of the forest on his head.

The magnitude of the studio amazed Governor Johnson and his party, who were under the impression that it did not necessitate such a large studio as occupied by Mr. Griffith to produce spectacular photoplays.

* * *

De Wolf Hopper has started rehearsing on his third Triangle play which is called "The Philanthropist," and was written by Chester Withey of the Fine Arts scenario staff. The play will be staged by Edward Dillon, who directed Hopper in "Don Quixote" and "Sunshine Dad." Fay Tincher will play the female lead with Chester Withey, Director Dillon, Margaret Marsh and Max Davidson in the supporting cast.

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F. M. Pierson is the latest addition to the scenario staff of the Fine Arts Film Company. Mr. Pierson's first Fine Arts play is "Betty of Greystone," with Dorothy Gish, Owen Moore and George Fawcett in the cast.

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Director Lloyd Ingraham is nearing completion on the production of "Hoodoo Ann," and is preparing for rehearsals on "The Little Apache" from a scenario by Grant Carpenter. Mae Marsh and Robert Harron, who played the leads in "Hoodo Ann," will portray the star parts in "The Little Apache."

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Jacques Jaccard and his company of players left Universal City this week on an auto trip to the Santa Barbara Mission, where they are to make the concluding scenes in "The Wedding Guest," a film adaptation from Lucia Chamberlain's fiction story. The leading roles in this production are played by Harry Carey, Olive Fuller Golden, Peggy Coudray and William Gettinger.

The Universal Film Mfg. Company has secured the rights of a new device conceived and patented by Ridley F. Taylor and W. W. Wheatley, both of Long Beach, Cal.

The device is for the filming of cartoons and the players are mannikins, which can perform the most remarkable stunts. The inventors have been working on the perfecting of this device for over a year, in fact ever since the plant at Universal City was started. Taylor was at that time construction engineer at the big picture plant and his association with the film men at that time suggested the possibilities of the mannikins.

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To facilitate the making of Western dramas, a Western town, complete in every detail is being constructed at Universal City. The town will be built along the foot of the hill that overlooks the valley and on this hill are to be constructed several oil well derricks and other head structures and several mine shafts and tunnels. The town is being built especially for the use of the Jaccard Company, which is engaged in the making of Western productions exclusively.

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Juanita Hansen, of the Keystone Company, has been critically ill with an attack of appendicitis for the past two weeks. Her life was several times despaired of, but skillful nursing and constant attendance by physicians pulled her through.

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Baron Erik von Ritzau of the Fine Arts Film Company became the happy father of a bouncing baby boy this week. The baron and the baroness, formerly Elizabeth Pauling, are popular members of the local film colony.

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"Powder" is one of the latest features produced by the American Film Mfg. Company at Santa Barbara. It's a war drama with several really sensational battle scenes. Arthur Maude and Constance Crawley play the leading parts.

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A photoplayer in the City Council during the next administration, we learn, is the political ambition of local screen players.

At a meeting held in Hollywood this week with Dustin Farnum, DeWolf Hopper, Tully Marshall, Tyrone Power and Hal Wilson playing the roles of campaign organizers, it was decided to finance a political campaign to place a representative of the film profession in the City Council.

One of the organizers stated that with a registration of sixteen thousand moving picture people in this city, a large number of them being taxpayers, they feel that they should have a word in the making of the city ordinances when questions concerning the moving picture industry are brought up.

Each studio in the city is expected to send a representative to a meeting to be held in Hollywood within two weeks.

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Hobart Bosworth is to star in a new U feature entitled "The Way of the World." The film is an adaptation of Clyde Fitch's play, and will be directed by Lloyd Carleton.

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Somebody told us that Ruth Roland and a young woman belonging to the screen profession were "pinched" in Long Beach, this week, for greatly exceeding the speed limit. Ruth had to come across with five dollars in bail to appear in court on February 6. My, my, how reckless we are getting to be!

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Another testimonial to the educational value of motion pictures was filed with the City Council this week in a petition from the board of directors of St. Vincent's College, asking permission to show pictures without the restrictions in the existing ordinance. The amendment suggested is to provide that established educational institutions under the management or control of a board of directors or other responsible bodies, may exhibit motion pictures in the manner now permitted in auditoriums and school buildings under authority or direction of the Board of Education. The request has been referred to the Public Welfare Committee for consideration.

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At the completion of "To Have and To Hold," the Lasky feature in which Mae Murray is being starred, Director Melford will at once begin rehearsals for the production of "The Race," with Victor Moore and Anita King in the principal roles. The story of "The Race" is founded on Miss King's trans-continental trip.

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James Young, the latest addition to the Lasky force of directors, will begin work on the filming of the famous Belasco play, "Sweet Kitty Bellairs," in which Mae Murray will play the title role.

World-Equitable Program

Fifteen Stars, Actual Personalities from Broadway Triumphs Appearing in Dual Program.

FIFTEEN stars of the speaking stage and screen, actual stars in every sense of the word, direct from their own starring vehicles on Broadway and proven material, owing to their success in former screen effects, punctuate the World-Equitable releasing units during the last two weeks in February and the first two weeks next month.

February 14, the Equitable will offer, for the first time on that program, Carlye Blackwell in Samuel Hopkins Adams' vivid and popular novel, "The Clarion," in which Marion Dentler and a special cast of players appear in support. On the same date World Film will present Frances Nelson in "Love's Crucible," a tale highly consistent with its title. Miss Nelson was last seen in "The Family Cupboard," and "The Dollar Mark," and earned stardom through serious, sincere work.

February 21, Marguerite Leslie, recent star opposite Sir Henry Irving; Cyril Maude and other of the stage's greatest lights, will debut in filmdom in "The Question," Roy L. McCardell's unusual tale, and which was produced for Equitable by Harry Handworth. The World will offer, at the same time, Molly King, the dainty star of the Winter Garden, Ziegfeld's Follies, and other stage triumphs, in "A Woman's Power," distinctly different from anything that has gone before it and a desirable contrast to "The Question."

February 28 will see the noted character delineator, George Beban, in his most impressive play, "The Pawn of Fate," and Mary Boland in "The Price of Happiness," for World and Equitable respectively.

This is Beban's first screen work since his successful appearance at the Astor theater in conjunction with "The Alien," which as a special release, measured up to any dramatic production of the time. Mary Boland completed "The Price of Happiness" after appearing in one of Triangle's sensational plays. Both Beban and Miss Boland add lustre and quality to any program and are but incidents in the new World-Equitable policy of commercializing their products.

On March 6, Charles Cherry, recently seen in a Famous Players feature, will be seen in C. Haddon Chamber's virile story, "Passers By," while World Film will send broadcast on the same date, the noted British beauty and famed stage player, Kitty Gordon, in a play of supreme potency, "As In a Looking Glass." This is Mr. Cherry's first appearance in so powerful a document and Miss Gordon's first appearance on any screen. The week of March 6 is, indeed, an eventful date in regard to the introduction of stellar material in bigger pictures.

On March 13, World Film will offer Robert Warwick in "To Him That Hath," which is now in the final stages of production and which will afford Mr. Warwick ample opportunity to display his versatile talents, while Equitable will release "Man and His Angel," a Triumph feature in which Jane Grey and Henri Bergman will co-star. Miss Grey

Scene from "The Chain Invisible" (Equitable).

recently starred in a Triangle production and Mr. Bergman was the principal in one of Metro's pictures.

Week of March 20 will see Holbrook Blinn in "The Unpardonable Sin," from the World Film studios and Frank Sheridan in a picturesque, red-blooded story, "The Struggle." "The Unpardonable Sin" is of the society type, while "The Struggle" is just what its name implies. Another demonstration of the new World-Equitable policy.

March 27, Gail Kane, recently so favorably seen in the Equitable production, "The Labyrinth," will be seen in a most unusual visualization of one of the real novelty tales of the western world, "Her God," which has been in the making for three months and of which the Equitable forces are most optimistic. World Film will offer on the same day, Edwin August in "The Social Highwayman," a contrasting fictional vehicle, now being directed by the star

Scene from "The Pawn of Fate" (Equitable).

himself. Mr. August recently staged "The Yellow Passport" with Clara Kimball Young.

The first week in April, the final week of World-Equitable's quarter, will be characterized by World with the release of House Peter's first production of the dual program "The Hand of Peril," produced under direction of Maurice Tourneur, while Equitable will end the period with the offering of a tremendous triple triumph, "The Chain Invisible," which will afford the debut of three noted personalities to Equitable and World. Frank Powell, creator of "A Fool There Was," directed "The Chain Invisible." Bruce McRae, one of the most popular of stage stars, plays the leading role, and Richard Le Gallienne, internationally famous author and poet, originated the story. In addition to the trio of personalities, Roy L. McCardell scenarioized the tale.

V-L-S-E Program Service

Big Four Will Book One-Reel Subjects Independent of Features.

With the first release next week of a one-reel comedy through the V-L-S-E, together with the regular releases of the Hearst-Vitagraph News Pictorial, which is being put out through this organization, it is now possible for an exhibitor to get from the Big Four complete program service.

That the release of short subjects by the Vitagraph Company through the V-L-S-E is simply the beginning of other releases of a similar nature to be made by the other producing members of this combination is a report prevalent throughout the trade.

The first of the comedy releases will feature Frank Daniels. This will be followed by comedies featuring Sidney Drew, and reissues of Vitagraph's most popular comedies featuring John Bunny. This order will be maintained in succeeding weeks.

These comedies are to be sold absolutely independent of regular features of the V-L-S-E. In other words, an exhibitor can book any or all of these comedies, regardless of whether he is using the V-L-S-E features or not. This policy differs from that which has usually been pursued by other distributing companies which handle both features and short subjects, the one generally having been used to promote the other.

MORE "GRAFT."

General Manager Joe Brandt of the Universal Film Manufacturing Company has announced that in accordance with the desire of exhibitors throughout the country, who have been recording the greatest success in the history of motion picture serials since showing "Graft," this popular series-serial will be lengthened four extra installments, making the complete serial twenty installments instead of sixteen, as originally intended.

Helen Receives a Present

"Black Beauty" Abandons Sawdust Arena to Share Perils of Railroad Pictures With Helen Gibson.

THE joys of the free street parade and the noisy circus band are no more for "Black Beauty." That famous steed of the sawdust circle is the latest "star" to be lured to the motion picture fold. With or without his consent, "Black Beauty" will spend the remainder of his days in the

Helen Gibson in "Hazards of Helen" Series.

silent drama, for Kalem has purchased him from the Robinson Brothers Show and signed him to a life contract to support Helen Gibson in "The Hazards of Helen."

The problem of finding the right horse to use in the "Hazards" in which Helen Gibson will be seen in both railroad and equestrian feats was a difficult one because of the necessity of finding an animal who would not become uncontrollable when brought too close to speeding railroad trains. Many had been tried unsuccessfully when Helen Gibson learned that "Black Beauty," who had been her mount when she was the daring star of the Miller Brothers 101 Ranch Show, was wintering with the Robinson Brothers Show in California. Negotiations were quickly completed, though it is said that "Black Beauty's" purchase price would make a satisfactory one-year contract for many a famous screen star.

"Black Beauty" will make his screen debut in "A Race for Life," a one reel "Hazard of Helen" scheduled for release Saturday, March 11. In this episode Helen Gibson, in bewitching riding togs, is displaying her ability as a horsewoman on the bucking "Black Beauty" when she learns that a runaway engine is carrying its helpless engineer to certain death at the Mojave River, where the bridge has been swept away by the floods. With Robyn Adair, Helen takes a perilous short-cut over hill and dale, jumping many obstacles, and reaches a point in the tracks at the time the engine does. Running a breath-catching race for a few seconds, the two riders are about to be outdistanced by the engine when Helen swings to the horse mounted by Adair, and standing on the latter's shoulders, grasps the edge of the engine and swings aboard. The engine is brought to a stop on the brink of the river bank. Incidentally, this "Hazard" gives picture followers their first glimpse of the havoc wrought by the recent floods around Los Angeles.

ANITA STEWART STARTS WORK WITH S. RANKIN DREW.

The announcement that Anita Stewart, one of the most popular photoplayers in the world, has signed a new contract with the Vitagraph Company of America, for an indefinite period, sets at rest the various rumors that she will pose for some other producing company. Despite offers from several sources that proved attractive from a financial standpoint, Miss Stewart declined to leave the company which gave her the first start up the ladder of film fame.

In declining the many offers, however, Miss Stewart voiced the appreciation and thanks she felt for the offers, but her personal interest in the Vitagraph has proven greater than money considerations. Big plans are being made for Anita. She has resumed work at the home studios in Flatbush and will appear in productions under the direction of S. Rankin Drew, specially written for her.

Jay Hunt With Universal

IF IT is true that it takes a man of many parts to make a successful producer of motion pictures, perhaps that answers the question as to the reason back of Jay Hunt's undoubted success in the field of motion pictures. For, of all the present members of the Universal's Pacific Coast producing staff, it is doubtful whether there is another producer whose training has been distributed over as wide a range as has that of this producer of everything from comedy to animal melodramas.

Jay Hunt.

Hunt was born in Philadelphia and it was in that city that he received his early education. Until he had passed man's estate, it had been his ambition to be admitted to the practice of law. He studied with this end in view, but about the time he was to be admitted to the bar, he changed his mind and took up the study of art, for which he found he had unusual talent. He continued in this new pursuit until he proved the truth of the old adage that "art is long and life is fleeting," when he became interested in the stage. Thus far he seemed to be searching about, as most of us are doing, for a medium of expressing that subtle something that most people feel. In his choice of the stage, however, he appeared to be more fortunate than the average, for to few is it given that they find their proper niche in three trials.

His first work behind the footlights was in a minor part with John Drew in Philadelphia. From that time, his success seemed to be assured and it was not long before he was sharing dressing rooms with such men as Sothern, Otis Skinner, John Mason, Francis Wilson and others of their standing, and for a time he acted in the capacity of comedian and stage director for E. H. Sothern.

In June, 1910, Hunt was offered his first place in the silent drama. At that time, the Vitagraph company placed him in their New York studios as producer. He remained with that company until 1913, when he came west to Inceville, there to make pictures for the New York Motion Picture Co. Leaving the Santa Monica studios of that organization, he was for a short time producer for David Horsley in Los Angeles, where he directed the action of Crane Wilbur.

In the summer of 1915, he joined the Universal's producing staff at their west coast studios, where he was put in charge of the Murdock MacQuarrie company, directing the action of that character player. Later he was transferred to another of the Universal releases, where he began the making of animal productions. He is still serving in that capacity with Paul Bourgeois and Rex De Rosselli, handling the animals under his direction.

Thus far his productions in the motion picture field have been attended by unusual success, which reputation has followed him to the Universal ranks, where he is now regarded as one of the best producers on the staff.

BLUEBIRD MUSIC PROGRAMS.

With the Carl Fischer Music Co. a contract has been signed by General Manager M. H. Hoffman, of Bluebird Photoplays, whereby this standard music house will compile special music for all Bluebird releases. The worries of the orchestra leader or pianist will be nil when "Bluebird Day" arrives on the weekly schedule, for with each release will be shipped (on a slight rental basis) specially arranged or compiled music with parts enough to supply musicians to the number of thirty-five.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

AN OLD leech in new form is attacking the motion picture business in the guise of the wolf in sheep's clothing. This is found on all sides—for and against censorship, for and against the Constitution of the United States—but always upon the side of fat fees and other personal gains. The name of the leech is lawyer. He is the parasite of the business. He helps to make and helps to break contracts. He points to the avenue for the preservation of public morals and then defends those opposed to it. He advises the owner of the theater and lures the tenant; then he milks the tenant and lures the owner into further difficulties. He defends himself behind the professional cloak with no etiquette touching his scale of fees. As an ethic he is a wonder. As a parliamentarian he is supreme. He fits in on any old side, at any old time and always floats to the top. Look out for him. He is getting to be a little too much on the nine-foot line for the benefit of the motion picture business. We are told that the foundation of all law is common sense. It would seem that a campaign made upon that basis would result in at least as much good to the business as the present operations are bringing it. An eye should be kept upon the lawyers and their ambitions should be curbed.

* * *

The Thompson committee which is investigating the operation of corporation operations in Greater New York has found that everything which presents an "off color" has been inspired by legal advice. Lawyers have figured in the investigation as thick as fruit in a plum pudding. The prominence of the legal fraternity in laying the foundation for complaint and in putting obstacles in the way of reaching that foundation has become so pronounced that the daily press is filled with letters from citizens protesting against the legal fraternity. It is not at all surprising that the frame of the public mind has taken this shape. The legal fraternity has for some time been following a path that earns disrespect and suspicion instead of admiration. The average law student of today no longer aspires to the position which one versed in law is entitled to. His one aim is to learn enough to pass examination and be admitted to the bar. Legal practice is to him a second, third, or more remote thought. Sense of pride in his profession is lost in the ambition to become a power in politics, or get connected with something that will bring him quick and fat income. He generally starts out upon the theory that no man can be a good assemblyman unless he is a lawyer. From there he reaches out in all directions upon the broad principle that those who make laws must be lawyers. The laymen, to him, are a subsidiary species entirely subservient to the disciples of Blackstone.

* * *

To many this dissertation upon the legal fraternity may appear as wholly foreign to the motion picture business. But it is not. It has been provoked by what appears to be an uncalled for movement at Washington by certain members of the legal fraternity. Certain moving picture interests have placed their case in the hands of lawyers who, while posing as benefactors of the best interests of the moving picture business, have arrayed themselves against the oldest, most experienced and best qualified manufacturers, exchange men and exhibitors in the game. They have practically joined hands with the enemy. The one consoling thought is that they represent but an insignificant portion of the moving picture trade, and one of the chief aims of this lawyer bill is that if a commission for national censorship for motion pictures is established at least two members of it shall be lawyers. Do you get the gentle hint? It is quite natural to assume that should such a commission be created the one who draws up and successfully advocates the adoption of the bill will be among the first to be considered as an appointee and the interests with which he has so adroitly allied himself will probably name the second choice. It looks like "you tickle me and I will tickle you."

* * *

There is another point I wish to drive home. The lawyers bill is not a true moving picture measure. The lawyers who have prepared and presented it do not represent people who have the future of the moving picture business at heart. They are people who have been engaged for years in the old line theatrical business and they are in a position to grasp the first opportunity to jump back into it if the backbone of the moving picture business can be broken. They did not go into the latter business voluntarily. The competition of the photoplay forced them into it. They never will give up hope that "the legitimate will come back to its own." They know, as well as Dr. Crafts knows, that a bewildering maze of legislation and an unbearable burden of taxation can bring about such a result.

* * *

With the clergy crushing it on one side and the legal fraternity on the other what an up-hill fight common sense has! And yet the preamble to the constitution of the United States reads "We, the people of the United States, in order to form a more perfect union, establish justice * * * promote general welfare, and secure the blessings of liberty to ourselves and posterity, do ordain," etc.

* * *

Notwithstanding the bills they have pending at Washington provide that a branch of the commission on Federal censorship shall be established in New York the censorship fanatics of Brooklyn have induced Assemblyman Ahern of that borough to introduce at Albany a bill for the establishment of a New York State Board of Censorship. The national measure provides for the appointment of commissioners at salaries ranging from $7,500 to $8,000 per year. The New York measure calls for a board of three men at $5,000 per year, and to make the pap good the term of office is fixed at six years. This is nothing less than a bid for support of a nefarious measure. It proposes to impose an unwarranted additional tax upon the manufacturers and exhibitors of moving picture films, for they must bear the burden of fees which will be imposed to make the board self sustaining. It is another step in the effort to crush moving pictures out of existence. It must eventually, if made a law, destroy the only real amusement the common people have. It is a crime against them and devilish in design against those who created the amusement. Where taxes are imposed upon commodities the producers have the alternative of imposing the tax upon the common people by raising prices. The moving picture people have no alternative but to go out of business. Moving pictures are not food and clothing, and the common people can do without them if forced to do so. But let those who are forcing this issue take warning. Of one thing we are quite certain. There will be a new assemblyman from Ahearn's district after his term expires.

* * *

A man who is most prominent in financial affairs in this city, noted for his support of charitable institutions and his interest in religious work stated the other day that after reading the address made by Rev. D. Cyrus Townsend Brady at Washington against the proposed Federal censorship bills he was convinced that a conspiracy exists against the motion picture industry, "since reading the address," he said, "I have gone carefully into the matter. No sane man can fail to see that this agitation is at least discriminatory. I fail to see any merit in the movement because its development thus far has produced only a gigantic picture of political graft. This is amply shown by the multiplicity of censor boards throughout the country. When I first learned of the Federal censorship movement I was inclined to believe that the problem would be solved, but since I have learned that the local authorities propose to enforce their own laws as well. I must admit that the crusade is not one of good faith. I am opposed to anything that is not clean and wholesome and that takes in any action that smirks of political intrigue. It seems to me, and to many others with whom I have talked over the matter, that to amend the laws so as to make it criminal for any one to make, ship, sell, lease, convey or exhibit an indecent moving picture film should suffice. This certainly would end all discussion as to censorship and its constitutionality and the advocates for clean pictures would have a powerful weapon in their hands. No maker or handler of moving pictures would desire, or could afford, to be continually dragged into court. The people and the courts would become the censors and convictions in a few cases would purify the market more quickly than the combined efforts of all the censor boards. We cannot deny that moving pictures are a powerful factor in the amusement life of the common people and they would consider it a serious loss if deprived of it, which I believe will eventually follow if the censor advocates are not less drastic in their measures."

LANNING REJOINS UNIVERSAL.

Frank Lanning, one of the best known character actors in the Los Angeles photoplay colony, this week joined the Universal forces at their Pacific Coast studios, where he will continue to enact roles of the character lead type.

Spokes From the Hub

By Marion Howard.

THE Film Club met Sunday evening at the Brunswick with Gustave Frohman and Alice H. Grady as guests and speakers. It admitted new members including Earle Williams, Edith Storey and Edgar L. Davenport. The president gave a resume of her recent New York trip. Mr. Frohman was introduced as one of a family whose name spelled all that was excellent in the dramatic field. He talked (while seated) about woman's influence in molding matters relative to the betterment of the films and gave some statistics, declaring less than 5 per cent. of the films had educational value. He placed the blame on the managers who are indifferent, or who naturally think first of the box office, and who too often let others select their films, etc. He deplored the "punch" idea and declared that the better class pictures will prevail in the end. Mr. Frohman is erecting a two-story building here at 20 Winchester street and will be assisted in his endeavors by Mrs. Carter of New York City, who has done good work there in the cause of educational films. Miss Grady also spoke, as did Rufus Gillmore, author of "The Alster Case." He is residing in the Hub at present. Mrs. Florence LaP. Brackett, chairman of the inspection committee, gave a report of the films seen since last meeting and the president told of coming releases.

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Theodore Roberts has made another hit as Pudd'nhead Wilson, and we liked it rather better than the speaking version so readily recalled for its entirely novel plot, through thumbprints, which caused undoing for the guilty. There was one thing, however, which spoiled the afternoon for me, and that was the unnecessary introduction of a hideous snake in a cabin scene. It had no place there, had nothing to do with the play and caused cold shivers to meander down my spine, and, no doubt, others were affected unpleasantly. Why snakes, anyhow?

* * *

"Who's Who in Society," presented by George Kleine at the Copley theater, was laughable and more, for it was a good detective story and, as in "The Alster Case," the real thief was unsuspected until the close of the play. It is a clever satire on the newly rich and capitally done by a well-balanced company. Kate Sergantson is the image of Lillian Lawrence, a Hub favorite.

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To James S. McQuade's review of "Thou Shalt Not Covet," I want to pay tribute and say that it voices the sentiment of all intelligent people who have seen the play. By all odds it is the strongest of its kind seen here. It impressed me at the "Big Four" run-off so much that I made up a party of "fans" and went over to the Fenway to see it more in detail. Tyrone Power seems made for the part, and he had the house with him all through, after seeing the impossible woman he was tied to. There were thrills enough to hold the closest attention of all, but what impressed me deeply was the fine character of the man amid temptation which seldom comes to any human being and which not one in ten thousand could resist. It was superbly done and left a good taste in the mouth. One of my party who seemed bent on looking for defects made the remark that she thought the man's beard ought to grow a bit after that stay on the Island. Kathlyn Williams did a fine piece of work.

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Another V-L-S-E offering was "The Island of Surprise," featuring William Courtenay, well supported by a capable company. Here was another case of mind gone wrong, but with the hero this time, and two women instead of one, as in the case of the castaways in "Thou Shalt Not Covet." Eleanor Woodruff does some pretty good work. I thought the monkey well behaved. Great credit is due Paul Scardon for the details, for never once did we feel that we were not actually on a South Sea Island. A feature of the first presentation of the film at the Boston theater was the presence in front of the star Mr. Courtenay, he being here at the Park Square theater in "Under Fire."

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George Kleine is producing some of his early releases at the Copley theater (formerly the Toy) starting in on Sunday evening with "The Lion of Venice" which caused so much favorable comment when seen here within a year at the Exeter. Cabiria is on now at popular prices and ought to interest many who failed to see this masterpiece when at the Tremont Temple last year. In conjunction are some war pictures to me unnecessary, in view of all we read of the horrors of this war.

* * *

One of the Metro successes, "The Vampire," was put on at the Park Monday for the week and scored heavily though seen here before by thousands of Mme. Petrova's admirers. I think it one of her best efforts and never does the Vampire in her assert itself unpleasantly. I liked particularly the closing reels when Jane Lagrange is being shown the sights of the Capital and the passing soldier by that young man who stood for so much and who aroused the soul of the woman. Especially reverent was the final scene, picturing the Saviour and the Magdalene. Again we see in this picture Petrova's love for dumb animals as shown in the peacock, monkey and kitten. On the bill was the long anticipated "Mme. La Presidente," with Anna Held making her bow in the pictures. I was disappointed in Miss Held's interpetration for she certainly made no effort to make her eyes behave as told in the song so identified with her in musical comedy. The rolling of her orbs was at times grotesque and unnecessary. Still she was chic, graceful and fascinating enough for the purposes besetting her. Good work was done by Herbert Standing, Page Peters, Forrest Stanley and dear Lydia Yeamans Titus. The French atmosphere was carefully preserved and showed skillful directorship all through. The film is preceded by a series of pictures of Miss Held in gorgeous costumes and this took with the ladies present. It follows closely the original play except in the accidental undress scene which was quite proper, compared with Fannie Ward's, for she remained on the scene en deshabille most daringly, but it got by the censor here. The production is a credit to Morosco and ought to take immensely.

* * *

I cannot recall a more beautiful play as to costuming and stage setting than "My Lady's Slipper," with Anita Stewart and Earle Williams, who do such good teamwork always. Never once did we get out of the atmosphere created by the director and producer, Ralph Ince. It is a most pretentious series of pictures which will live long in memory. Joseph Kilgour was a conspicuous figuer as King Louis, and I thought Julia Swane Gordon an ideal Marie Antoinette. Miss Stewart (who so strongly resembles Viola Allen—the one of ten years ago) seemed made for the part and doesn't she meet the camera well? She is one of the very few who can stand a close-up without adding or emphasizing lines, but of course she has none. This was another Fenway success. Later in the week we had our second Mary Page episode and what may seem inconsistencies are presumably a part of the mystery plot. I wonder how they are to string it all out to fifteen and hold our interest.

* * *

I want to refute a statement that our atmospheric conditions in New England are not conducive to good camera work, for the opposite is proved in the series of pictures put forth by the Mutual Film Company showing scenes all through this part of the land.

* * *

I have seen some mighty good things at the runoffs of late like "The Yellow Passport" featuring Clara Kimball Young with a well-balanced company including John Sainpolis, so long here with the Castle Square and other theaters, always doing good work and socially popular. He looked the Russian, who well deserved his horrible fate for pursuing an innocent girl. It is the first villian's part played by him here since "The Bishop's Carriage."

* * *

We congratulate the Metro on securing the Drews with their clean wholesome comedy—minus slapstick. I notice when the announcement appears on the title that all sit up and smile in anticipation of a jolly quarter hour. We want more George Ade fables, too, as they are a scream from start to finish.

* * *

I was disappointed in "Diamonds are Trumps" for we expect something fine with the Selig trademark. All went well until the close when the most impossible situation was produced with a young girl and heavy villain—a thief at bay and no one put wise in a dance to the situation. A spineless young cad of a detective was told to call at a certain hour, but it was a clear case for the police. The finale caused everyone to laugh audibly with the spectacle of the two men with faces daubed as a result of a scuffle, the villain on the broad grin, instead of being hustled off in the "Black Maria."

* * *

I saw a "Trip to the Fair" the other night at the Exeter, and also "A Tribute to Mother," two good Universal short subjects full of human interest and well done. Eddie Lyons has an opposite a young girl who might easily serve as understudy for "Little Mary," for she is much like her, evidently unaware of the resemblance as there was no effort to imitate. Several noticed this. The fair scenes at night were wonderfully well done and the little story was not inconsistent—rather human on the whole.

BRITISH NOTES

THE growing tendency of American manufacturers to release their products upon cooperative lines, generally as the so-and-so program has for some time been the topic for discussion amongst the middlemen of the trade, the exchanges or renters. Five houses of strength and repute in the States, two hitherto unheard of by the English exhibitor, have adopted similar plans for Britain. Three are already in execution but two as yet—Kriterion and Fox—are in temporary abeyance pending establishment arrangements. Of the three in action the most illuminating results are without a shadow of a doubt the Metro features released here through Raffells. In the significant sense of the words they have "caught on," particularly with the middle-class exhibitor, and the number who have booked the series "en bloc"—a procedure usually regarded with the utmost disfavor—is more than ample evidence of their success. Throughout the country there is a stronger inclination by showmen to see before buying and it is this one factor alone, the smart organization of trade shows in London and the provinces where the exhibitor can see one or all of the program that has laid the foundation of the Metro system. There have been and are now upon the British market American films comparable with the best imported that have turned out financial failures through nothing more than faulty handling.

* * *

Somewhere, somehow, sometime, hidden away under identity tantalizingly anonymous there is a mysterious personality entombed within the prison walls of an American film house in Shaftesbury avenue who even in these days of winged progress sits and ruminates. He professionally describes himself as a "rum 'un" but his bitterest critics do not countenance any natural eccentricity and I really cannot think the appellation was chosen to imply a preference in intoxicants. Yet when he relates to his clients the following experience their comments invariably take the form of a mild diatribe upon temperance. Nevertheless it is not without its moral to traveling exchangemen. To use his own words, the "new 'un" was ten "quid" short when reckoning up his accounts in Glasgow the other Tuesday. He had only just arrived by the midnight express from St. Pancras so none of his Scottish friends could have had time to "initiate" him. The "rum 'un" ruminated more furiously than ever he had done before at number one-six-six. During the course of the day the London office was surprised to receive a telegram from him which read:—"Please wire ten pounds. Have had pocket picked." The money was sent together with a very humorous query, much too personal to print but which he of the "double mask" will show to his American friends if they are strong enough in persuasive power. And the whole truth of the matter was the cashier in London had not handed the "rum 'un" his expense money on the previous Monday afternoon and since his joy at not losing ten pounds simmered down the "rum 'un" has been further ruminating the point.

* * *

The "cabby house" is the filthy pseudonym bestowed by viewers to the premises of D. Horsely at 95 Wardow street, London. A "house-warming" party was held last Wednesday by D. W. Russell when he introduced the first cub comedies.

* * *

That there is often more danger in the name of a film than in the story itself, was recently evinced by the curtailed careers of two visualizations of notorious novels. A London renting-house this week announces a kinema translation of Hubert Wales' book "The Yoke" which was banned and even prohibited from private circulation a decade ago. The production as a picture is harmless but its name is the most dangerous one could choose from the library list and unless there is a titular change it is unlikely the film will be seen in public.

* * *

The customs returns for last year in the film industry are now available and show a considerable increase upon previous years despite the war. Upon the stock imported to Britain the U. S. A., as usual, comes first with £1,113,000 out of the total of £1,210,000. France is next with £69,000, while the other countries are represented together with £28,000 worth of imports. From these it will be noticed there were a considerable number of re-exports, i. e., films exported after arrival and viewing on the London market. These account for something like £169,000.

* * *

The newspaper-reading public of the country has been treated during the past week to details of a performance of "Oliver Twist" in a Los Angeles theater starring Sir Herbert Tree, Constance Collier and Charles Chaplin. Gratuitous publicity campaigns of this kind invariably have their humorous side. Apart from confidential assertions by scribes who "positively know" that Charlie was born in nine different towns, that he was educated alternatively at a Quaker school and a Grammar school one writer worries his mind, and the public's, with the query—"Is Charlie of military age? And if so will he —? Yet I don't know if that would be well. Those feet!"

London Trade Topics.

The Vitagraph Company, having decided to undertake its own hiring with exhibitors upon the Blue Ribbon and Broadway features, is making hurried preparations for the launching of its first serial "The Goddess." It will most likely be released here in May and the publicity campaign will be an exhaustive one to a degree, not one but several daily newspapers having agreed to display a literary version of the picture concurrently with the appearance of each installment. An unusual testimony to the story as a journalistic attraction is furnished by the fact that some editors are paying for it at usual fiction rates. That new press agent of theirs is some hypnotist.

* * *

"The Second Mrs. Tangueray," considered by dramatic critics to be Sir Arthur Pinero's greatest play has been biographed in London with Sir George Alexander in his original role. Others in the film are Hilda Moore, Marie Hemingway and Mary Rooke. It will be released here in May.

* * *

A circumstance acclaimed in the trade with the utmost satisfaction is the announced appearance in the States under the auspices of the Universal Company of two subjects by the London Film Co.

* * *

The Holmfroth Producing Company have made arrangements with Nat Gould, the well-known author of turf and sporting stories to adapt certain of his works to the exigencies of the screen. A start will be made in the early Spring at the company's studios in Yorkshire.

* * *

"The finest emotional actor on the screen" is the neat tribute paid to Henry B. Walthall upon his performance in "The Avenging Conscience" by the dramatic critic of the "London Evening News."

* * *

The actor Henri de Vries and his wife left London last week for New York where besides appearing in a theatrical production he will fulfill a short engagement in motion pictures. His scripts will be selected from several in his possession at the present time, most possibly "Submarine F7," one of the adventures of "Arsene Lupin," and a successful topical playlet doing the vaudeville halls here, entitled "War-Mates."

* * *

D. W. G.'s "Birth of a Nation" has been withdrawn from the Scala theater and it is likely to make a provincial tour under the auspices of a leading vaudeville circuit before reappearing in town.

* * *

Stanley Bishop of the Globe Film Company of London has brought back with him from the States the first of the Irene Fenwick features which he will release along with the Billy Merson comedies the firm are diligently producing here.

* * *

The term "commuter" given in its plurality as the title of an excellent Kleine comedy is seriously puzzling our trade viewers. It has already had a dozen different interpretations at the trade show the other day, each as distant from the real meaning as the title is from the character of the play. The dictionary definition of commute is "to modify" and is one generally used in legal or judicial parlance. Probably it may have a different construction in the States but after one has seen the film the inappropriateness of the title in its English sense is marked. In the art of film making the title is a factor of first-rate importance. The only reason why some films ever get on to the public screen is because they have good titles, but it seems often the idea of manufacturers that if the production is good any old designation will assume the same quality.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Have Some Decency.

MAYBE you do not care a whoop what people think of you; even if you don't, have a little regard for the other man, the man who does have a respect for himself and his business. Don't seek to create the impression that motion pictures are made in brothels with courtesans for players. In a recent batch of material comes two items. One is from Boston and is taken from the house organ of the Metro agency. The other is from Seattle and is lifted from Tom North's bright sheet, the VLSE Pals. Editor Furber, of the Metro Film Facts, goes outside his jurisdiction to pick up a horrible example, not because he has to, but because he knows that the New England exhibitors are touchy. He says:

> CENSORSHIP seems to have no terrors for some who have donned the film armor if a page "ad" that I noted in a Pittsburgh film bulletin signifies anything. Here the picture of a nearly nude woman is shown in connection with a recent feature production, the title of which signifies something for a stag party. And to make it still more offensive and harmful, it is announced as "An audacious art study that passed the National Board of Censorship." Then it goes on to say: "Therein lies the magnet. But far more important is that which lies back of it—that keeps the temporary gasp doing."
>
> When an exhibitor is encouraged into the showing of indecent pictures, and when I say indecent I mean indecent in name as well as in story, there is one mighty vision that should loom up to him before he thinks of so lowering his standard, and that vision will be "CENSORSHIP." If any one of the proponents of censorship could secure a copy of the "ad" I mentioned, it would be a mighty weapon before any legislative body. Never mind if the picture isn't "as bad as it is painted;" here is an exchange who offers it as "An audacious art study that has passed the National Board of Censorship;" words that smack of the barker before the midway show who announces "ZIR-A-A, the girl who dances without moving her feet," and after a wild flow of adjectives warns you not to tell your wife what you see inside. Can we afford to allow cancers to eat at the vitals of our business foundation?
>
> "Audacious pictures" have no place in the programs of the exhibitor who has the real interests of his business at heart. "Can 'em;" you might almost as well advertise a leper as your principal attraction.

That is half of it. Now go to the other side of the continent and listen to what Tom North has to remark:

Appears in the Nude.

> One exhibitor of Big Four Features has an entirely wrong conception of what constitutes good advertising when he tries to draw the public to his theater with hand bills heralding the fact that Edith Storey in the Island of Regeneration "appears in the nude," and "nude" is in very heavy black type and is the first thing one notices.
>
> There are dozens of things that one could feature in their advertising of this picture without alluding to anything that is bound to make a bad impression. Those things do not appeal to any but the more degenerate and at best such things will kill a picture house in a short time if advertised in this way. There is absolutely nothing in the picture to offend the most critical, and the exhibitor referred to says so in a small line below the word that really attracts attention. But why feature this word "nude" if there is nothing to offend or awaken immodest thoughts?
>
> It is plain that the exhibitor referred to really tried to arouse in the minds of the readers of his dodger thoughts of seeing something salacious and that the public would pack the house to see this. Don't do it again, PAL, for the picture never was made with that end in view and to the best of our knowledge you are the first to ever feature this part of the picture in advertising it. You could have ordered a thousand heralds in three colors on this for two dollars and they would have made ten times the impression your poorly printed dodger on cheap paper made. It cost you a great deal more to advertise the way you did in this case than if you had used a few of the heralds which go with this feature.

Perhaps you've been on the street in summer time. Some poor mongrel cur trots along. Some one yells "Mad dog" and the first thing you know the street is in an uproar and the pup and some innocent bystanders get all full of bullet holes. The dog wasn't mad, at least not until they started to do things to him.

For some years now a few exhibitors have been doing their utmost to play on sensationalism, and a few manufacturers have helped them along. The public has been told that "This is the limit!" that this other "Barely passed the censors," or was "Prohibited by seven state censors," and the information is added that "We have it all." Hand bills and some newspaper advertisements carry pictures of nude women. Sometimes the exhibitor will go to the trouble of having these cuts made where he could borrow or rent decent cuts.

And these same people wonder why there should be all this talk on censorship.

It is not so much what pictures are as what they are supposed to be that is making the censorship trouble. A few exhibitors, comparatively few in proportion to the entire number, spend their time and a little money trying to make people believe that pictures are sensational and vicious. Just one man cannot only hurt his own town but affect the judgment of perhaps an entire county. As a result we are facing a Federal censorship. What we really need is the equivalent to the pure food bill as applied to picture advertising. Mrs. Smalley produced an effective and telling allegory in "Hypocrites." It taught a lesson, but it was treated like a burlesque show because the average exhibitor advertised it like he would the naughty Parisiennes or any itinerant "turkey."

Already we have kisses measured by the inch and gambling limited to small footage. Just keep on advertising and we will presently reach a stage where the properly denatured pictures will interest no one. It pays in cash money to be decent.

Good Advice.

Luke Scott is getting the Clansmans, the V-L-S-E organ in the Kansas City-St. Louis territory, in better form each issue. In the last he offers this excellent advice:

> Did you ever watch horses taking heavy loads up a hill?
>
> One will strain and jerk, moving up a couple of feet and then being carried back nearly as far.
>
> They either will lunge into the harness on the start and then with a strong, steady pull will slowly but surely forge on up the hill.
>
> Now watch the exhibitor who is playing any way to get the money. He makes a big splurge when he has a special program and leaves the other six days of the week to take care of themselves.
>
> In other words, he bases his entire success upon the quality of his program and then does not thoroughly advertise that. He merely jerks the people in once a week.
>
> In direct contrast to this man is the exhibitor who is endeavoring to make every end of his business show a profit.
>
> His house is kept spick and span.
>
> He makes the comfort and satisfaction of his patrons a personal matter.
>
> He carefully studies the market and selects his programs.
>
> He makes a good sized spread on his special nights, but he also boosts his house and his other programs and he does this every day in the week.
>
> He advertises in every new and unique way he can. He makes his house pull.
>
> His policy pulls.
>
> His program pulls.
>
> His advertising pulls.
>
> He is constantly and steadily impressing them with the fact that his house is the one which can give them the most for their money in every way.
>
> To create a clientele, don't jerk them in for one night and let them stumble back of their own accord.

And here's one point to add to the above. The man who seeks to make business by advertising one real feature a week and trusts to that to make business for five or six decidedly inferior programs is making another mistake. If he puts half of his program appropriation into a single show and splits the rest over the remainder of the week, the people who are brought in by the big show may come again and find the other-day programs so much inferior that they seem even worse by contrast.

Some anonymous exhibitor, who might be Mr. Scott, also contributes some paragraphs on billboard advertising and offers the suggestion that Victrola boxes are just the right size for one sheets and a date. Each box will yield four good boards and where there is a chance to get them they may be had at small cost.

Something New.

The Old Mill, one of the Hulsey houses, is using a series of "Merchants Keystone Matinees." This is something that seems to us to be brand new. It is not a new name for the old Farmer's Matinee. This is something different. It is nominally for the merchants themselves. The Hulsey houses use the feature programs, but they realize that some people are just foolish enough to run contrary to form and to desire

light, short subjects. They know, too, that in business hours men have no time to loaf through a ninety-minute program where they might drop in to see a reel or two and take a load off their feet and their minds at the same time. To this end they run a special program of comedy subjects from half past ten until the regular matinee at two o'clock. All short stuff and all light, just the sort of thing the tired business man is supposed to prefer and generally does. This is for the larger towns and might not work well in small places, but it brings the business back to where the downtown houses made their first great appeal. You go to see Smith. He is out but will be back in half an hour. You do not fidget around his office for thirty minutes. You drop into a picture show and come back if you wish. You cannot do that on a five-reel feature and lots of men who used to be regular picture fans lost the habit when the long subjects came in.

And since the chief appeal is to business men, the advertising medium is blotters for the business man's desk. And they are blotters that absorb ink instead of smearing it all over the sheet.

Good, If—

Here is a good scheme if you are in a town where the telephone company does not apply the toll system. The item is taken from the house organ of the Orpheum, Aberdeen, S. D.

FOR OUR PATRONS.

A telephone has been installed in the lobby of the Orpheum theater, exclusively for use of patrons. When you are downtown and want to telephone friends, just step into the lobby of the Orpheum and help yourselves.

Anything that tends to bring people to your theater, whether it gets them inside the house or not is good business. Here the telephone is in the lobby and an admission ticket is not required. A person uses the 'phone and goes away rejoicing at having received something for nothing and still feeling an obligation toward the house. Do not merely sell admission tickets. Be modern and offer service. That is what the patronage of to-day is based upon.

An Independent Printer.

W. F. Thompson, of the Strand, Smithfield, Va., used to run a folder program, but the printer said it was too much bother, so he had to humor the man of types and get out a single page. For a small house the single pager is inexpensive and effective, and Mr. Thompson has a house that seats only 175 and a town of 2,000 to work to. For the benefit of others who may wish to dodge folding and double printing costs, the program is reproduced. In the original it is 8½ by 11 inches, a standard cut for 17 by 22 inch sheets. It permits the program to be displayed clearly and neatly and still gives room for a chat about the features. This little talk is nicely made and does much to build up the program pull. Where more than one title is used for a day, the smaller subjects should be set in full face and not in Roman capitals. The type need be no larger, but the heavier face will give greater

THE STRAND NEWS

VOLUME I. PUBLISHED BY THE STRAND THEATRE, SMITHFIELD, VA. NUMBER 9

For the week of Dec. 27th The Strand offers one of the strongest programs ever offered in any city. During this week you will be able to see any kind of picture that most appeals to you There will be a wonderful fairy tale which will appeal to the grown-up as well as to the children, a sublime Biblical tragedy, detective dramas, and society dramas without parallel, together with mirth-provoking comedies.

Of course you remember Aladdin and his Wonderful Lamp, that wonderful Arabian Nights tale that thrilled as well as amused you when you were a child. The costumes and settings in this elaborate production are true to the tale and the time. It is not often that you have an opportunity to enjoy such a magnificent feature. Bring the children.—At the Strand Monday, Dec. 27th.

To meet the demand of several of its patrons, The Strand has made arrangements to present a Biblical tragedy. No better selection could be made than "the Shadow of Nazareth" which comes on Wednesday, Dec. 29th. In the production of this enthralling story passages from the Scriptures have been used as a basis, supplemented with a few imaginative scenes to carry the play to a tremendous climax. This sublime production has been produced with due reverence for its sacred theme and will be appreciated by old and young.

The strong story of a young man, a crook, but with a heart of gold, who rescues a child from a terrible fate at the risk of his future liberty, is one that will appeal to all who are so fortunate as to see the feature at The Strand on Friday, Dec. 31st. "Alias Jimmy Valentine" is a wonderful character, ably portrayed by the famous Robert Warwick. It is a convincing, logical story, giving opportunities for strong, natural acting and sincere emotionalism.

COMING NEXT WEEK

Jane Gray in "The Little Gray Lady"

"Rip Van Winkle"

"The Clutching Hand"

THE UNDERWOOD-BARROW ORCHESTRA

WILL BE AT

THE STRAND

WEEK BEGINNING DECEMBER 27th, 1915

THE GREAT ATLANTIC & PACIFIC TEA CO.

The Best Teas and Coffees

W. M. ADAMS, Agent Phone 60 SMITHFIELD, VA

THE DAILY PROGRAM

FOR THE WEEK COMMENCING DEC. 27, 1915

W. F. THOMPSON, Gen. Man. THEO BARROW, Local Man

MONDAY, DEC. 27

"Aladdin and his Wonderful Lamp"

A gorgeous Pictoral Version of the popular Arabian Nights story in three parts. Also

"Hazing the Honeymooners" – a good comedy

Admission, to-night, Adults, 15c; Children, 10c

TUESDAY, DEC. 28

Eleventh Episode of "THE CLUTCHING HAND"

In Two Parts

Also "Courting Trouble" and "Her Lesson"—Comedies

Admission, Adults, 10c; Children, 5c.

WEDNESDAY DEC. 29

"The Shadow of Nazareth"

The tragedy of the Scriptures; a masterful production with all star cast in three parts, also "A Lady in Distress"—comedy

Admission, Adults, 15c; Children, 10c

THURSDAY, DEC. 30

Twelfth Episode of "THE CLUTCHING HAND"

In Two Parts

Also A Good Comedy and "A Wife's Way"—a Good Drama

Admission, Adults, 10c; Children, 5c.

FRIDAY, DEC. 31

"Alias Jimmy Valentine"

Paul Armstrong's greatest play with Robert Warwick leading in five powerful acts

Admission: Adults, 25c; Children, 10c

SATURDAY, JAN. 1

Matinee, 3.30 - - - - - Night, 7.30

"Told in the Rockies"—Two-part Drama

Charlie Chaplin Comedy "The Masqueraders"

Also "More and More"—Comedy

display and make the program look more important. It will be seen that there is even room for an advertisement.

Mr. Thompson writes that they have Metro, Famous Players, World Film and other subjects and get from ten cents to a quarter according to the quality of the offering, which is going some for a small town. His partner, Mr. Barrow, manages the house and plays cornet in the orchestra, with a piano and violin to complete the trio. It takes hustling to make a 175 house pay, but even through the pre-Christmas stagnation they better than broke even.

Has Two Sides.

W. H. Bird, of Fort William, Ont., writes that he is out of a house just now because the four in Fort William were consolidated and only the largest was kept open, though there seems to have been room for

more than one. Two should have been kept going to freeze out in advance possible opposition.

He sends in a novel stunt that has two sides to it, and he writes:

> "I have read with interest some of the schemes used by the houses presenting pieces of film to patrons. My idea goes them one better inasmuch as I hand out a printed photograph of one or more scenes from the feature then running. I enclose samples. I am an experienced cameraman and laboratory worker, therefore the manufacture of these little samples is easy and the cost is small. From an examination of the prints you can, no doubt, dope out the system of manufacture. I take out only prints with cut or torn sprocket holes, so there is no real damage done the film. I splice the frames, make a negative of the combination and then print from this, giving out the slips in an envelope suitably printed."

Just what Mr. Bird means is better shown in the reproductions than can be explained in print. It will be seen that some of the slips are but a single frame. Others consist of frames from two or three scenes and a frame of the title. When taking the cuttings does not rob the reel, the scheme is unusually good, but there is always the danger that others will follow the idea and be less careful of the parts taken with the result that presently the reels will be all full of jumps. Each frame or series means the loss of two other frames. It is not unlikely that the companies would be willing to supply the exchanges with clips. Mr. Bird uses the regular velox post cards, cutting them up to suit. It would probably be cheaper to use the double weight paper, which come with unprinted back and therefore sells for less in proportion to the area. The idea is decidedly ingenious, and if Mr. Bird has any more schemes we should like to hear from him. He should be able to send in house stuff, pretty soon. A man who can do things is apt to be in demand.

Complete.

The Majestic, Grand Junction, Colo., usually does keep a hustle on. A new idea is a detail program in its house sheet. It does not date the days, but otherwise the scheme is good. It looks something like this:

SUNDAY
PARAMOUNT DAY
Blanche Sweet in "The Secret Sin"
5 reels
Prices Matinee and Night 5 and 15c
Time 7.15 8.30 9.45

MONDAY
UNIVERSAL BROADWAY
Hobart Bosworth in "Colorado"
5 reels
Animated Weekly 1 reel
Prices: Matinee, 5 and 10c
Night, 5 and 15c
7.15 8.15 10 Six Reels

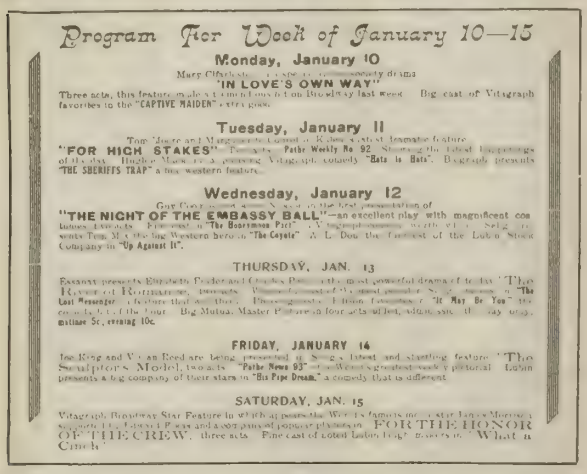
Correct.

A correspondent who has nothing to do with the exhibiting and writes on other matters and adds, "I enclose an advertisement I clipped from a paper. I don't think much of a house that features the value of its prizes rather than the value of its program, do you?" Most assuredly we do not, but a lottery banks on the value of its prizes and this house seems to be running a lottery and using the pictures as a

subterfuge. Some day the lottery manager will be talking to the judge, but not until he has had time to do more than his share toward putting the pictures out of business.

A Bulletin.

A. M. Welliver, of the Colonial, Muncy, Pa., sends in his weekly Bulletin, which is merely a one page program about ten by twelve. He does not explain how he works it, but presumably it is distributed by boys. The part reproduced shows only the program proper. Above



Program For Week of January 10—15

Monday, January 10

"IN LOVE'S OWN WAY"

Tuesday, January 11

"FOR HIGH STAKES"

Wednesday, January 12

"THE NIGHT OF THE EMBASSY BALL"

THURSDAY, JAN. 13

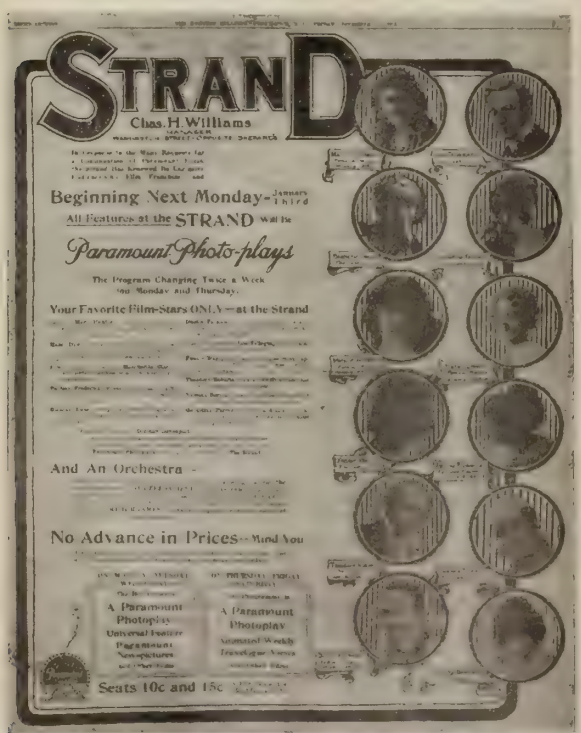
FRIDAY, JANUARY 14

SATURDAY, JAN. 15

there is a panel house head and below another panel announcing that the admission is always five cents, though a ten cent night is shown in the part reproduced. With a more uniform type face this makes a good model to follow.

Neatly Done.

D. Gus Schneider, publicity man for the Strand, Providence, R. I., sends in a full-page advertisement recently put out to advertise the continuation of Paramount. Because he has a full page he does not experiment to see just how much type he can get into the space. He lays out half of the page in telling cuts and in the rest he tells about the people and the films, and says comparatively little about the house at this time because he knows that if he can get the people interested in the plays they will be interested in the house that shows them. The advertisement is reproduced in miniature, not to permit you to read it



but to show how the space is well filled without being so overcrowded that not even an ardent fan could bring himself to read it. Here the make-up is open and inviting, and a man may start to read a part and finish it all because he finds it interesting.

All But the Town.

The Eastern theater, "somewhere in America," offers a complete mailing program folder, a sheet seven by twelve, two folds. One side is the program for the week, the other side carries announcements of the features and it is so folded that the two big features show on the outside, one of them being pulled in to permit a space for the address to be written. A cheap paper clip holds it together in the mails. The scheme is good since it does away with envelopes and adds to the advertising, and they give all the information any one could ask, except the name of the city. Two samples sent show each about a quarter of a post mark that suggests it is Columbus, but which one is not explained.

The program section is particularly good, light line rule panels enclosing each program change. Hours of performance, street address and scale of prices all appear, but the prices vary from week to week to match the bookings, some features costing ten and fifteen cents and others five and ten. If it is at all possible, the bookings should be so arranged that as a rule definite prices are required on certain days instead of being changed to accord with the weekly schedule of film. It is always better to let the people understand that each Monday and Friday, for instance, are fifteen cent days. Then there is less apt to be argument and mistrust.

One novel feature is an organ recital each Sunday evening which precedes the first evening show.

Hitting the Trail.

The Trail, the house program of the Star, Trail, B. C., offers this catchline:

Hitch your wagonload of lonesome evenings to the Star.

Neat and good enough to be pulled up into prominence and permanence. The editor says the patrons "ask and ask and ask" for the program. This in a little talk to advertisers prospective. This is because the Trail is a nicely edited sheet, though with strong suffragette tendencies. Evidently they believe in playing up for the patronage of the ladies on the proposition that the men will have to come. That in itself is something of a suffragette argument.

Truth compels the comment that the poetry is about the same grade as that George Editor Carpenter blames on his office boy.

Is C. L. Present?

Mr. Laemmle should write whoever is responsible for the Canadian Universal Bulletin to use the brains God gave him, if he was given any. The issue dated Dec. 27 has been sent in by our local correspondent. Page four contains a note in a column of gossip to the effect that "owing largely to adverse press criticisms" the Farrar Carmen has been a failure in Toronto. In the next column there is a headed story to the effect that Grace Cunard is more profitable to exhibitors than Miss Farrar. This is in exceedingly poor taste and whoever is responsible for this effort to make advertising capital from attack on the wares of a competitor should be called upon the mat. It is rotten ethically and bad business commercially, for to attack the offerings of another concern always suggests a fear of this opposition.

Well Done.

The Gaiety Theater Company, Santa Maria, Cal., recently took over that house. It announces the fact to the public through the medium of a neatly printed card. There is nothing special about it, but it is just generally good. The type is not fancy, but it is a little more ornamental than a body face. There is no display other than an initial letter inset, but is well set. The card stock is not expensive, but it is good. It is something that the average man will like without knowing that he likes it or why. It is parallel to the man who is so well dressed that no one notices that he is well dressed. The wording is like the rest, not too modest and yet not in the least exaggerated. The envelope, too, is white and of good quality with merely the name of the theater, town and state, but it is printed in such a black ink that you are apt to notice the quality, even here. When they get around to it, we should like to see some of the house advertising.

For Mailing Lists.

George Editor Carpenter has a new idea for getting a mailing list with all live addresses. He points out that most theaters pay for considerable juice and that it should be possible to coax from the light company its list of patrons if they are assured that the list will be put to no improper use. This gives a select list and a correct one.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail, postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Here's Mr. Jarr!

ABOUT every so often Roy McCardell gets a flash at the steam gauge and sees that it needs a little blowing off, so he writes a letter and feels better and it keeps us busy for eight weeks afterward explaining that Roy doesn't mean that all editors are liars and thieves. Please take that fact in hand before you read what Mr. McCardell has to say:

> I noticed recently in your Photoplaywright department a dissertation, inspired by exasperation, on "boobs."
>
> Your strictures were mild; a "boob," in his ignorant selfishness, laziness and insulting suspicion, is the lowest form of animal life. Even the photoplaywright who is supposed to be successful is still a beginner, a student and a learner—in the face of the fact that, in spite of many obstacles, the art of the screen is always advancing. Advancing in a way that should inspire all of us concerned with its welfare, to keep pace with the noticeable constant improvement in pictures and their presentation. Though you spoke feelingly of "boobs," no one should confuse these pests with the sincere and hard working beginners, who have the mental equipment to start with.
>
> I am sure that there is no writer for the screen who does not devote a great deal of his time to the oftimes thankless job of instructing earnest beginners (or those the established writer believes to be earnest) by guiding them past pitfalls whose location the established writer learned by bitter experience, hard work, patience in the face of many trials, much expense and many bitter disappointments.
>
> I do not believe, and never have believed, that the average amateur photoplaywright has any chance to earn his salt, no matter how hard he may labor or how long and patiently he may strive. With but few exceptions, there is no place in photoplay-writing for the average person. I do not care how many scripts the average amateur may write. It it not "What have you written?" that is important, but "WHAT HAVE YOU READ?" In other words, what is stored in your mind? No mechanism can generate more power than is fed to it. The steam boiler must have coal, and the electric motor must have a generated current. Therefore, allowing for the exceptional genius, who is few and far between, no one is capable of writing good photoplays unless he is capable of writing good fiction stories. No one is capable of writing good fiction stories unless he has read long and well, has studied and has worked. You think your department is for the amateur, but it is not. It is a great and constant help for the capable and the well read men and women, who are already established photoplaywrights, or who are fitted to be such. I find it necessary to have a reference library—my tools—that is comprehensive and in which I have invested a great deal of money. I do not write a scenario that does not actually cost me at least twenty-five dollars in overhead charges. It is the same with every other established writer. The advance of the photodrama has been such that there is absolutely no more place for the casual amateur in writing for the screen than there is in his writing for the Saturday Evening Post.
>
> And while you were paying your respects to "boob" writers, you might have made a few just remarks on "boob" manufacturers—producers. Happily, many of these are seeing the light. But many, especially among the long established, cannot bring themselves to pay a fair price for a scenario or to treat a trained and able writer with any courtesy whatsoever. Many of the oldest heads of long established producing companies cannot be brought to realize that hardly any director is capable of both writing and directing a scenario. The director who "writes his own stuff" must necessarily "stall," while actors on salary, extra people, automobiles and other costly adjuncts, together with the mechanical force at the studio, must wait—all on pay—till the director-author is ready to "shoot."
>
> Very few of the big manufacturers realize that a scenario prepared by a man who knows how, will save its cost several times over in time and money; and result, and nine times out of ten, in a better picture than the one the director must write or extemporize. The same holds true of feeble amateur scripts, bought cheaply, from which the director is expected to pad out a good picture.
>
> It is useless to write or tell the average manufacturer these things. He will only learn them from bitter experience and after the loss of much money and prestige. Some of the old and, at one time, money-making concerns, are on the toboggan because their heads would not heed these palpable facts. Yet the average manufacturer is intolerantly impatient of any suggestion, and especially is he impatient of any criticism of the most stupid and silly pictures that his concern may turn out. Audiences may jeer them, exhibitors refuse them, but the average producer is perfectly satisfied, because he used to make big money out of such slush. If you write and protest at your pictures being murdered by ignorant and incapable "directors," who have distorted them to gratify their appetites for "hokum," the chances are your letter will be burked by an underling secretary; or if you do get a reply it is generally curtly to the effect that the writer has seen pictures of yours that were just as bad as the one he has produced that you complain of. This is true enough, as the pictures he speaks of, went through the same process as the one you complain of.
>
> There is great improvement, however, I am happy to say. But self satisfied stupidity still reigns in many studios. The average "scenario department" is a collection of conceited incompetents, no member of which could hold down a job as reporter on the Dogtown Gazette. Just yesterday, I received a synopsis which had been held at one studio—supposedly one of the biggest—for eighteen months! It was the synopsis of "A Jay in Peacock Alley," with the full scenario of which I won The Morning Telegraph Comedy Scenario prize contest of $1,000, a year ago!
>
> So when you take up the "boob" question again, say something about "boob" producers. Don't be afraid, they will not read it. They never read anything except the fulsome adulation ladled out to them by their salaried press agents and sycophants.

We are entirely "with" Mr. McCardell in his statement that this department is not for the amateur but for the professional writers, but where in Tophet does Roy suppose that we found these professional writers. We take beginners and turn them out professionals where it can be done, and if others read the department well and good. If it amuses them it certainly does not hurt them any and it does help those who can be helped. More than half of the writers who are making money today owe a lot to this department and are willing to acknowledge it, and if we thought we appealed merely to the amateurs we would go out and look for a more honest job, but we have handraised so many successful writers that we *know* the good or part of the good the department has done in the last four years; a formative stage in writing.

We would perhaps do even better if writers had more persistence and did not quit because they cannot make immediate sales. But we do save the ones worth while because they have persistence and if manufacturers of film would only do their share and try to make real pictures from real scripts instead of taking whatever junk a director passes over, there would be still more names on the list of the arrived. But so long as directors write their own stories or are permitted to take the stories of their friends, just so long will there be poor pictures and discouraged authors.

Measured Close-Ups.

Here comes a new one. A student wants to know if there are different range close-ups and whether the writer should specify an eight foot close-up or leave it to the director. The question is asked in good faith and perhaps it bothers others.

It is not possible to specify a close up on John and Mary taken ten feet away. John may be three feet away from Mary or only eighteen inches. In the latter case the cameraman can come in closer and still get both in the field. For that matter he may have a lens that will give a proper field at ten feet and another operator may have a camera with a lens of a different angle that will require only eight feet. To give the distance of the camera from the subject it would be necessary to know the exact placement of the players and the angle of the lens.

It is quite sufficient to tell what you want to get and leave it to the director and his cameraman.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

Local Union No. 320, Savannah, Ga.

A. F. Rehm, president; C. C. Courter, vice-president; J. C. Tyson, secretary-treasurer; Desmond Waters, business agent.

Local Union No. 360, Edmonton, Alta, Canada.

William A. Allen, president; Alfred M. Malley, vice-president; Thomas Ormiston, secretary; Charles S. Stuckey, financial secretary; Philip Barber, business agent; J. McNabb, sergeant-at-arms. Regular monthly meetings held last Sunday of each month at Gem Theater.

Local Union No. 199, Detroit, Mich.

John A. McDonald, president; Sam Johnston, vice-president; A. M. Booth, recording secretary; William G. Kennedy, treasurer; Jack Edwards, business agent; Abe Feldstein, sergeant-at-arms. Meetings held first and third Wednesday of each month at Musician's Hall, Macomb street.

Local Union No. 279, Houston, Texas.

L. M. Andler, president; A. J. Bohne, vice-president; Wm. B. Green, financial secretary; A. Avolas, recording secretary; R. L. Vanden, business agent; W. Kunz, sergeant-at-arms. Meetings held first and third Mondays of each month.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 125.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain how the rectifier is started, and exactly what happens in the entire process. Suppose you had a G. E. mercury arc rectifier working on 110 volt supply from one side of a three wire system, and were ordered to connect to the outside wires, thus jumping the supply voltage to 220, what would you do?

Roll of Honor on Question No. 119.

The Roll of Honor on Question 119 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; G. Betz, Osgood, Indiana; Wilson Hays, Barton, Maryland; E. I. Wilson, St. Joseph, Missouri; Leon Brantley, Nacogdoches, Texas; W. E. Bryner, Springfield, Illinois; A. H. Cuff, Gravenhurst, Canada; T. Richards, Blaine, Washington; F. F. Bell, Palestine, Texas; P. R. Dey, Winnipeg, Canada; Seth Wiard, New Haven, Connecticut; R. I. Ogden, New Albany, Indiana; J. R. Andrews, Burlington, Vermont; D. A. Davis, Butte, Montana; James Pooley, Toledo, Ohio; Carl Schmidt, New Ulm, Minnesota; John M. Alexander, Ottawa, Canada; Charles S. Stuckey, Edmonton, Canada; M. Nosti, Tampa, Florida; J. H. Hanson, Whiting, Maine; Walter Collins, Tiffin, Ohio; G. M. W. Richmond, Geneseo, New York; O. J. Bean, New Bedford, Massachusetts; Leonard Pagenhardt, Westernport, Maryland, and T. Glucksman, New Orleans, Louisiana.

Question 119 brought out the greatest number of correct replies, or at least approximately correct replies of any one of the questions up to date; also a large number attempted to reply to this question who frankly admitted that, until 119 was reached, they had been afraid to tackle any of the questions for fear of "exposing their ignorance." Now that is the wrong idea. As I have told you before, gentlemen, there is no need to be ashamed of the fact that there is something you don't know. Possibly those who have been operating for several years really *ought* to be ashamed of not knowing some of the things covered by the questions, but, even so, it is better to study and make a stab at answering, because if you do that you will really learn something, and *learn it in a way that you won't forget it in a hurry.* If you are wrong nobody will know it but the editor, and he will admire you for having at least tried, and when the right answer appears you will be looking for it and you will remember it too.

The selection for publication lay between Brothers Smith, Crawford, Hays and Wilson. I think on the whole that Neighbor Crawford's reply will best serve the purpose, however, and it is therefore selected.

Reply to Question No. 119.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Explain fully just what "flicker" is. What is "travel ghost" and its cause? Why does a properly proportioned three-wing shutter cause less flicker than a two-wing, speed being equal? Is the screen ever entirely dark when the picture is being projected?

The Answer:

As the shutter blades either partly or entirely shut off the light (Now, don't say he is wrong there, because with the old two blade inside shutters the flicker blade of some machines only partly shut off the ray.—Ed.) the screen is alternately light and dark, and if these flashes of light and darkness come too far apart, or are of uneven duration, the eye sees the darkness in the form of a "flicker." Flicker may be reduced to a minimum by speeding up the machine, but in practical projection it is accomplished by using a properly proportioned (as nearly as possible 50-50) shutter, and not running the projector too slowly. Flicker is more evident with a large picture than with a small one; also when the screen illumination is high. As you say in the Handbook, the more spokes there are in a wheel (within reason of course) the less you will see them when the wheel is revolved rapidly. The same thing applies to the cutting of the light by the shutter at least to a large extent. Speed being equal, flicker will be greater with a properly proportioned two-wing shutter than with a properly proportioned three-wing shutter, for reasons already explained. If a film is run in a machine with the shutter removed there will be streaks of light running up and down on the picture. The reason for this is that when the picture is pulled down by the intermittent sprocket, by reason of the fact that white objects in the film register more strongly in the eye than will the dark ones, the eye, to a certain extent, follows the movement of the white object across the dark one, and that is what is called "travel ghost," though it is, of course, shown in an exaggerated form when the shutter is removed. In ordinary practice, travel ghost means streaks of light either up or down from white objects in the picture, and it is particularly noticeable where the white object is surrounded by very dark ones, as, for instance, in a white-letter black-background title. It may be caused by several things. (a) Shutter not properly set; (b) shutter blade too narrow; (c) too much lost motion in the gears of the machine; (d) too many "joints" between the intermittent movement and the shutter, each one having a little play, which in the aggregate amounts to enough to give the shutter expressive circumferential play. The remedy for travel ghost will depend on its cause.

Yes, where a modern three-wing outside shutter is used the screen is entirely dark, so far as projection light be concerned, three times to each movement of the intermittent, or twice where an outside two-wing shutter is used.

[I believe Brother Crawford's reply covers the ground briefly and with a very fair degree of completeness. There were some points in Smith's, Hays' and Wilson's answers that were made a little more clear then Crawford made them, but on the other hand, there were other points they did not handle so well and—there you are.

And now I want you to understand this. So far as the Roll of Honor is concerned it means that the man has the right idea—that demonstrates in his answer that he understands the proposition involved. He does not have to put it in publishable language to get on the Roll of Honor. In fact some of the answers which reach the Roll of Honor would almost constitute a case of assault and battery on the American language, but through it all I can see that, while the man does not know how to tell it very well, *he does understand the subject under discussion,* and that is what counts.—Ed.]

Where to Apply.

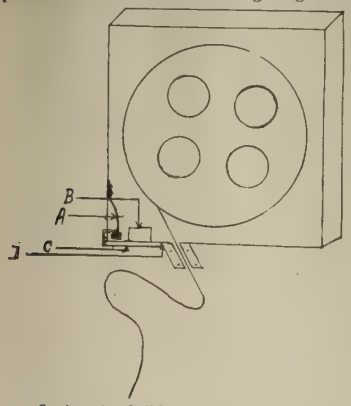
D. Moses, Brooklyn, New York, asks:

> To whom should I apply for examination for license as moving picture machine operator? Have had some practical experience in an operating room, and have studied hard.

Apply to the Board of Examiners, Room 2518, Municipal Building.

Not a Bad Scheme.

J. H. Anderson, Carroll, Ia., sends in the following. I cannot at all agree with him that it is a proposition suitable only to be used by "Jimmy the Usher." This idea strikes me as having quite some possibilities. The same thing might very easily be applied in a way that would flood the entire magazine with pyrene, a fluid which does not injure film in the least. Following is Brother Anderson's letter:



This is one for "James the Usher," as a real operator does not need such a thing, and as it is of no value to the operator I don't expect much space. In the sketch, A is an ordinary hammer from a clock, fastened to the end of the upper magazine; B is a small glass vial filled with fire chemicals; C is an ordinary piece of film fastened to A and at D. In case of fire, or the least bit of trouble, the first act of "James, the Usher," usually is to run out of the operating room. Should such a thing happen, film C would be the very first thing to catch fire when the fire reached the upper loop. Its burning would release A, which will break vial B, thus allowing the chemicals to run down between the fire guard rollers and thus prevent the blaze from reaching the reel on the upper magazine. In the new Power's magazine the space between the edge of the film and corner of the magazine is 3¾ inches with a 14-inch reel, and 5¼ inches with a 10-inch reel.

Yes, I think the plan, as outlined, is O. K. and I believe this particular thing could be very easily worked into something quite valuable. No matter how careful or how competent an operator may be, there is always the possibility of accident and fire, but with modern fire traps the blaze seldom gets into the lower magazine, so with the upper magazine flooded with chemicals, there really could not be any fire at all, or much if any damage either except a mess to clean up, since, as I have pointed out, pyrene does not injure film in the least.

No Cause for Alarm.

J. H. Graves, St. Louis, Mo., says, in part:

I notice the I. A. T. S. E., is devoting about one-fourth of its entire new official publication to what amounts to a projection department. Don't you think, Friend Richardson, that their trying to butt into this field is rather absurd, after they opposed the spread of knowledge for all these years? And also don't you think it is rather ungrateful, and that you have made a bit of a chump of yourself in plugging for an organization that is now perfectly willing to preempt your field—if it could?

No. I don't think anything of the kind. So far as being 'ungrateful" is concerned, why I have had a wide experience with labor unions, and long years ago ceased, save in isolated, exceptional cases, to expect anything even in the faintest degree approaching gratitude from a labor union. It is not in the nature of the animal; never was, and I guess never will be. As to what the official journal is doing, why I have no earthly objections—absolutely none whatever, except in one particular, viz.: I have read some of the supposed-to-be expert dope therein set forth and have found it to contain a really remarkable number of misstatements; so much so that one article dealing with the location of projector and screen was rather amusing in its utter lack of understanding of the action of diffused light. My objection is that the writer thereof be allowed to mislead operators by promulgating ideas of light action which have absolutely no basis in fact, thus hampering the work we have for years been seeking to accomplish.

This is a big world, my brother, and there is ample room for us all. The projection department of the Moving Picture World stands absolutely on its own bottom, and *I want it to stand that way.* If anybody can conduct a better department, by all means let him do it. This department cannot possibly be, in any shape, way, manner, or form, injured by any one, except through the process of evolving a better one, and up to date although many have tried that, none have succeeded. As to the future, why, as I said in the first place, I am not doing the least bit of worrying about official journals or anything else except how to so conduct this particular department that it may do the greatest possible amount of good to the industry, and to the moving picture operator. This department could, as I have time and again told you, continue right along, and really not be appreciably hampered, even though it never received one single communication of any kind from an operator. How is that do you ask? Why, it is perfectly simple. There are, in this country, a very large number of managers who have been operators, and the mail from them alone is sufficient to fill the pages of two projection departments, if I wanted to have it that way. Moreover the projection department could turn around and cater directly to the managers and, whisper, that would be the really popular course, from a purely business point of view, for it to take. But it is not going to take it as long as I am at its head, and that I have faith to believe will be for quite some time yet, unless the Go-devil and I go to the mat once too often, in which case there will be a new editor and—I should worry.

As an afterthought I might add to the foregoing by saying that whereas a properly conducted official journal is of value to an organization in certain ways, it cannot be in the least degree an aid so far as the public be concerned, because it does not reach the public—also it cannot in any degree help the organization with the employer (in this case theater manager) because, even though he may see it (doubtful), he regards it as biased (as it very naturally is and must be), and antagonistic to him. In fact the most well intentioned argument or statement made in an official journal is more than likely to be twisted around and misconstrued by the employer, and thus do as much or more harm than good. The editor had, during many years, an exceptional opportunity to watch and observe the effect of official union journals, and, whereas in some instances the publication has accomplished a considerable amount of good, as a general proposition it is to be doubted that they are worth the money they cost when the account is all balanced.

Film Faults.

Ernest Nicolazzo, Kenosha, Wisconsin, says:

I have been a reader of the Moving Picture World for two years, and have found that there is nothing in the field to equal it. Also I have a Handbook. This is the first time you have heard from me, but I now have a good reason. Enclosed you will find some pieces of film amputated from the Fox feature "Carmen," booked through a Chicago exchange. These reels were received on Thursday, December 23d, and as soon as the film came in I started to inspect it. It was in bad shape, and I immediately called the manager and had him telephone the exchange and inform them of the condition. The exchange promptly denied it, and said the film was in good shape when it left there. Now, mind you, this film had not yet been placed in our projector. On a former occasion we had a feature from the same exchange which was in even worse condition than this one. We took the matter up with the exchange manager and received no reply whatever. In addition to the faults I am sending you, the reels were plastered with oil from beginning to end. You will please understand that the enclosed faults are only a few of those I cut out of the five reels. Projection in Kenosha is, I should say, equal to that of other cities in this part of the country. All the boys are members of the I. A. T. S. E., No. 361, and, of course, are proud of it. I wish you a very happy and prosperous New Year.

I took the matter up with the general manager of the offending corporation at headquarters here in New York City. This gentleman expressed surprise that such a thing could possibly be, and made the statement that the company was exerting every effort to keep its films in perfect condition. Well, that may all be true, but if it is I would suggest that the aforesaid company immediately go out and purchase half a dozen additional "efforts," because they need them. I do not like to publish the name of the corporation sending out films in bad condition until it has been proven that they are not making proper effort to stop it. However, the manager of the Chicago Exchange in question seems to be in a you-go-to-the-devil frame of mind, and we are therefore going to keep an eye on his future performances. If he maintains that attitude he is very likely to hear something drop, and it will drop so hard that his teeth will be very apt to rattle. I don't want to do it, but I'll bet dollars to doughnuts that if it comes to a show-down I will make him back pedal on the matter of sending out films in poor condition; also I will cure him for once and all of refusing to even reply to letters of complaint.

From Manchester, N. H.

J. W. Remillard, Manchester, N. H., says:

It has been such a long time since I have seen anything in the department concerning projection in our beautiful city that I have concluded to ask space to present ourselves with a little boost. I have been a reader of the department for four years, and the more I read it the stronger is my conclusion that I could not, or at least would not, get along without it. Also am possessor of the second edition of the Handbook, Swoope's book on Electricity, and the Hawkin's Guide, and it's me for the new Handbook when it is released. I believe we might say that projection is good in Manchester, and what is more the boys are working hard every day to improve. (That's the dope, gentlemen. Shake. I like that kind of talk. It spells progress, and speaks of progressive men.—Ed.) I would call your attention to marked paragraph of the attached newspaper clipping. The reason for this is that two of the newest theaters in our city found it would be impossible to use the projecting room if placed where it was originally designed to go, and in modern theaters built entirely of cement an error is always costly, especially when the theater is entirely completed before the owners think of the operating room. In our newest theater, which will open to the public Jan. 10, the operating room was placed in the rear of the balcony, and when measurements were taken it was found to be absolutely useless, being too low for the audience in the balcony, and too high because of the peculiar way the roof or ceiling had been built, with a big beam supporting the roof coming right down in front of the operating room.

Glad to hear from the Manchester boys. The part of the clipping

referred to reads: "The operators of Local 195, headed by Master Operator John A. Callahan of the Auditorium theater of this city, will gladly give to any prospective moving picture theater owner any information desired as to the best location of the machine operating room to get the best results in projection."

Yes, my brother, it is positively amazing to watch the amount of what cannot be classed as anything else but pure, unadulterated stupidity on the part of architects who undertake to plan moving picture theaters without knowing, or (apparently) caring anything whatever about the requirements of practical projection. Manchester is not the only one. The Strand theater right here in New York City, a house costing, it is claimed, more than two hundred thousand dollars, was built what is nothing more than a ridiculously inadequate "coop," with the ceiling so low they could not get the machines in until it was torn out and raised up, the whole thing being reached by an iron ladder. *Imagine it if you can.* And yet they got fearfully angry because I had the nerve to criticise that kind of a proposition, and do it in good, plain language, calling a spade a spade. The action of the union is to be commended. However, I would suggest that it would be even better if the Manchester manager had consulted a projection engineer, whose business it is to be thoroughly familiar with all the various details of such things as this, as well as thoroughly familiar with all the multitude of different motor generator sets, mercury arc rectifiers, projection machines, etc. The editor of this department himself conducts that kind of business, and there are others. The fees are very moderate, and I venture the assertion that the purchasing of knowledge of this kind would be one of the best business investments a theater manager could make with an equal sum of money.

Books.

O. W. Hamman, Etna Green, Indiana, says:

> You certainly bear the O. K. stamp, for without you and the department the Moving Picture World wouldn't be very much to me, although I am not an operator. How about the Handbook so many of the boys talk about? I don't just understand, as I do not find anything of the kind listed in the department. Also please tell me where I can get books on the motion picture business. I have a book entitled "Motion Picture Operation," by Horstmann & Tousley. Is it all right, or all wrong? How about the "Hawkins' Electrical Guide?" Should I get the complete set, or which ones would suit my purpose?

Very naturally it is a source of satisfaction to know that you are pleased with our work, but nevertheless there are other departments in the World which are equally interesting and instructive if you study them. The Handbook is a work of instruction to moving picture machine operators and managers. The second edition is long since entirely exhausted, and the new book is not ready yet; watch for announcement in the World later. The book, "Motion Picture Operation," by Horstmann & Tousley is neither all right or all wrong. The book contains considerable which is of value, particularly on the electrical end, since Messrs. Horstmann and Tousley are experts in electrical matters. On the other hand, the book is extremely weak on the practical end of operating—in fact I consider it as having but little if any practical value on the optical end of things, or on practical operating. This is but natural, when we come to consider that neither of its authors are or ever were practical moving picture machine operators. The Hawkins' works, as I before said, are very excellent, and whereas some of the volumes are more valuable than others to the operator, still I think I would get the whole nine volumes, and having gotten the Hawkins' set and the new Handbook I believe you will have everything that can be purchased anywhere—meaning by this that within the covers of the Hawkins' Guide and the Handbook will be found everything of value to the operator that can be found anywhere. This, however, must be qualified by the statement that "Optic Projection," by Henry Phelps Gage and Simon Henry Gage, contains a considerable fund of information on the theoretical optics of projection, and I favor adding this work to the operator's library. It won't help him much in his practical work, but it will give him a considerably broader viewpoint of the optics of projection, and in that way cannot fail to be beneficial. The price of "Optic Projection" is $3.00. A great deal of it will be of no practical value to the operator, but there is enough that will be to justify its purchase.

I believe, Friend Hamman, that this sets forth the situation, as I see it, so far as books be concerned, and sets it forth fully and completely.

Won't Object to the Price.

E. I. Wilson, St. Joseph, Missouri, sends in answer to Question 117 and says:

> I have devoted more time to the study of shutter problems than to any connected with the business, with the possible exception of proper control of the arc, therefore I feel reasonably sure of myself in answering this particular question. Apropos of your reply to Sherman, Texas, December 25th issue, with regard to the cost of the Handbook, I believe there are very few operators who will object to any price you may find it necessary to ask, as we all know it is worth many times more than any charge you could or would make.

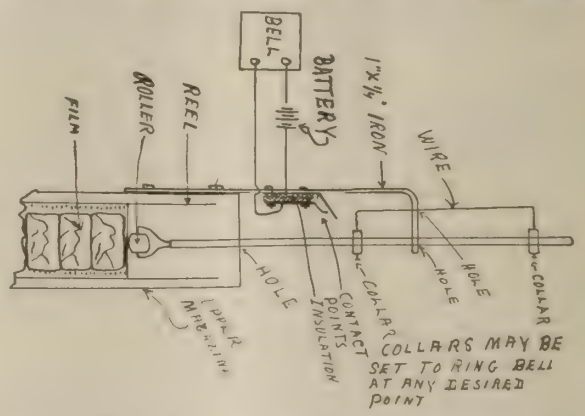
It is not necessary, Brother Wilson, to wait until you are sure you can answer a question correctly. We are glad to have your reply anyhow, and if it is incorrect the fact that you have tried to answer will fix the correct reply in your mind when you get it. If your reply is incorrect nobody will ever know that you have answered except the editor. As to the Handbook price, why I am glad you feel that way about it, but I want to keep it just as low as is possible, because I would rather see the book within reach of every operator in the United States than have the glory of putting out a high priced book.

Warning Signal.

T. L. Wood, Ardmore, Okla., says:

> Will you please express your opinion as to the merits of a warning signal, sketch of which is hereto attached. I have had it working on my machine for some time, and it has proved very successful. The sketch is not drawn to scale, nor is it a very good one, but I guess you can get the idea.
>
> I have your Handbook and the Hawkin's Guide, and I would like to put my hand in yours and shake it "reel" hard.

As to the warning device, why it seems to be a very practical thing,



and there is no apparent reason why it should not work perfectly, provided there is room enough between the top of the upper magazine and the ceiling of the operating room—which is not, I am sorry to say, the case in all instances. The idea is very clearly conveyed by the drawing, and I think our readers will have no trouble in understanding the idea. The bell may, of course, be placed at any desired point in the operating room. The only criticism I can make is that when the contact is made the bell would continue to ring until roller G was raised up, unless a switch was installed, and if the bell was cut out by a switch one might forget to throw it back in, and there would be no warning. Broadly speaking, however, without intending it as a criticism, I would suggest that the best possible "warning" is for the operator to be right there on the job beside the machine. With regard to the cut you ask for, I referred that matter to the Nicholas Power Company and it has been sent.

First License Card in Jersey.

James F. Cripps, Digby, Nova Scotia, says:

> Am mailing you one of my 1916 calendars today. You may recollect meeting me, I think it was 1909 or 1910. At that time you suddenly appeared upon the scene at which was then Keith and Proctor's Jersey City theater, and when after showing you over the house Mr. Hughes, the manager, brought you to the operating room, and when he introduced you as Mr. Richardson I nearly fell off the stool. I was at that time chief operator in that particular house, and am glad to say you gave my work your approval. When you first started your dope in the department, I could not get you at all, but I've had your number for quite a long time now, and, by the way, it is not 23 either. I follow the department very closely, and on several occasions have been able to adjust some of my troubles through reading of the experiences of others. It may interest you to know that I hold the first license card issued in Jersey City, secured it in 1911, just before I left for this field. I have made good, and attribute that fact to knowing how to get a good picture and to be able to locate my troubles with regard to projection. The managing end (I am now manager of the Bijou Dream, this city), came easy. I could go on writing for pages, but know you must be a very busy man. However, it seems as though I were writing to a very old friend. Yes, I belonged to the union while in New York. In closing let me wish you a bright and prosperous New Year.

Yes, Brother Cripps, as it happens, I remember that visit very well indeed, because Manager Hughes was the brother of a personal friend of mine who lives in Stroudsburg, Pa. I also remember the beautiful theater and the, at that time, very excellent projection—meaning that the projection was very good indeed, judged by the standards of that period. It is just barely possible that you may receive a visit from me next summer. Mrs. Richardson was born and raised at Centerville, N. S., just a few miles from Digby. She has relatives living in both Centerville and Digby. Next summer I expect to make a Co-devil trip via Montreal and Quebec to Gaspe Point, which is some little distance this side of Labrador, returning, always providing the roads will allow of it (a proposition I am not at all certain of as yet), through Nova Scotia. That, however, is still a matter for speculation. Maybe so; maybe not.

The calendar is a beauty. Many thanks.

Yes, when I get letters from operators, particularly the old timers, I myself feel as though they come from a personal friend, and expect on very rare occasions these letters *are* from friends, too. I am glad you boys feel that way about it. I certainly have tried to the very limit of my ability to be your *real* friend. The pressure to take a "popular" course which I felt very certain would not, in the long

run, be in the interest of the operator, has often been very strong, but I have stood out against it, and *in every instance have done exactly what I thought was in the ULTIMATE best interest of the men.* You fellows can believe that or disbelieve it, as you will, but your belief will not, and cannot, change the fact. Many times in the past I have received abuse from short-sighted ones who did not have a broad, comprehensive view of the situation, because I took some action they thought was against the interest of the operator, or did not take some action they thought ought to be taken, only to find these same men, later on, apologizing and patting me on the back, freely admitting that I had done exactly the right thing. You see, gentlemen, here in this office of mine I have a view, through correspondence with theater managers and operators, and through personal touch with big men in the business, of the entire field of the moving picture industry, in-so-far as pertains to projection and things allied thereto, therefore I am perhaps in as good a position as any one man to be able to judge of what is *really* in the interest of the operator, or to decide what is likely to work out to his interest in the end. The individual operator, even through he be on the road, cannot possibly have any such view of the entire field as this. The view of the heads of the organization is of necessity more or less warped by individual desire and interest, as is also that of the heads of the various exhibitors' leagues. I, however, have no interest in the world to serve, except the best good of the moving picture machine operator and the projection end of the moving picture industry. My position does not depend on any body's vote, or on anything else except doing my work well, and I am fortunate in being connected with a paper which will back me to the limit so long as I am right, and you can bet I am pretty careful not to go into a thing until I am sure I am right.

Well, I have gone a long ways afield in answering your letter, but one thing just leads to another. I started out talking to you, and wound up by talking to every operator in the United States and Canada, plus a considerable number in other countries.

Examining Board Appointed.

M. Nosti, Tampa, Florida, sends in answers to some of the questions, and says:

> I would like to compliment Mr. Hicks, proprietor and manager of the "Venus" theater, this city. Owing to the sudden illness of his operator I was sent to take charge of projection at the Venus. He runs four reels of Mutual to packed houses and although there was a big crowd waiting every night, he never once instructed me to "speed 'em up," but, on the other hand, told me to run them at proper speed, which I have tried to the best of my ability to do.
>
> At last the examining board has been appointed. It consists of two operators, and the city electrician, one of the operators being a member of the local, Mr. E. G. Kemp, and the other a moving picture theater manager, Mr. Ed. F. Kane, who carries motion picture machine operator's licenses from several cities, including Savannah, and Atlanta, Ga., and Jacksonville, Fla. We are to be examined next week. Later on I will let you know how things are progressing. Attached find clippings from local paper. In closing I wish you a happy and prosperous New Year, and all the success in the world. I also trust we shall see at least as great an improvement and advancement in the projection during the coming year as we have in the past.

My compliments to Manager Hicks. Evidently he is a *real* manager and not a mere imitation. The clipping referred to speaks of the school the local is conducting for the benefit of its members, and comments on the good accomplished by such a course.

It appears to me that the examining board ought to be a very efficient body. A licensed operator who is also now a manager, a member of the local union, and the city electrician. I think we cannot quarrel with that proposition very much. I will be very glad indeed to have a report, either private or for publication as to how the combination works. I might add that Brother Nosti is teacher in the school; also the clipping says he is an enthusiast in unionism.

Resistance Question.

Frank Welsh, Springfield, Massachusetts, asks:

> Would you kindly advise me as to the formula used for finding the amperes at the arc when there are two 110 volt rheostats connected in series, and again in multiple on a 220 volt line, A.C. and D.C.

The Handbook, Brother Walsh, sets that matter forth very fully. However, for your benefit, here it is as briefly as I can put it. In order to get the precise amperage, it would be necessary that the arc voltage be measured with a voltmeter, because the amperage will depend not alone when the rheostative resistance, but when the sum of the rheostative and the arc resistance and the latter varies considerably, and sometimes quite rapidly, according to the carelessness the operator displays in handling his light. For the purpose of calculating arc resistance, it is therefore necesary to either measure or assume an arc voltage, and I have selected 35 as the average A.C. arc voltage, and 48 as the average D.C. arc voltage, although the former may vary between 30 and 37, or even as much as 40, whereas the latter may vary anywhere between 45 and an extreme of 60. In building a rheostat to work on a projection circuit, manufacturers take the foregoing into consideration, and the resistance of a rheostat is calculated to offer a sufficient amount of resistance when working in conjunction or in series with the resistance of a projection arc, to deliver a certain given number of amperes, say, for instance, 40. The formula therefore is, voltage minus drop across the arc divided by ance equals amperes. Now let us put this into practice according to your question, assuming a 40 ampere rheostat; 110 volts—48 (average D.C. arc voltage) =62, and 62÷40 (amperage) equals practically 1½ ohms, which is the resistance contained in a rheostat working in conjunction with a D.C. arc delivering 40 amperes thereto, qualified by the fact that due to variation in arc voltage this is only approximate. Now to get at your question. Two 40 ampere rheostats would therefore have 1½+1½=3 ohms resistance, and the arc itself would, according to ohms' law, offer a resistance equal to 48÷40=1 1/5 ohms, therefore with two 40 ampere rheostats hitched in series with a projection arc we would have a total of 3+1 1/5=4 1/5 ohms resistance, and your problem simply revolves itself into how many amperes would we get with a 4 1/5 ohms opposed to 220 volts. Voltage divided by ohms gives amperes, therefore 220÷4.2 equals a little more than 52 amperes—above the capacity of the rheostat you will observe. This is by reason of the fact that there is only one arc, whereas each rheostat is made to work against he resistance of a separate arc. The thing can be figured out precisely the same way for alternating current, using 35 instead of 48. As to D.C. and A.C. there is no difference except that the wire coil resistance offers a slight inductive resistance when used on alternating current. This, however, cannot, I think, be figured out; it would have to be measured.

Impossible Questions.

J. A. Vetter, Stanton, Iowa, says:

> I am going into the moving picture game, and I would like to ask a question or two. In your opinion what is the best for results—a mercury arc rectifier or rotary converter, also which is the easier to handle; also which is the best current saver? (If I answered those questions in the department, Brother Vetter, the advertising department would come over and reduce me to a mere grease spot; also all manufacturers except the one whose device I recommended would promptly join the ranks of the enemy.—Ed). What length of throw do you think would give best results, or does the distance make any difference? Am building a new theater, and would be very thankful for any advice you would give.

Yes, the distance makes a very considerable difference, as does also the size of the picture. In the first place, with a picture not larger than say 16 feet, it makes little difference in results as between a 60-foot and a 100, or even 125-foot throw, always provided your lens system is properly matched up. When you have a very short throw, however, say under 50 feet, with a good sized picture, you are obliged to use a short focal length lens, and under those conditions the results will for several reasons, not be the best. I would suggest, if you can get it, that 75 feet is an almost ideal distance, always assuming the picture is not to be more than 16 feet wide, of course. As to the size of the picture, you must remember that with a 16-foot picture the photograph in the aperture of the machine is magnified about two hundred times, and in area it is magnified more than thirty thousand times (I have not stopped to figure it out, but it is more than thirty thousand), and the magnification of any defect in a film is in precisely the same proportion, so that it will be very much more visible in a large picture than it is in a small one; also the light requirements for a given brilliancy increase very rapidly with the size of the picture. I don't know what the size of your house is, or what kind of house it is supposed to be, but assuming it to be an ordinary small-town theater, seating say two or three hundred, I do not think you need anything larger than a 16-foot picture, and if you propose to save on current you had better reduce it to 14 feet. In this connection the type of screen is of much importance.

Not Through Lack of Interest.

J. H. Pooley, Toledo, O., says:

> Enclosed find my reply to question 119. It is my first answer, though not through lack of interest, as I have been following the questions carefully. I believe this to be a great work, and that all the men will soon be able to see the benefit to them personally. I have my lens system matched as recommended by the tables and am getting excellent results. Am anxious to see the new Handbook, as my old one is very nearly worn out through constant use.

All of which, I think, requires no comment, other than to say that the men *are* being benefitted, whether or not they realize or admit it.

Amberlux Lenses.

The more the writer examines into the performances of the "Amberlux Lens" the more he is convinced that it has considerable genuine merit. It is one of the few moderate priced things that seem to really deliver the goods, in that it softens the light without destroying its brilliancy. As I have many times pointed out, the attempt to soften the light by means of coloring the condensing lenses is not a good proposition, nor have I ever agreed with the tinting of screen surfaces, but the Amberlux lens seems to obtain the desired result without objectionable cutting of light brilliancy.

THE NEW HANDBOOK.

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

An Electrician on the Cause of Static.

S. E. Shaw, Buffalo, N. Y., sends a very sensible article on static and its cause. He says:

> After reading George Lawrence's article on Static, I am inclined to believe that his theory about the "current in the human body" is entirely incorrect and his mistake is due to a misunderstanding of static electricity.
>
> In the first place there can be no current in the body in this connection and at the best is only a static charge. The human body is in contact with the ground and any charge in it would be immediately equalized by the ground, so it could not possibly become connected with the film in any way. His observations are dependent on climatic conditions. Dampness is the worst enemy to the formation of static charges, and in his article he mentions the fact that he cannot use X-back film because of the dampness of his locality, which is probably responsible for his good fortune with static.
>
> Static cannot be formed by friction except by friction of two dissimilar non-conductors. By non-conductors I mean substances which have a high dielectric strength. I do not believe that a static charge could form on the emulsion side of the film, because there is enough silver in the emulsion to carry off any charges which would tend to form. The film in passing through the velvet of the magazine is charged on the back side. As it approaches the nearest metal part, the difference in potential between the film and the metal part causes a spark to jump which in turn does the dirty work. The nearest metal part is really connected with the ground, through the tripod. This does not agree with the general opinion that is prevalent with your correspondents, but, nevertheless, it is a fact that the wood of the tripod is a fairly good conductor, and enough in most cases to carry the charge to the ground. For this reason I do not believe that a brass handle has much influence on static. It may be possible, however, that some tripods are made of such wood, so well seasoned and so well filled with shellac, etc., that they do not present a path for the "juice" and the brass handle in connection with the body offers a path. It is my opinion, though, that this would increase instead of decrease static.
>
> You speak of your experience in the Grand Canyon. Friction with the woolen carpet causes non-conductor parts of your body to become charged. As the woolen carpet is an insulator, the charge cannot escape. When you come near the door, the charge tries to find a way to the ground, and as a result, a spark jumps. This proves two things, first, that wood is a conductor of static electricity, and second, that there is no charged contained in the body due to any personal "magnetism." The same phenomena could not occur while standing on a floor or the earth. There are only two kinds of static electricity, viz., negative and positive. If a charge is piled up on any body, it will tend to become equalized when brought near an uncharged and comparatively infinitely large other body. Some claim that the tendency is for the body to have no charge at all, while others agree that the tendency is for the body to contain just as much negative charge as there is positive charge. In either case, the result is the same, the body is neutral.
>
> We are using an Ernemann B, and find that the best way is to keep the camera or film as damp as possible. The sprocket is close to the magazine, and the discharge shows that the sparks jump to the teeth of the roller, that is the outside edges of the film. Sometimes the sparks are crosswise. I believe that this is due to the film becoming charged in passing through the lower magazine, and jumping edgewise to the metal parts of the take up. There is undoubtedly something in having the camera of a uniform temperature by such means as freezing. The camera being warm, if it is taken into the cold, the celluloid being a poor conductor of heat, will remain at a different temperature from the metal parts of the camera and the velvet, which is possibly more favorable for the formation of charges.
>
> The above may not be the exact truth, but I believe that you will find it more so than most of the articles so far.

The Making of a Photographic Objective.

H. C. Lord, Professor of Astronomy at the Ohio State University, has written a very interesting brochure entitled "The Making of a Photographic Objective." It is a description of a course of applied optics offered at the Emerson McMillan Observatory of the Ohio State University.

Curiously enough, in spite of the fact that America at present leads the world in quantity if not in quality of lenses ground for a myriad purposes, there are no schools in the United States or England in which even the practical rudiments of the lens grinder's trade are taught.

Professor Silvanus P. Thompson in his inaugural address as President of the British Optical Convention held in London in 1912, states:

> In the universities and colleges the only people who are learning optics are merely taking it as a part of physics for the sake of passing an examination for a degree, and care nothing for the application of optics in the industries. They are being taught optics by men who are not opticians, who never ground a lens or calculated even an achromatic doublet, who never worked an opthalmoscope or measured a cylindrical lens. Further on he speaks as follows: What is wanted is an establishment where the whole atmosphere is one of optical interest; where theory and practice go hand in hand; where the mathematician will himself grind lenses and measure their performance on the test bench; where braincraft will be married to handcraft; where precision, whether in computation or workmanship, will be the dominating ambition.

There is practically no literature of any kind printed in English upon the practical craft of lens grinding and the brochure and course offered by Professor Lord will doubtless receive its just renown as the pioneer course in a little known subject.

While the cinematographer is naturally primarily interested only in photographic and projection objectives, it is interesting to note that in spite of its great magnitude and immense importance, it is only a small branch of the enormous production of spectacle, telescope, microscope, binocular, range finder, transit and level, and other precision instrument lens grinding industries.

War conditions have cut the former large importation of foreign ground lenses to almost nothing and given an undreamed of impetus to the American lens grinding industry.

The making of optical glass which has been almost entirely a foreign product has assumed a new aspect to American glass manufacturers, and while our native glass works have not yet been able to approach the quality of foreign optical glass, there has been a great improvement and it is not unlikely that they will soon be able to equal, if not surpass, their foreign competitors.

Optical glass is nothing more than a very perfect kind of glass which has been exquisitely annealed. You are all familiar with the intense green of window glass when seen edgewise; a piece of white paper will hardly be changed in color when seen through twelve inches of a good optical crown. The best optical glass is not made in this country, but must be purchased from either Schott & Genossen of Jena or Mantois of France. The Jena glass has become very celebrated and most of the lens makers state that their lenses are made out of it, and as a consequence most people thing that Jena glass means a certain kind, while, as a matter of fact, their catalogue of 1909 shows about seventy different varieties. These differ in optical qualities and chemical composition, and cost from about a dollar to five dollars a pound, with a few special varieties costing as much as fifteen dollars.

A Beginner.

Lewis Wener, Canada, writes:

> Enclosed find a piece of negative film which is the first I ever took in my life. It is a street scene. I developed it in a Kodak film tank, and used the same chemicals which I used to develop my Kodak films. I just wanted to try it. How is it? It's on Eastman stock. Also would like to have you tell me where I could get the daylight negative loading film.

Mr. Wener sends a very creditable sample of an exterior scene which is very good indeed for a first attempt. He would have had even better results if he had mixed up developer according to the formula furnished in each box of Eastman stock.

It is not probable that you can obtain Daylight Loading stock at the present time on account of the war, but if there is any to be had, it may be purchased of the Eastman Kodak Company, Rochester, N. Y.

Why not load your magazine at night or use a changing bag and avoid paying the extra price for Daylight spools?

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "SILAS MARNER."

(Released by the Mutual Film Corporation, Feb. 19.)

Suggestions prepared by S. M. Berg (by special arrangements with G. Schirmer, Inc., Music Publishers, New York).

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Silas Marner" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story is laid in England and the principal character is Silas Marner, a weaver, who in his youth was falsely accused of thievery which had been placed upon his head by a friend he trusted. Embittered with life he lives alone, weaving continually, loving nothing but his hoarded gold. When it is stolen from him he is inconsolable until Eppie, a little child whose mother died, comes into his life. The little one grows up, adding sunshine to the old man's life, until she reaches womanhood. The picture closes with Silas happy in his old age.

Note particularly Church Scene 7½, Rain Storm 62½, Flashes of Virginia Reel 76 to 81½.

The theme selected is "A Love Song," Bartlett.

Time schedule: seven reels (about 6,940 feet) 105¾ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	The Force of Destiny Overture—Verdi.
5½	T	"To think that I have loved you since you were a child."	A Love Song—Bartlett. (Allegretto.) (Theme.)
6¼	T	A false friend.	Organ Solo.
7½	T	On Sunday morning. (Church scene.)	
10	D	When the congregation leaves the church.	Repeat: A Love Song. (Theme.)
13	T	"You escort Sarah home. The Deacon is ill."	Enchanted Hour—Mouton. (Andantino.)
17½	D	When Silas leaves the Deacon's cottage.	Misterioso No. 1.*
20	T	In the morning.	Nocturne—Karganoff. (Andante non tanto.)
25	T	Silas is tried by the members of the congregation.	
26¾	T	"Brethren, if the spirit tells you that Silas Marner is guilty."	Repeat: A Love Song. (Theme.)
28	T	"False friend and false sweetheart."	
29½	T	Silas Marner establishes himself.	Dialogue—Helmund. (Andante con moto.)
32½	T	As the years pass.	
35	T	"My mother once had such a sickness as yours."	Romance—Karganoff. (Andante sostenuto.)
38	T	After several doses.	
39¼	T	"I haven't time to doctor the whole village."	Inspiration—Edwards. (Andante.)
41¼	T	The Squire's elder son.	
42¾	T	"You'd better not let father see you in this condition."	Intermezzo—Huerter. (Moderato grazioso.)
46	T	Some weeks later.	
47	T	Molly the barmaid.	Le Retour—Bizet. (Allegro vivace.)
49	T	"How would you like to marry."	
50¼	T	In the morning.	Spring Flowers—Wood. (Andante.)
54	T	"Shall I tell *her* of your—"	
55	T	As the months pass.	Repeat: A Love Song. (Theme.)
57	T	"You ain't sent me much money."	Allegro vivace No. 1.*
58	D	The hunt meet.	
59¾	D	When Dunstan leaves the dead horse.	Hurry No. 1.*
62½	D	The rain storm.	Furioso No. 1.*
66	T	"Some stray peddler must have stolen the gold."	
66½	T	"Poor old man. He's daft now sure."	Repeat: A Love Song. (Theme.)
68¾	T	"I'd rather die than acknowledge—"	
69	T	On Christmas day two years later.	Peace on Earth (Hymn).
70	D	Church bells ringing.	
71½	T	On New Year's Eve the Squire entertains.	Minuetto—Beethoven.
74	T	"I wish you wouldn't make us—"	
76	D	At the ball.	Virginia Reel.
77½	T	When Molly falls in the snow.	Repeat: A Love Song. (Theme.)
79	A	"My gold! My dear lost gold!"	
80	D	At the Ball. (Flash only.)	
81½	T	"You will find the Doctor at the Squire's."	Serenade—Rubinstein. (Allegretto.)
81½	D	At the Ball. (Flash only.)	
83¾	T	"No, it came to me. I have a right to keep it."	
85	D	When Silas returns to the cottage with the Doctor.	Repeat: A Love Song. (Theme.)
85½	T	"You are poor and I am rich."	
86¼	T	Three years later.	Idilio—Lack. (Allegretto grazioso.)
90	T	The Squire's elder son is wed.	
90½	T	"Would you be willing to adopt that child?"	Arabian Night—Mildenberg. (Andante sostenuto.)
94¼	T	"I wish to speak to you."	Repeat: A Love Song. (Theme.)
94¾	T	"Here I Is Daddy."	
96	T	On a Sunday morning ten years later.	Evening Twilight—Hallen. (Andante.)
99	T	"I am having the old stone-pit drained."	
101¼	T	"This solves the mystery—"	Evening quietude—Kretschmer. (Molto tranvillo.)
102½	T	Everything comes to light.	
104	T	Your adopted daughter is my child and I have come—	Repeat: A Love Song. (Theme.)
105¾	T	The End.	

NOTE: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1371.

Misrepresentation.

By S. M. BERG.

ALL eyes are now turned upon the motion picture industry. A few days ago President Woodrow Wilson was the guest and principal speaker at the first annual dinner of the Motion Picture Board of Trade. The President's bride, formerly Mrs. Norman Galt, also honored the affair with her presence, and among the other guests were supreme court judges, governors, senators, representatives and authorities on science, religion and education. Also a certain small but energetic coterie of politicians and professional reformers anxious to clean our pictures and possibly in doing so impart some of their own purity and godliness to the legion of famous artists of Europe and America who are portraying their masterpieces before the film. And withal, certain well-known New York politicians admitted that next to politics, motion pictures was a very thriving industry.

In the heart of all this great enterprise there is, however, a malignant, cancerous growth which, unless uprooted and cast out, will set back and crush those high aspirations and ideals that so many are striving to maintain. Misrepresentation is this disease, and many are the sufferers.

The manufacturer starts the ball a'rolling by making such blatant statements to the public as "The director has been secured at a princely salary, the temperamental star has been guaranteed a percentage of the bookings, $50,000 has been spent for the settings, which will be burned to ashes in the closing scene," or "A yacht has been purchased for $25,000 and will be fired to produce a sensation." A certain press sheet describing a late release stated: "Thousands of men, women and children flounder helplessly in the water." "A sensational and realistic train crash produced at an expense of $40,000," which probably was a studio production with toy trains.

A director producing a modern society drama presents as an allegory

a nude woman, depicting shame and anguish, which is seized upon as a fitting poster to advertise this triumphant production. They announce that a popular actress is starred in the film and create the impression that she is to appear thus. The people overcome by curiosity flock to the theaters and see a mediocre picture with a flash of the widely and brightly advertised "sensation." Preying upon curiosity and by keeping just within the pale of the censors they secured for their exhibitors crowded houses. Indeed, they showed, to a slight degree, what they advertised, but such methods of "pulling the crowd" are to be heartily condemned.

The exhibitor will tell the public that he shows ten reels of first run films. Enter the theater and listen to the remarks. Then judge for yourself. "Why, I saw this down town a month ago," and "Gee! they had this over to the 'Bullet Hole' last Sunday." Another theater's star announcement is "Symphony Orchestra." We pay our dime for admission, crane our necks and strain our eyes in vain, but, alas, "Symphony" has taken on a new meaning; viz.: violin, piano and drums.

For our patrons' amusement and for the better presentation of pictures we are installing a magnificent organ at a cost of $25,000.

$$\frac{\$25{,}000}{X} = \$5{,}000.$$ (In reality, no doubt.)

Step inside and get cooled down. Our ice plant now working.

(Two fans, and one out of condition.)

A well-known theater charging 25c and 50c admission and presenting an excellent entertainment of motion pictures advertises an orchestra of 40 musicians, which actually consists of the director, 20 musicians and a relief orchestra of three musicians, in all 24. Why this misstatement? Does it bring them any more business, or will it create disgust in a patron who will be curious enough to count the orchestra? Are we on a par with the traveling show that advertises "With a company of 80 people" when, including the ushers, stage hands and even the dressers, the total does not equal 80?

The foregoing are only a few of the many gross misrepresentations that are published daily, and they can only result in lowering the prestige which too few are striving for. It should be the task of the Motion Picture Board of Trade of America to promptly devise ways and means of checking this great and growing evil, Misrepresentation.

"The Doings of George."

By S. M. BERG.

No doubt many readers at some time in the past have paid a visit to the late Victoria Theater at 42d street and Seventh avenue, New York City. Second only to the show itself was the director of the orchestra, George May, who half of New York would recognize by the back of his head without ever having spoken to him. For eleven years he acted as leader and first violinist until the day the theater was closed and operations were begun to tear it down in order to make way for S. L. Rothapfel's luxurious Rialto.

It was with some curiosity that the writer attended a performance at the Crescent Theater in Brooklyn, now renamed the Triangle, to learn how Director May would play pictures.

William H. Kemble is presenting Triangle films exclusively, and two performances are given daily, commencing at 2:15 and 8:15. The orchestra is seated in the pit and George has under his direction twenty musicians, the instrumentation consisting of four first and two second violins, viola, 'cello, bass, flute, oboe, clarinet, bassoon, trombone, two French horns, two trumpets, drums and tympani, and harp. Besides, a relief trio is provided for the comedies—banjo, violin and cymbalist.

There is nothing temperamental about George, but results are his specialty. The applause received at the end of the orchestral selection clearly showed that the audience appreciated the music. The footnote on the program: "It will be a pleasure for Mr. George May, directing the Triangle orchestra, to render any selection during the intermission that may be requested by our patrons," demonstrates that Mr. May is out to make a bigger success playing the film than he did playing vaudeville. Manager Kemble did a good thing when he decided to "Let George do it," and "George is doing it, and doing it well."

VICTOR MOORE AND ANITA KING IN "THE RACE."

Victor Moore, one of the leading comedians of the American stage who has definitely retired from vaudeville and musical comedy to appear for an extended period in Lasky productions on the Paramount Program, will be the star in a new production now under way, entitled "The Race." Anita King, who traveled across the country last autumn from the Pacific to the Atlantic by herself in an automobile as the Paramount Girl, will be featured with Mr. Moore in this production. This is a happy continuation of star and leading woman, as Mr. Moore and Miss King made individual and united successes in the photoplay entitled "Snobs."

"The Race" is founded to some extent on Miss King's adventures in her transcontinental tour. Many of the exciting episodes which happened during that eventful trip were photographed and will be incorporated in the story.

Victor Moore, as a comedian of the screen, has already won for himself a place among the favored few. His first Lasky production was as the star in "Snobs." This was followed by his appearance in "Chimmie Fadden" and subsequently in the second of a series "Chimmie Fadden Out West."

Gazelle Marche

GAZELLE MARCHE, the charming young actress who takes the leading feminine role in "Should a Baby Die?", was born in Utica, N. Y., nineteen years ago. Her early girlhood was spent in the middle west and south. Outdoor life was one of the principal pastimes for the younger element, which accounts for Miss Marche's being an expert in riding, swimming and shooting. These qualities being recognized by friends, she was advised on coming to New York some eighteen months ago to endeavor to secure an engagement with one of the picture producers. Her wonderful blonde hair and contrast of dark eyes was at once recognized by the Biograph Company as having an excellent photographic value. Combined with the requirements her ability to ride and swim, they gave her the first opportunity.

Gazelle Marche.

Five months at that studio under one director gave her a wonderful insight as an actress. On account of being permanently located in New York, she was compelled to refuse the Biograph's offer when her company was sent to the Coast, but she immediately was chosen for the cast in the feature production of "The Valley of the Missing," produced by Wm. Fox. Shortly afterwards, Theodore Wharton induced Miss Marche to play the part of Innocent Inez in "The Exploits of Elaine." This wonderful serial brought out Miss Marche's true dramatic ability, after which she was much sought for by producers as their lead in several feature productions.

Thus was Miss Marche's good work recognized when Chas. K. Harris was casting for the feature production, "Should a Baby Die?" The manner in which she has handled her part in this feature proves success is hers.

Miss Marche is the niece of the late Senator Hoar and a great-granddaughter of Sir Edgar Bound of England.

MR. BERST REORGANIZES PATHE DEPARTMENTS.

J. A. Berst, vice-president and general manager of Pathe, has re-arranged to some extent the various departments of the business. W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Balboa studios the making of a new serial. P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants. George A. Smith becomes manager of publicity on serials, with H. W. Francis, formerly of the Pathe News, as his assistant. E. J. O'Connor remains in charge of the poster department. All of these departments will, of course, receive the personal attention of Mr. Berst.

RAVER BECOMES PRESIDENT ITALA COMPANY.

At a special meeting of the board of directors of the Itala Film Company Harry R. Raver, former secretary and treasurer of the corporation, was elected president and treasurer, the office of secretary being given to D. J. McGowan.

Mr. Raver's connection with the Itala Company dates back four years during which time he successfully directed and managed its American and Canadian affairs. "Cabiria," D'Annunzio's great film spectacle, was exploited under his management, this being the first motion picture presented in this country at a two dollar admission and proved the stepping stone to the successful presentation of high-class pictures in first grade theaters.

LINCOLN JOINS LUBIN.

E. K. Lincoln, the former Vitagraph star, and featured in "The Littlest Rebel" and many other noteworthy productions, has joined the Lubin Company at their Philadelphia studios as leading man and will appear in their feature releases. Mr. Lincoln will be seen in the near future with Ethel Clayton in a play by Shannon Fife entitled "Ophelia."

Mutual Program

Three Masterpictures of Good Character and Several Shorter Productions for Week of February 21.

THE Gaumont (Mutual) company will lead off the Mutual releases of the week of February 21, with the Mutual Masterpicture, De Luxe Edition, featuring Alexander Gaden in "I Accuse."

The Masterpictures, De Luxe Edition, of that week to follow this production will be "The Oval Diamond," and "The Craving." The first is from the Thanhouser studios, and features Barbara Gilroy and Harris Gordon. The second is an American Film Company production and has in its leading roles William Russell and Helene Rosson.

"I Accuse," has a striking and complicated plot. The tale weaves itself around a young judge, who finds it necessary, though very distasteful to himself, to condemn the father of the girl he loves to prison. Added to the dramatic tensity of this situation, is the fact that the father is a clergyman, the loved and revered shepherd of a village flock. Jealousy and intrigue form many of the serious complications which work themselves out in an unexpected manner.

"The Oval Diamond," the Thanhouser five-reeler, is a detective story, filled with thrills from the moment "Robert" (Harris Gordon) discovers something mysterious about the pretty girl (Barbara Gilroy) he sees secluded in the garden neighboring his uncle's house, until the two escape, wed and are prepared to "be happy ever after" with the oval diamond safe in the young husband's pocket.

"The Craving" is an exceptionally strong and interesting drama founded on the struggle of a young man to suppress an inborn desire for strong drink. Psychologists disagree as to whether or not such craving can be transmitted from one generation to another, but whether they agree or whether they do not in no way affects the interest which this plot creates.

In addition to these three Masterpictures, De Luxe Edition, the Mutual Film Corporation has some excellent photoplay of shorter length scheduled for release during that week.

"Life's Harmony" is a three reel American drama, picturing a quiet little New England village. There is the village organist, who is also a music teacher, "Josiah Pringle" (George Periolat), who must give place for a younger man with new fangled ideas "Gordon Howard" (Alfred Vosburgh). There is the village choir. There are all the little homely touches which appeal to the hearts of all those who have ever been in any village. Frank Borzage, the director of this picture, has succeeded in making an admirable photodrama out of the simple theme. This will appear on Tuesday, February 22.

Wednesday, a three-part Thanhouser drama entitled, "The Reunion," and featuring J. D. Gilmore and George Marlo will appear. This is a romance of the civil war. It is a story of a young girl who went with the army as a red cross nurse and of a young soldier, who met on the battlefield. They were separated by the exigencies of war, and it was after fifty years of waiting that they were reunited again. J. L. Gilmore plays the role of the old veteran, Isolde Illian as "Martha," the pretty war nurse.

Anna Little and Thomas Chatterton will appear to advantage in the American three-reel feature, "Double Crossed," which will be released on Friday. This western story is filled with thrilling incident, not the least of which is a runaway train stopped on the verge of destruction as it thunders down a long slide. Thomas Chatterton directed the picture, at the same time he played the leading role.

Comedy releases for the week of February 21, include "Ruth's Remarkable Reception," a Falstaff funny picture, featuring Francis Keyes and Jay Yorke; "Too Much Married," a "Beauty," with Carol Halloway and John Sheehan in the leads; "Perkin's Peace Party," a Falstaff featuring Louise Emerald Bates and Walter Hiers, and "Cooking His Goose," a Beauty, with the funny English comedian "Orral Humphrey."

The usual Mutual Weekly and "See America First—Keeping Up With the Joneses" releases will appear on Thursday and Sunday.

GOLDBURG SEVERS CONNECTION WITH OCEAN FILM.

Jesse J. Goldburg, the organizer and heretofore vice-president and general manager of the Ocean Film Corporation, has severed his connection with that organization, commencing the week ending February 12.

More Bluebird Branch Managers

General Manager Hoffman Adds More Hustlers to His Already Large Staff.

GENERAL MANAGER HOFFMAN'S appointments have demonstrated the excellent judgment that has made him so successful as an executive and verifies the correctness of decision Bluebird promoters arrived at in turning over to Mr. Hoffman the entire control of their productions. To previous announcements of a few of Mr. Hoffman's appointments the following are to be added:

C. Hague, of Toronto, has been given general charge for the Dominion with central offices in Montreal, Toronto, Winnipeg, Calgary, Vancouver, Regina and St. John. Messrs. Byerle and Taube are managing the Montreal office. E. A. Langley is visiting exhibitors in association with the Toronto office.

Over in Philadelphia V. R. Carrick is pushing the Bluebird proposition with marked success attending his efforts. The distribution in Eastern Pennsylvania, District of Columbia, Delaware and Maryland is in the hands of the Fairmount Feature Film Exchange. Robert Lynch has been appointed general traveling representative in that territory. He was until recently, manager of the Electric Theater Supply Co., in Philadelphia.

Buffalo and contiguous territory is in charge of J. M. Ryan, who is making excellent progress in a territory filled with strong opposition. Denver and the inter-mountain territory is under the supervision of Carl Stearn, who has secured the best houses in Colorado for Bluebirds. In Denver, Mr. Stearn made a noteworthy conquest of the Tabor Grand Opera House, for many decades the leading legitimate theater of the city. Under the direction of the veteran manager, Pete McCort, all great stars of the drama have appeared upon its stage in the life-time of the house. The Tabor Grand started to exhibit pictures with Bluebirds and gives them a three days showing.

Indianapolis has another hustler in O. W. Moore, who is working Indiana's fruitful exhibition field with remarkable success. San Francisco and surrounding territory is in charge of Chas. I. Luntz, who is making fine progress in one of the hardest fields in the country. The Portola theater and the Turner & Dahnken Circuit were among Mr. Luntz's first contracts, and other prominent exhibitors are fast falling into line.

Lois Wilson

THE Universal Film Manufacturing Company is famous for contests. The "Handsomest Man in America" contest now on, is attracting nation-wide attention, before any one has forgotten the famous beauty contest last year. Least of all, has Lois Wilson forgotten it, as for her it was certainly the first step on the ladder to fame.

Lois Wilson.

"Just think," says Miss Wilson, "less than a year ago I was accountant in a business house in Birmingham, Ala. Every morning I went to my pokey old desk, never dreaming what the future had in store. Then suddenly, I was chosen by a committee of prominent men in our state as winner of the Universal Beauty Contest in Alabama, and life began for me. En route, with the other 'beauties,' we stopped to watch the production of 'The Peasant Girl of Portici,' Anna Pavlowa's great picture, being made in Chicago, under the expert direction of Louis Weber. Thank goodness, Mrs. Smalley happened to catch a glimpse of me, and thought she could use my type. I was 'in pictures' almost before I knew it, and now, although I can hardly believe it myself, here I am, leading woman for Warren Kerrigan! I am really the happiest girl in America, as well as the luckiest!"

Universal Has New Technical Director

H. H. Barter, in Charge at Universal City, a Man of Wide Experience in His Field of Endeavor.

H. H. BARTER, the new head of the Technical Department at Universal City, has had a wide experience in the electrical and engineering world that adequately qualifies him for any of the numerous problems that confront his department in the course of a day's business at the capital of the film world.

The new technical director graduated from the University of Illinois at Champagne and shortly thereafter went west and entered upon railroad work in the State of Washington and in Alaska. For seven years he was in the employ of Stone and Webster, an engineering corporation of Boston, distributing and erecting steam and hydro-electric plants in the western Pacific states.

Barter, who is a member of the American Society of Civil Engineers, planned and installed the electric distributing system on the grounds of the Alaska-Yukon Pacific exposition at Seattle in 1909, and at the same time managed the business of the Seattle Electric Company which had the contract for furnishing the distributing system to the exposition in 1914.

Barter went to San Diego to take charge of the illuminating and electrical engineering work of the Panama-California exposition. He designed and installed the entire illuminating system of the big fair and also installed the electrical system of the Southern California show.

In March, 1915, Barter became director of works of the exposition upon the resignation of F. P. Allen. Barter remained with the exposition until the first of January this year, rounding out the full period which he was asked to serve.

Upon the decision of President Davidson and the other officials of the exposition to extend the fair for another year, Barter was asked to continue as the head of the department of work, but he declined, having decided to accept the offer of H. O. Davis, vice-president and general manager of the Universal Film Manufacturing Company, to become technical director for the big motion picture company at Universal City.

Barter joined the Universal staff about the middle of January and his systematic way of transacting business already has assisted very materially in expediting the weekly product of the Pacific Coast studios of the company.

SIGNING UP FOR MUTUAL.

The Strand Theater Company has closed a contract with the Mutual Film Corporation for Mutual Masterpictures, De Luxe Edition, beginning Feb. 27. This contract is for top run service to the Strand theater in Indianapolis, the premier house of Indiana. The contract was closed on the occasion

John R. Freuler and E. C. Devine Signing Mutual-Strand Contract.

of the recent visit of John R. Freuler, president of the Mutual Film Corporation, to Chicago, where he was in conference with E. C. Devine, president of the Strand Theater Company. The details of the transition of the Strand program to Mutual feature service were worked out there and the deal closed. Prior to this announcement there were many rumors in Chicago and film offices serving that territory about the impending change at the Strand which holds a commanding position as the most famous picture house in that territory.

Public Service Film Company

New Comer in the Field Secures World's Rights to the Five-Reel Spectacular Drama "Defense or Tribute."

Two old New Yorkers well known in the theatrical life of the city have recently entered the film field and incorporating under the name of the Public Service Film Company they have established offices at 1482 Broadway. The new comers in filmdom are Joseph Leblang and his associate, A. L. Jones. Mr. Leblang who is a self-made man in the fullest sense of the word, has achieved success solely by his own efforts. Mr. Jones has been connected with Mr. Leblang in his various enterprises in the show world and both men are popular in their chosen fields.

Joseph Leblang.

The first essay of the Public Service Film Company was the purchase of the eastern rights of the Chicago Tribune in the authentic scenes from European battle fields. These pictures have had a great success not only in New York, but likewise in Philadelphia, Pittsburgh and elsewhere. The new corporation announces that it has now secured the world's rights to a monster five-reel historical and spectacular drama entitled "Defense or Tribute." The film visualizes the evils of unpreparedness in the light of past history. The watch words of the new corporation are integrity and quality. Mr. J. P. Collins, well-known in the film world in connection with his exploitation of "Dante's Inferno" in the state of Pennsylvania, is the general manager of the new corporation. Mr. Collins' energy and business acumen are well known in the film world and make him a valuable asset to the Public Service Company.

A. L. Jones.

STRONG CAST FOR "THE HAUNTED MANOR."

That Gaumont is sparing no expense to make "The Haunted Manor" a feature of unusual strength is evidenced by the remarkable cast placed at the disposal of Director Edwin Middleton. The stellar role being that of an adventuress, Miss Iva Shepard has been cast for the part. In her support are the following players, Gertrude Robinson, Earl O. Schenck, Henry W. Pemberton, Mathilde Baring, Robert Clugston, Olive Trevor, James Levering, John Mackin, and Harry Chira.

E. S. MARTIN BOOKS GAUMONT PLAYERS.

Any motion picture actor or legitimate player not wishing to work for the Gaumont Company must keep out of the way of John S. Martin. Mr. Martin sits in Gaumont's New York office and plays spider for thespian flies. Sooner or later they are caught in his web, and usually it is sooner rather than later. With Miss Marguerite Courtot's capture, he established a record for big game.

TANDY RETURNS FROM PLEASURE TRIP.

C. E. Tandy, manager of the Southern Paramount Pictures Corporation, and S. A. Lynch, both of Atlanta, Ga., returned to New York after having spent two weeks in Cuba. After conferring with the officers of the Paramount Pictures Corporation in New York City, he left for the South.

DEATH TAKES DE ROSSELLI'S SISTER.

Rex de Rosselli of the Universal Company was notified by telegraph this week of the death from pneumonia of his sister, Marguerita de Rolf, at Peoria, Ill. Only a year ago last Christmas the latter's husband, who had been associated with Mumm's at Paris, passed away.

The Week's Vitagraphs

Popular Players Will Be Featured in the Offerings for the Week of February 21.

ANTONIO MORENO, Charles Kent, Leah Baird, Hughie Mack, Louise Beaudet, William Dangman, Van Dyke Brook and other Vitagraph players of prominence are to be seen in the releases of the week of February 21. The releases are "Kennedy Square," in five reels; "The Road of Many Turnings," in three parts, and two one-reel comedies, "Hughey, the Process Server," and "Freedy's Narrow Escape."

Scene from "Hughey, the Process Server" (Vitagraph).

In "Kennedy Square," a delightful tale of the South is disclosed. The picture was made from the novel by that name of F. Hopkinson Smith, produced under the capable direction of S. Rankin Drew and featuring Antonio Moreno and Charles Kent. The film is a Blue Ribbon feature in five parts, released February 21.

"The Road of Many Turnings," released on February 26, is a Broadway Star feature of unusual strength, produced under the direction of Van Dyke Brooke, featuring Leah Baird in a dual role. She is supported by Louise Beaudet, Emmanuel A. Turner, Gerald Gordon and others.

"Hughey, the Process Server," released February 21, gives Hughie Mack an excellent chance to display the comedy ability for which he is famed. Under the direction of Wally Van, Hughie endeavors to mix sleuthing with process serving and gets into many amusing situations.

William Dangman is to be seen in another of the "Freddy" series in a one-reeler produced by Frank Currier, entitled "Freddy's Narrow Escape," released February 25. Freddy aspires to become the son-in-law of a local judge and almost elopes with an old maid instead of his real sweetheart. How he escapes is told in an amusing vein by Edward Montagne, author of the comedy.

V-L-S-E OFFICE CHANGES.

From the home office of the V-L-S-E comes the announcement that a new sub-office has been opened at 204 St. Catherine street, Montreal, under the charge of H. W. McCullum. The sub-office at St. Louis has been changed to a regular branch and is under the management of S. W. Hatch.

The New York sales force has been augmented by the addition of M. Morrison and William H. Irvine. S. J. Mayor has been added to the Washington, D. C., force. R. Bins has joined the sales force at Philadelphia, and H. P. Allen has been advanced from shipper to booker in the Atlanta office.

IVA SHEPARD IN "THE TOUCHSTONE."

Miss Iva Shepard, who did excellent work as a vampire in the Gaumont Mutual Masterpicture, De Luxe Edition, "The Drifter," promises to reach vast dramatic heights in a startling, unusual role in Director Edwin Middleton's latest five reeler, "The Touchstone." Work has been recently started on the Masterpicture, De Luxe, at the Jacksonville Gaumont studio. Miss Shepard has in the leading part a splendid opportunity for the display of a colorful personality, intensely virile screen method, and a charm and strength of artistry rarely found in stage or screen leading women.

Pressmen Versus Agencies

Henry MacMahon Thinks the Former Should Be in Charge of Publicity Campaigns.

"INGENUITY or stupidity of press campaigns—other things being equal—spells success or failure," remarked Henry MacMahon, the publicity expert, the other day. "It is better to let a trained theatrical press agent handle your campaign than to entrust it to an advertising agency. The pressman is versed in all the ways of inducing people to pay for being entertained, whereas the advertising agency specializes in the marketing of commercial products and too frequently tries to apply its methods of selling soap or cheese or lard to the exploitation of art. Furthermore, the good pressman has the ear of the newspapers which is far more effectual than waving the big stick at them via the counting room. Putting the advertising agent in charge and making the pressman his understrapper is a most serious mistake. The biggest successes of Broadway and of the country generally have been won where the press representative has had a free hand."

Henry MacMahon.

Mr. MacMahon enjoyed the free hand he refers to in the Boston publicity campaign of "The Birth of a Nation," and as the special feature representative of the same production in New York. For the last six months he was the Triangle's press representative. Among the stage successes of recent years with which he was identified were "The Clansman," "Pomander Walk," "The Bluebird" and "The Story of the Rosary." He has worked at the dramatic desk, has contributed many signed articles to the magazines, and thus knows the journalistic angle as well as showmanship. Addressed care of this office, he will be glad to confer with heads of films, of organizations and with prominent exhibitors who desire real money-getting publicity.

Wilmuth Merkyl, New Petrova Leading Man

WILMUTH MERKYL, regarded as one of the foremost of the younger leading men of the stage or screen, has been engaged by Metro and will make his bow under Metro auspices in "The Soul Market," in which Mme. Petrova is starred. This is an original story, written by Aaron Hoffman, the well known playwright and author.

Mr. Merkyl had a long and varied career in grand opera and on the speaking stage, before he went into motion pictures. He was recently starred in "The Fortunate Youth," and before that was leading man for Helen Ware, in "The Price," Betty Nansen in "The Celebrated Scandal," Marguerite Clark, in "Gretna Green," and other notable productions.

Wilmuth Merkyl.

Mr. Merkyl made his professional debut in grand opera at the Royal Opera House in Berlin, and since adopting the stage, has appeared all over the world, playing several languages. He has appeared in India, China, Japan, South Africa, England, Australia, and in Canada and the States. He had the leading male singing role in "Adele," and appeared with Hazel Dawn in light musical comedy.

Berlin Letter

FILM Censorship in Germany is continually growing stricter. Preceding the war there were only two boards of censorship in the country, stationed at Berlin and Munich. Berlin exercised control over the whole of Germany, exclusive of Bavaria and the Bavarian Pfalz. These two districts received their censorship permits from Munich. Since that time, Wuerttemberg has established a censor-central at Stuttgart; films for the Rhein province and Westphalia are censored in Dusseldorf; Alsace-Lorraine kinemas cannot show pictures without a Strassburg permit, and Saxony is dependent upon the Leipzig censor, although no film is censored in the last-named city unless accompanied by a Berlin card. In addition to these main censors, practically every city, town and village in the country has established an independent board, which very often forbids films which have passed all of the main boards. Thus a film may have successful runs in every city in the country and finally strike a snag in the person of some village burgess. This gauntlet which every film is now required to run has caused manufacturers to exercise much more care in the making of films. Many producers even make some of their doubtful scenes twice—one for Germany, the other for some of the foreign countries which demand stronger moments.

Notwithstanding the added censor pressure, less films have been forbidden, owing to these precautions, than in the preceding year. This fact may be better emphasized by the following figures gleaned from the Munich board of censors, which has always been considered perhaps the most rigid in Germany. The Munich board, which in 1914 examined 4,173 films, in 1915 censored 3,525 pictures with a total length of 934,606 meters (approximately 3,115,350 feet). From this number, 3,184 films were passed, 117 partly forbidden and 224 entirely forbidden. The length of the forbidden films totals to 64,896 meters (216,320 feet). The forbidden pictures in 1915 amount to less than half of the number forbidden in the preceding year.

The censors at present especially discountenance detective films and to a great extent comedies, in particular such as direct the mind toward lower moral channels. War pictures—actual, dramatic and comic—are looked upon with favor, as are all educative pictures—nature, industrial and actual. Carefully prepared dramas and wholesome comedies are also assured of success with the central proofing boards.

The Nordische film, "Revolutionshochzeit," has been having a very successful run at the Union theaters. This film, taken from Sophus Michaelis's drama, well merits mention as one of the finest film dramas of the year. With an interesting plot as a basis, with elegant settings and beautiful outdoor scenes, as the Nordische so well understands these essentials, the film has been perfected by the splendid acting of Valdemar Psilander, Betty Nansen and Nicolai Johannsen. The plot is laid in France during the revolutionary period of 1793, and the entire presentation is so real that one may well imagine himself to be really living in this turbulent period.

The Atlantic Film Aarhus production, "Der Weg zum Guten," founded upon paragraph 51 of the German statutes book, passed the Berlin censor this week. The film, a criminal-physiological drama treating with the theory of heritage, has already been sold to a number of foreign countries and, according to reports received, is meeting with signal success. Parties who have seen this film are universal in acclaiming that it will be one of the season's biggest features. "Der Weg zum Guten" features Alfred Abel, who by his splendid play in this film has strengthened his hold upon the title of one of the country's greatest character actors.

The Mozart Lichtspiele on Nollendorfplatz presents this week a new Erna Morena film, "Der Weisse Tod" ("The White Death"). Again in this film Miss Morena shows her thorough knowledge of the film art. "The White Death" affords Miss Morena excellent opportunity for showing her ability, inasmuch as with her play two actors who measure up to even Miss Morena's possibilities. Heinz Salfner demonstrates that obtrusive mimicry is not necessary for successful character portrayal as shown on the screen. Hermann Wlack, while not so original as Mr. Salfner, brought out in a pleasing manner the fullest possibilities of his role. Beautiful Alpine scenery added to the charm of this finely enacted picture.

Two films worthy of mention are the Eichberg productions, "Robert als Lohengrin" ("Robert as Lohengrin") and "Das Tagebuch Collins" ("Collins' Diary"). "Robert als Lohengrin" features Berlin's most popular humorist, Robert Steidl, in a three-act comedy which shows Berlin's favorite laugh-maker at his best. "Das Tagebuch Collins" is an interesting criminal romance in which an innocent man is accused of murdering his friend. Through the clever work of the prisoner's sweetheart the guilty parties are uncovered. Praise is due to Miss Ellen Richter for her splendid interpretation of the fiery Spanish dancer about whom the plot revolves. Both films are especially good in photography and settings.

Martin Berger, formerly of the Mercedes Film Company, has entered upon the manufacture of films, together with Max Altmann. Mr. Berger, who is one of the best posted men in the Berlin trade, is responsible for a number of excellent films, and it was therefore not surprising that the new concern's first film, "Kindertraenen" ("Child-Tears") fulfilled all expectations. Mr. Berger features Edmund Loewe, who plays the leading role in a very pleasing manner.

Benefit performances for soldiers stationed in Krakau garrisons will take place in that city on the sixteenth and seventeenth of this month. The main attraction is the Desmond film, "Seifenblasen" ("Soap Bubbles"), to which music for the occasion has been composed by Professor von Woikowsky-Biedau. Miss Olga Desmond will personally appear before the screen between the third and fourth acts.

J. A. FLEITZER.

Berlin, January 10, 1916.

ESSANAY TO PRODUCE "THE HAVOC."

Production is practically ready to start on Essanay's next multiple reel feature to follow "The Discard." on the V-S-L-E. program. The photoplay is "The Havoc," in five reels, written by the well known playwright, H. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio, which is now practically completed. Sets have been arranged in the new studio, Essanay's other two studios being tied up with other productions. A temporary lighting system has been arranged, work on the overhead crane lights still going on.

An all star cast has been engaged to appear in this production. Gladys Hanson who has been playing with Lou Tellegen, the betrothed of Geraldine Farrar, in "The Ware Case," on Broadway, will take the leading role.

Miss Hanson is well known in the Frohman productions, playing for many years with E. H. Sothern. Her first work was a part in "The Spoilers." She later appeared with Cyril Bellew and Minnie Madern Fiske. She will be supported by Charles Dalton, the well known stage star, in the heavy lead part, and Bryant Washburn, as juvenile lead.

The play is one of intense dramatic action and with strong emotional parts, and bids fair to be one of the best produced of the Essanay program.

LAMBART OUT OF MIRROR FILMS.

The following statement comes from the offices of the Mirror Films, Inc., at 16 East Forty-second street:

"Captain Harry Lambart, who has been identified to some extent with Mirror Films, Inc., is no longer connected with the Mirror Films, Inc., in any capacity. Action leading to the retiring of Mr. Lambart from the organization was taken at a meeting of the Board of Directors and such action was taken with the approval of each member. As Mr. Lambart had, at the time of the action, no official position with the company, no office has been left vacant by him.

"Mr. Lambart resigned as a member of the executive committee of Mirror Films, Inc., some time ago, at the same time resigning as vice-president."

Mr. Lambart, prior to his joining the Mirror Films, was for a long time with the Vitagraph company.

ANDERSON RETIRES FROM ESSANAY OWNERSHIP.

Gilbert M. Anderson, secretary of the Essanay Company, has sold his stock interest to George K. Spoor, president of the concern. Mr. Spoor and Mr. Anderson, the initials of whose names formed the basis for the title of S. and A. (Essanay) company, were among the pioneer film manufacturers. Mr. Anderson has not announced his future plans.

AUSTRALIAN FILM MAN DENIES RUMOR.

J. A. Lipman, of the Australian Feature Films, Ltd., Sydney, Australia, has arrived in New York and will remain here in the interest of his concern for several months. Regarding a paragraph printed recently in the Australian Notes in this publication, to the effect that the Australian Feature Films and Fraser Films, Ltd., had combined, he says that the information is incorrect. Neither companies contemplate combining.

"Down in Front"

(Moving Pictures and Moving Conversation.)

By Hazen Conklin.

Illustrations by Thornton Fisher.

Mrs. McGabb Explains a Love Scene.

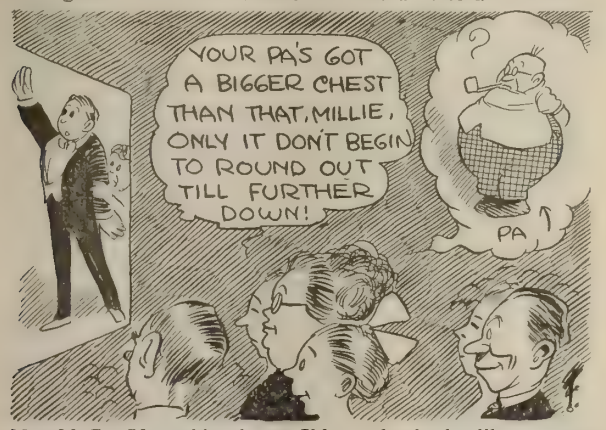
(Mrs. McGabb has brought her sixteen-year-old daughter, Millie, and Millie's school chum, Rosie Simms, to witness a six-reel romance, featuring J. Romeo Mushman, the popular screen idol. Mrs. McGabb has seated herself between the two girls.)

Millie—Oh, Ma! can't me and Rosie sit together?

Mrs. McGabb—No, you can't! Let you two together and you'd do nothin' but sit and hold hands and moon about curly hair and his lovely eyes like you didn't either of you have a brain in your head!

Millie—Aw, Ma, we wouldn't neither—would we, Rosie?

Rosie—Honest, we wouldn't Mrs. McGabb. Oh, look, Millie! Don't he look grand in a dress suit! Ain't he got a swell figure! His chest swells out like a—like a—



Mrs. McG.—If you'd ask me I'd say he looks like a potato bustin' it's jacket! Your Pa's got a bigger chest than that, Millie, only it don't begin to round out till further down.

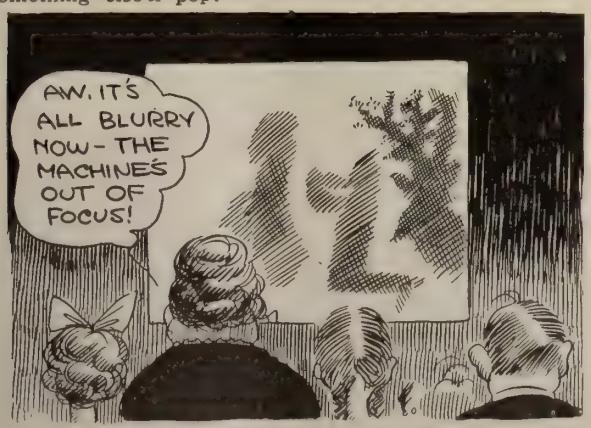
Millie—Oh, look, Rosie, he's goin' to kiss her! O-o-o-o-ah!

Rosie—Don't he make love grand! Say, Millie, wouldn't you like to run your fingers through his hair like she's doin'? So long, and soft, and wavy!

Mrs. McG.—She's probably measurin' to see how long since he's had it cut. Or maybe she's wonderin' if there'll be cuttin's enough so's she can stuff a new sofa pillow.

Millie—Look, Rosie, he's goin' to propose to her! Look, he's gettin' down on his knees!

Mrs. McG.—If he kneels down in them skin-tight pants something else'll pop!



Rosie—Aw! Ain't that too bad—the fillum has busted! Why does something like that always have to happen right at the most exciting moments?

Mrs. McG.—He probably *did* pop, and they're waitin' while somebody goes for a needle and thread. There, it's all right again. I guess—

Millie—Aw, it's all blurry now—the machine's out of focus! That's better now, but I couldn't see whether she said "yes" or "no," could you, Rosie?

Rosie—I think she must have refused him, for he's walkin' up and down, bitin' his finger-nails. Maybe he's poor. She musta loved him, because she lets him kiss her. See—he's pleading with her and—

Millie—Oh, *why* does something always happen when—look, all you can see is the bottom of one picture and the top of another. What makes it do that? Don't it look funny! All you can see is his feet in one and their heads in the other. You don't know which to watch.

Mrs. McG.—If you'd ask me, I'd say his feet. They look funny walkin' up and down all by themselves. Like a pair of lost soles.

Millie—They've fixed it, but I do wish I knew what he was sayin' to her! Could you read that sub-title, Rosie? That's the second one I've missed because it went before I could read more than the first line. Oh, look! That's his rival, and they're goin' to fight! Look! Look! Aw, say,

now we've gotta let these people by and miss it all! Why can't they make people wait till the end of a reel before they let 'em into the seats! It takes all the good out of the pictures!

Mrs. McG.—Humph! I wouldn't care how much good it took outa the pictures if it didn't take all the shine offen my shoes! Just a minute, Mister! Would you mind comin' back here and steppin' on my other foot, so's they'll both be mates? I hate to have one squashed a different shape from the other!

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

MONEY FLOWING INTO ARGENTINA.

The exports of Argentina in 1915, according to official statistics, amounted to $558,280,000, an increase over the preceding year of $290,000,000. Imports of $226,892,000, showed a decrease over 1914 of $45,000,000. This remarkable showing of the progressive South American republic undoubtedly will have interest for film manufacturers.

Reviews of Current Productions

Exclusively by Our Own Staff

Bluebirds Ready to Show

"Hop, the Devil's Brew" Is Impressive Production—The DeHavens in "The Wrong Door."

Reviewed by Lynde Denig.

"Hop, the Devil's Brew."

IT MAY appear like overheated enthusiasm, nevertheless, we venture that "Hop, the Devil's Brew," produced by the Smalleys, is the most complete and the most authentic of photoplays dealing with the illegal traffic in opium. The picture is more than good; it is excellent, considered either as dramatic entertainment, or as a faithful depiction of actual conditions to be faced in some of the coast cities in the United States. Phillips Smalley and Lois Weber, to whom first credit is due for a superior production, are said to have had the cooperation of San Francisco customs officials in preparing the scenes demanding detailed knowledge of the opium trade. If they did not have such assistance, the perfection of the detail in the picture is the more remarkable.

For want of a better word, the story in "Hop, the Devil's Brew" may be called natural. Combined with such a quantity of unquestionably realistic incidents, it all seems like a page out of life, and the restrained acting of Mr. Smalley, as the inspector, and Lois Weber, as his wife, addicted to opium, contributes to the impression. They are never theatrical and they never allow the production to become theatrical. The plot, simple and direct, progresses so smoothly that we are unconscious of calculated effects and because of this, the effects are all the stronger.

Passing over the happenings in the personal drama, which might sound ordinary enough in the telling, it is worth while to note a few of the outstanding features of the production. No highly colored newspaper story ever gave the reader so complete an idea of how opium smugglers operate and how government inspectors work to check them. On the "Queen of the Orient," docked in a Pacific coast port, we see both ends of the game—the secreting of opium in life preservers and blocks of wood that may be surreptitiously landed on shore, also the tactics of the inspectors familiar with the tricks of opium dealers.

Of course, there are confederates among the city officials and in the Chinatown district, where we have most convincing pictures of Lee Gow's establishment. Settings are ideal, types of depraved characters are not overdrawn, and from first to last there is a wealth of interesting detail. Too much emphasis cannot be placed on this quality of the picture. And it would be unfair to omit mention of the perfect photography

Scene from "Hop, the Devil's Brew" (Bluebird).

and exceptionally fine lighting effects. The picture is another triumph for the Smalleys, artistic producers who know what to include and what to pass by in gaining an effect.

"The Wrong Door."

Melodrama and farce intermingled, and a good deal of the DeHavens, Carter and his wife, Flora Parker, are found in "The Wrong Door," a picture not easily catalogued, but fairly entertaining. No one is likely to take the story seriously, or to respond to the producer's thrills when he essays melodrama, so it is best to regard it as a comedy with variations. If an audience makes a mistake and laughs at the wrong time, why no harm is done.

In his screen performance, Mr. DeHaven retains the personality of a musical comedy actor. He is dapper, quick of movement and whatever the situation, his presence is apt to give a comedy twist to the scene. As Phillip Borden he is supposed to manage a steel foundry and he sits before a large desk in an office with his name on the door, but he never would be mistaken for a business man. At his club, in the theater where he goes to admire the pretty Frou Frou, or joy riding

Scene from "The Wrong Door" (Bluebird).

after a festive evening, Mr. DeHaven appears more in his element.

Probably the most interesting scenes in the production show a theater as the audience watches the dancing girls on the stage, and the same young women as they appear in the not over private privacy of their dressing room. There is so little pretense of plausibility in the story that to enumerate inconsistencies would be useless.

Mr. DeHaven and his stupid friend "Bumps," played by Ernie Shields, often succeed in being amusing, whereas Mrs. DeHaven is a pleasing, if somewhat colorless Frou Frou. Settings are adequate.

"Love's Crucible"

A Brady-World Film Production Introducing Frances Nelson as a Star—Some Telling Situations.

Reviewed by Lynde Denig.

WHEN presented on the stage, Jules Eckert Goodman's play, the inspiration for this Brady-World Film picture, went under the title of "The Point of View." As a screen offering, with the plot based on the trials of an artistically ambitious girl placed at the mercy of designing young men possessing more money than morals, "Love's Crucible" is not strikingly original. But that, of course, does not indicate the absence of appealing qualities in the story, in the production supplied by Director Emil Chautard and in the acting of Frances Nelson. It is pleasing to note the rapid rise of this young actress, who in all respects seems to merit a place on the roster of World Film stars. She has a really engaging personality and a distinct gift for emotional expression that has ample scope in this production.

The success of the picture, for it appears like a success, is largely due to the sympathetic playing of Miss Nelson and to Director Chautard's ingenuity in contriving new ways of registering familiar incidents. One scene, in particular, is worthy of mention because it is certain to impress an audience by reason of its suggestiveness—not an offensive suggestiveness, however, for the story demanded a clear indication of a changing situation, and the director's method of conveying his meaning was quite adroit.

Myra has left her country home, is installed in a studio and has for a neighbor, a youth of pleasing presence whose companionable attentions are in reality only a cloak for less innocent motives. When it becomes necessary to show that the

barrier between these two young people is about to be removed, the girl, after a very well acted scene, slips the key to her door over the transom between the two rooms. This is enough to make plain the altered relationship without undue emphasis.

In subsequent passages of the drama, which follows the too trustful girl's tribulations and ultimate redemption, the plot is developed with considerable skill. All of the characters are given a reasonable place in the action and their behavior is plausible. As intimated before, Miss Nelson's acting is natural

Scene from "Love's Crucible" (World Film).

and graceful, qualities not always realized by other members of the cast. Douglas MacLean is a manly type, but a bit stiff in his playing of Robert. The company includes June Elbidge, Lumsden Hare, John Hyland and Fred Truesdell.

Biograph Drama and Reissues

A New Three-Reel Production of Good Quality—Interesting Single Reels Directed by Griffith.

Reviewed by Lynde Denig.

"The Guilt of Stephen Eldridge."

IN producing this three-part drama, Director Farrell Macdonald gave a clear presentation of a moderately involved plot, and more than that, showed a commendable regard for reasonable character development. The story follows the theory that a child is likely to inherit the disposition of its parents, or rather in this particular instance, the disposition of the father. The bank cashier, introduced in the early scenes, is dishonest; the paying teller, made to suffer for the other's defalcations, is a model of rectitude and the sons of these two men carry the characteristics of the fathers into the sec-

Scene from "The Guilt of Stephen Eldridge" (Biograph).

ond generation. They are the means of bringing about a long delayed justice, which restores the good name of the wrongly convicted paying teller.

The usual lines of plot construction are followed in showing how the bank theft is discovered and how the guilt is shouldered on an innocent man, who spends a number of years in the penitentiary before escaping to lead a precarious existence as a scissors grinder. Thoroughly disguised by a flowing beard and ragged clothes, he wanders about his old haunts and keeps in communication with his wife without his identity being suspected by neighbors. Meanwhile the sons of the cashier and the former paying teller have reached maturity and are following in the footsteps of their fathers. One is a wild youth, secretly married to a chorus girl, the other gives every evidence of becoming a good citizen. Through the conflict between these two young men the dishonesty of the cashier is revealed and the scissors grinder is reunited with his family.

Ivan Christy, Vera Sisson, Charles H. Mailes, Jack Mulhall, Charles Perley and Gretchen Hartman are numbered in an efficient cast. As it is to be expected in a Biograph production, settings and photography are of the best.

Griffith Reissues.

The merit of the Griffith single reels, now being reissued by the Biograph Company, is again evidenced in four subjects selected for release in March. They are "The House of Darkness," "The Lady and the Mouse," "His Mother's Scarf" and "The Golden Supper." The most dramatic of the four, and perhaps the one most typical of Griffith craftsmanship in creat-

Scene from "The Lady and the Mouse" (Biograph).

ing suspense, is "The House of Darkness," a gripping sketch based on a maniac's response to the soothing influence of music.

Lillian and Dorothy Gish, Henry B. Walthall, Lionel Barrymore and Robert Harron contribute to a deftly told story in "The Lady and the Mouse." "His Mother's Scarf" is a Western drama of sound appeal, and "The Golden Supper" is a fairly effective interpretation of Tennyson's poem, marked by picturesque ensembles and beautiful settings.

"Merely Mary Ann"

Delightful Mixture of Sense, Sentiment and Humor in Fox Five-Reel Offering from the Plot of Israel Zangwil.

Reviewed by Hanford C. Judson.

ONE can get real enjoyment from "Merely Mary Ann," a Fox picture in five reels by Israel Zangwil. Merely Mary Ann is quite a compelling young miss of 17. And as the pretty young actress, Vivian Martin, sets her forth, she has such a wholesome atmosphere of sentiment that is sincere affection, of capacity for gladness and of innocence about her, that, bravely buckling down to the hard jobs of a slavey in a lodging house, she seems like a golden ray of Fairyland shining through to a hard world. The effect is often poetical to a degree. It is a picture that will do credit to any exhibitor; it certainly does credit to all the players and to its director, John Adolphi.

It is one of those not too frequent offerings in which sentiment is kept from decaying into sentimentality by the continual cutting across of humor. Humor stops it before it begins to spoil and lets it begin afresh. There's a laugh always coming, but the laugh is so closely related to the sentiment and the poetry that the mind is constantly stimulated and constantly refreshed much to the spectator's enjoyment.

The story, not sensationally novel, is fresh with many a bit of humanity that has never been shown before or seems as new as though it never had and this is all that the producer desired. It is a picture that merely uses life; it doesn't set out to draw things as they are, but to draw a contrast between things as they are, and in, Merely Mary Ann, just there and nowhere else, just in her own corner of the picture, things as we would like to think they are. And the ending is as happy as that of "Cinderella." No matter what the world really is or what it may become, the happy ending will always remain legitimate as long as humans are born young and have to grow up. Folks will like this kind of picture until they forget they, too, were young once and grew up.

"He Fell In Love With His Wife"

The Pallas Pictures Give Pleasing Visualization of Old Favorite—E. P. Roe's Story Films Well.

Reviewed by Margaret I. MacDonald

SOME of the old stories film well. "He Fell in Love With His Wife" contains a situation that has been overlooked in the mad rush for something new in the line of picture stories. It has been produced by Wm. D. Taylor, with Florence

Scene from "He Fell in Love With His Wife" (Pallas).

Rockwell and Forrest Stanley in the principle roles; and in spite of a defect or two, such as the failure of James Holcroft to unhitch his horse and put it in the stable on the night when he dismissed Bridget Malony, the production will be found to be an especially pleasing adaption of the E. P. Roe novel. It might also be argued that too much film has been expended on Holcroft's experimenting with housekeepers. One of the best types in the play is the daughter of Mrs. Mumpson, a former housekeeper. This backward girl, who has run away from a mother quite as eccentric as herself, becomes a servant in the Holcroft home, and proves to be the important link in a chain of circumstances. A splendid portrayal of the character has been given in the Pallas production.

The photographic effects obtained in the night scenes immediately following Alida's hurried departure from the home of Wilson Ostrom, whose wife she had believed herself to be, are remarkable. The play has been dressed in modern style, but as the story is one that might belong to any period, this can hardly be counted a defect.

Of the character of Bridget Malony Lydia Yeamans Titus has given a fine portrayal. The cast which includes Page Peters in the role of Wilson Ostrom, and Howard Davies as Tom Watterly, have been well chosen. Florence Rockwell's interpretation of the character of Alida is delightful, and Forrest Stanley, as James Holcroft, gives a pleasing and manly portrayal of the role.

"The Clarion"

Carlyle Blackwell Becomes Equitable Star in Adaptation of Samuel Hopkins Adams' Novel.

Reviewed by Lynde Denig.

A NEWSPAPER man and magazine writer of broad experience whose specialty during recent years has been the exposure of fraudulent business, Samuel Hopkins Adams, was dealing with familiar material when he wrote ""The Clarion," a novel that created something of a stir at the time of its publication. It has reached the screen in a photoplay that unmistakably conveys the spirit of Mr. Adams' story and occasionally becomes forcefully realistic. Probably picture patrons will be even more interested in knowing that Carlyle Blackwell heads the cast, and in this, his first performance as an Equitable star, creates a favorable impression.

"The Clarion" warranted pictorial treatment because of the vital nature of the story. Without being a preachment, it hits hard at fake medicines and glorifies free journalism, brave enough to tell the truth regardless of the protests of advertisers. We meet a quack doctor at the beginning of his career when he travels from town to town selling Certina to gullible country folk. The nickels and dimes collected in this fashion are the nucleus of a great business, although the cure-all medicine continues to be useless stuff. The real conflict in the drama develops between father and son, for Harrington is presented as a young man of high ideals. As the proprietor of a newspaper he opens a campaign for right and justice in all things, and there is no compromise, though his father and his fiancee must be among those to suffer.

Director James Durkin's production is most effective in realistic details and least convincing in the development of a love interest that is really little more than conventional trimming for the central plot. Among the details that contribute strength to the picture may be noted the glimpse of the Certina factory, where unclean workmen mix the fluid in barrels; also the flashes of deluded people, pitiable wrecks, who have taken the vile concoction in good faith. All the squalor and hopelessness of chronic poverty are suggested in the scenes of the town's disease breeding slums. But Director Durkin reserved his biggest achievement for the concluding reel in which an anarchistic workman incites a mob to attack the office of "The Clarion." The handling of this mob is admirable.

An efficient company in support of Mr. Blackwell numbers

Scene from "The Clarion" (Equitable).

Howard Hall, Marion Dentler, George Soule Spencer, Rosemary Dean and Phillip Hahn. The unfinished print shown for review precludes comment on the photography.

"The Precious Packet"

A Thrilling Tale of the British Diplomatic Service Presented in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THERE can be no question about the box office qualities of "The Precious Packet." The story is of the kind that carries you along with it, and Donald MacKenzie has missed no tricks in producing it. It is also a well-constructed story, and jealousy guards its secret to the end.

At least two of the cast are new-comers to the Pathe pictures, and their manner of conducting themselves suggests that a further use of their talents in screen work will reflect credit on all concerned. These are the star of the play, Ralph Kellard, whose successful stage career covers a number of legitimate successes, and W. Tabor Wetmore, who is a well-known tenor, and one of our foremost dramatic interpreters. Lois Meredith, the feminine lead, is attractive but not obtrusive. Others of the cast whose names are unknown to us are also worthy of mention.

The story of the play was written by Fred Jackson, and treats of the adventures of a young Englishman, who, having lost his all at the race tracks and about to commit suicide, is

Scene from "The Precious Packet" (Pathe).

sent under the auspices of "The Younger Sons," an organization of the younger sons of British nobles, to perform in America a mission unknown to himself. He is entrusted with a secret packet which is not to be opened until a certain date, and which is to enlighten him as to what is expected of him. Arrived in America he is kidnapped by a young French woman who is to be secretly placed on the throne of a French-Canadian kingdom. Falling in love with the young man she helps him to escape the French conspirators who are trying

to make him give up the packet. After a thrilling chase and the precipitation of an automobile over a cliff, resulting in the death of the Frenchmen, the packet is opened and found to contain an order for the Englishman to marry pretty Jacqueline, whose marriage with one of his nationality will thwart the plan of her countrymen to place her on a throne in Canada.

The running of the Derby, and the exciting scenes, including the death of a valuable racehorse belonging to the Englishman, will prove especially attractive.

Three Lasky Productions

Theodore Roberts, Fannie Ward and Charlotte Walker Featured in Commendable Subjects Released on the Paramount Program.

Reviewed by W. Stephen Bush.

"PUDD'NHEAD WILSON" depends for its popularity on the reputation of its distinguished author, rather than on any intrinsic dramatic merits. The story, or at least the dramatic skeleton of it, hinges entirely on the finger

Scene from "Pudd'nhead Wilson" (Lasky).

print theory which has to-day been raised to an article of faith in police and criminological circles. "Pudd'nhead Wilson" shows the first application of the theory under very difficulty circumstances. The play stands or falls with the impersonation of "Pudd'nhead Wilson." Theodore Roberts is cast in the part of "Pudd'nhead' and the reader will have no trouble in drawing his own inference. Very much can be said for the characteristic atmosphere in the play which adds greatly to the merit of the performance. The reminiscenes of slavery days present an interesting feature in the play and its tragic consequences are visualized with considerable dramatic force. The quaint humor of Mark Twain is not easily transferred either to the stage or to the screen and those who have read "Pudd'nhead Wilson" may miss some of the grim, strange aspects of that humor. Thomas Meighan acts the part of Chambers, the quadroon slave and gives a convincing rendition. The rest of the cast is good.

"Tennessee's Pardner."

The glory of "Tennessee's Pardner" belongs to Fannie Ward. She takes the part of a pretty, sweet, affectionate lass, who goes through life unscathed by surroundings full of all manner of danger and wickedness. Rarely has a woman artist brightened the screen more delightfully than Fannie Ward in this picture. When I say that no portion of the audience was readier with praise than the women, I am giving the reader some idea as to the merit of her performance.

The nature of the story is such as to give an ambitious and conscientious producer notable opportunities for settings, especially outdoor settings. These opportunities the producer has utilized to the fullest and bringing all his art to bear on the material at hand, has made the atmosphere or rather the various atmospheres, perfect and thoroughly convincing. Bret Harte's humor is at times of an iron strain and there is a good deal of it in this story, very finely translated into screen language.

The scenes in and about the old mission were bewitchingly beautiful and altogether too short for the demands of the spectator. There are tragic and intensely dramatic moments in the play. The climaxes are carefully prepared and never miss their effect. Next to Fannie Ward, the performance of Jack Dean, merits special mention. His was a difficult part. He had to be manly and he had to be tender to the point of weakness. He succeeded in portraying both qualities most convincingly. Another performer that deserves mention is Jessie Arnold who took the part of Kate Kent, the mother of Tennessee, likewise R. Bradbury, taking the part of Bill Kent, Tennessee's father. Charles Clary gave us a villain of the true melodramatic dye. In the subordinate part of the Padre, James Neill, acquitted himself splendidly.

Altogether, "Tennessee's Pardner" is a lovable American play with an appeal which cannot fail with any audience.

"The Trail of the Lonesome Pine."

Theodore Roberts undoubtedly is the greatest asset of this feature. His characterization of the old mountaineer was the finest piece of acting seen on any screen in many a month. Indeed, I feel tempted to doubt whether all the subtle points, all the details of his peerless impersonation can possibly be appreciated at only one view of this feature. To mention but one of the subtle points which give such extraordinary merit to this performance, take the action of the old mountaineer when he is confronted with a piece of writing. Brave in the face of danger, rugged in enduring the eternal hardships of the mountains, the old man collapses when he is called upon to read something. He cannot read. All his hardihood dies out and the old man presents a most pathetic sight with his school boy-like embarrassment when he shamefacedly makes the confession that he never learned to read. It was a touch absolutely true to nature and to reality. In every other aspect of the character, Mr. Robert's rendition was beyond all praise. Much can be said for the conscientious work of Charlotte Walker and Thomas Meighan.

The praise of settings and lighting effects in a Lasky production seems superfluous. The story of the feature follows the old conventional lines and we know what the end will be after we have seen the first two or three hundred feet of film. This may be all right for an unsophisticated audience who enjoy the development of the obvious, but the utter conventionality of the story may act as a weakness in cities where audiences are more critical. I think that there are two many titles in the play. The introduction of dialect or a pseudo dialect into the sub-titles is always an experiment and is often annoying to those who do not care for that sort of thing. The opening scene showing the "Lonesome Pine" is very pretty.

Scene from "The Trail of the Lonesome Pine" (Lasky).

There are improbabilities and inconsistencies more or less obvious. The spirit of sympathy for the moonshiner prevails throughout the play, which in this respect follows the spirit of the original story.

"Dimples"

Mary Miles Minter Is Starred in a Columbia-Metro Picture Calculated to Reveal Her Girlish Charm.

Reviewed by Lynde Denig.

UNLIKE a number of recent eMtro productions dealing with social problems, "Dimples," directed by Edgar Jones for the Columbia Pictures Corporation, is devoted to nothing more serious than the playful prettiness of a sweet girl with wavy blond hair, a winning smile and kittenish mannerisms, such as men for long ages past have liked to associate with innocent maidenhood. If "Dimples" pleases audiences—and surely there is nothing in it to displease them—it will indicate that the likable qualities of Mary Miles Minter are sufficient to compensate for the lack of an impressive story. The picture is apt to be somewhat negative in its effect, unless one looks upon the Metro Corporation's youthful star with favor and decides that a photoplay needs no stronger attraction.

The story is so naive and irreproachably wholesome that it would be unkind to test it by severe standards. Things happen as they do because Miss Minter must be given every opportunity to exericse her childish wiles. We first meet her as the ill-treated daughter of a miserly old man and find that her beauty stands the strain of ragged clothing. She romps about the poor tenement with all the spontaneity of healthy childhood and every now and again strikes a sympathetic note in

expressing a craving for affection that is denied her, save for the companionship of the aged, half-witted friend of her father. Finally she receives the doll for which she has longed, never guessing that her simple-minded companion has removed the stuffing and substituted a great roll of bills, Dimples' inheritance, in place of the sawdust.

Both of the aged men die, and in the third reel, when Dimples goes to live with an aunt, who keeps a boarding house, the plot takes on a new turn with the introduction of a number of characters, in one way or another concerned with events that be-

Scene from "Dimples" (Metro).

fall the pretty heroine. The precious doll is forever on the verge of being stolen or destroyed, but we are not altogether surprised to learn that the bills are discovered at a crucial moment and used to save Dimples' prospective husband from ruin on the stock exchange. The author of the story followed rather obvious lines and permitted a few inconsistencies, but at least his scenario served as an attractive vehicle for Miss Minter.

Exteriors photographed in Jacksonville, Fla., are inviting, and the company is a good one, with William Cowper, John J. Donough and Thomas J. Carrigan in prominent roles.

"Kennedy Square"

A Five-Part Vitagraph Blue Ribbon Based on F. Hopkinson Smith's Well-Known Novel.

Reviewed by W. Stephen Bush.

"KENNEDY SQUARE" is the title of a fairly well-known novel by F. Hopkinson Smith. It is a readable novel. The charm of it lies almost entirely in its atmosphere and in its characterization. There are a hundred delightful little touches in the novel mainly attributable to the charm of the author's style. In transferring these delicate elements to the screen much of their essence has been lost. Nothing is left but the slender thread of narrative which has few dramatic possibilities. There never was enough filming material in this

Scene from "Kennedy Square" (Vitagraph).

story for five reels. Part of the feature is taken up with short biographical data concerning F. Hopkinson Smith. Most of these will be news to motion picture audiences of all degrees. A lot of sketches made by F. Hopkinson Smith are thrown upon the screen as a preliminary to the showing of the feature itself. Some of the sketches are very pretty and as they deal with New York City all of them have a certain interest.

The interest of the story centers around a lovable old gentleman of the Southern school and the impersonation given by Charles Kent is entitled to the highest praise. He instantly wins the hearts of the audience and as far the somewhat halting development of the action brings him into the foreground the feature is both interesting and charming. His chivalrous bearing, his unselfish friendship, his gentle and generous heart endear him to everybody. His relations with the colored servants of the house had a particularly happy human touch.

The action—what there is of it—moves in well-worn conventional grooves. The adventures of the young lover in Brazil were not very convincing. Mr. Antonio Moreno played the part of the young lover and he did the best he could. Muriel Ostriche had by far the best opportunities for dramatic work, but she did not rise to them. She has a very handsome face and an agreeable stage presence, but her acting lacks fire.

The play has the much-desired happy ending; after an unusual number of painful disappointments hero and heroine find the path to marriage smoothed by auspicious circumstance.

"Daphne and the Pirate"

Five-Reel Triangle Fine-Arts Featuring Lillian Gish in a Remarkable Characterization.

Reviewed by Louis Reeves Harrison.

THE kind of story Robert Louis Stevenson sighed for when he said he wished he could find a good one to read, "Daphne and the Pirate" is crowded with the interesting adventures of two lovers, all pictured with the highest sort of artistry, a production of rare beauty and, but for some minor faults of construction, those aggravating little errors which seem impossible to avoid in a composite product, it would stand with the best of its kind. In addition to all its other merits, the pictured story presents what is possibly the most remarkable characterization ever attempted by Lillian Gish. Her work exhibits finer capabilities than she has hitherto shown, though she easily holds the eye whenever she is in evidence.

In a feature displaying an exceptional quality of craftsmanship and infinite pains so far as the pictures themselves are concerned, it is almost a pity that some one could not furnish subtitles with more "bite" in them. Many of them are commonplace, some are carelessly expressed, and at least one should be cut out, together with action it explains, the one speaking of a letter from De Mornay's father about an event no longer material, not plausible considering the circumstances, and serving as an anti-climax where there is need of a swift and strong conclusion.

Very few portrayals of conflict between vessels at sea, if any, have been so original in treatment and generally effective as is the clash between the King's ship, conveying Lillian and a number of ladies of less scruple to the marriage market of New Orleans, and the pirate ship on which her lover, De Mornay, is unwillingly serving. From an almost infinite variety of viewpoints the chase and final struggle are shown, and those viewpoints are so admirably chosen that the audience passes a whole gallery of spirited portrayals in swift review. The entire presentation excels in picture composition. Of almost equal value, possibly of greater, are the quick changes of mood so exquisitely revealed by Lillian Gish. She has never been given to the simp smile of the tiresome chorus girl, and yet she conveys the impression of light-hearted Daphne, now a timid child, now a teasing minx, always lovable. She has demonstrated in "Daphne" that she is a veritable artist.

"The Target"

Five-Reel Red Feather Production Features Hobart Bosworth in Story of a Hard Luck Career.

Reviewed by Robert C. McElravy.

THERE is a vigorous strength in this five-reel offering which carries the interest along in a sweeping manner. The hero goes through a series of hardships which might utterly destroy a weaker man's faith in human nature, yet he comes out smiling in the end. It is not by any means the conventional happy ending, however, for he has lost friends, his wife, and served a ten-year penitentary sentence for the crime of another. Only his principles and his mother's faith are left to him.

Hobart Bosworth is at his best in this part. He is known as Big Bill Brent, a Western lawyer. He clears the deputy sheriff of a criminal charge and receives the promise of life-long friendship from the latter. The theme, which appears many times in the story, is here brought first to view: Will friendship survive self-interest? Later along the deputy sheriff is forced to arrest his benefactor, after he has escaped prison.

Brent is first victimized by a woman, who loves him for his strength and courage. He marries her and she afterward deserts him. He becomes dissipated and is later accused of murder, his business partner fixing the crime upon him. The jail break and escape of himself and his pal to British Columbia is splendidly pictured. On the way to safety they help themselves to horses and provisions, but later return money in payment for same.

The photography is very good throughout the story and there is no slackening of interest. Anna Lehr does some quietly effective work as the mother. Others in the cast are Maude George, Albert MacQuarrie, Jane Novak and Dick LeReno.

"The Ne'er Do Well"

Rex Beach's Fascinating Story of Love and Adventure in Panama Vividly Visualized in Ten Parts by Selig, Amid Rich Scenes of Tropical Splendor, with Impressive Views of the Panama Canal in the Building.

Reviewed by James S. McQuade.

THE CAST.

Kirk Anthony, the Ne'er-Do-Well.....Wheeler Oakman
Mrs. Edith Cortlandt, a diplomat .....Kathlyn Williams
Stephen Cortlandt, her husband.....Harry Lonsdale
Darwin K. Anthony, a railroad magnate.....Frank Clark
Chiquita Garavel, a Spanish maiden.....Norma Nichols
Allan Allan, an English subject.....Jack McDonald
Ramon Alfarez, commandante of police.....Sidney Smith
Andres Garavel, father of Chiquita.....Fred Huntly
Runnels, master of transportation.....Lamar Johnstone

EVERYONE who has read Rex Beach's story of "The Ne'er-Do-Well" can recall the fevered interest taken in it from the very first chapter until the end. This interest was excited not only by the red-blooded exploits of the hero, but

Scene from "The Ne'er Do Well" (Selig).

in a greater degree by the unfamiliarity of the scenes amid which the action takes place, and of many of the characters as well. "The Ne'er-Do-Well" was indeed a new book that conducted the reader through a new field, in which he could not fail to observe unusual conditions of social and political life, though his attention was always centered on the principal figure of the story and on those who played important parts in the shaping of his career.

It is my opinion, after repeated views of the photodramatic production by William N. Selig, that the screen version is not only a faithful reproduction of the printed story in all the important essentials, but that it has also increased manifold the interest created by the book. In this connection it is scarcely necessary to refer to the great advantage that the visualizaion of action and scene possesses over the printed page, or how weak mere descriptive writing becomes when, in its place, we have before us the scene itself on the screen.

And these scenes on Panama, so vividly described by Mr. Beach in the printed story, have all been brought before our eyes by the camera; for Mr. Selig personally conducted his company and Director Campbell to the Isthmus, where all the action of the story in that region has been reproduced photodramatically, on the very spot described in the book of Mr. Beach. Thus we have Colon, on the Atlantic side of the Canal, and its settings for the action taking place in it; the Gatun locks and the great Gatun dam (in the making) nearby; a view of the wreckage of the French machinery used in the attempt to build the canal, and also of the much-read-about Culebra Cut; also the city of Ancon and of new Panama City, separated from it by a main street; and old Panama City 12 miles away, as well as the picturesque Taboga islands, 15 miles off in the Pacific Ocean. With all these places the action of the story has to do, and captiously inclined people are so informed, lest they might think they are being treated to a mere travelogue.

The scenes in Part I and a few of the early scenes in Part II are laid in New York City. In these we see Kirk Anthony, son of the millionaire Darwin K. Anthony, sowing his wild oats, but not of the usual kind. A university graduate and the coach of the football team of his alma mater, and, moreover, inclined to be reckless and jovial, Kirk is the idol of his fellows. And he is the idol, too, of his old Dad, who keeps his photograph in a drawer of the big business desk, and is addicted to the weakness of looking at it whenever he hears rumors of Kirk's wild acts. He has been so often called upon for checks for large amounts to meet his son's follies that we can see his face grow aged, as the thought comes uppermost that his boy uses him only as a money broker.

"Sorry I can't dine with you, Dad, I have a date," Kirk says one day, after receiving the customary check, though it was the first time he had seen his father for months. And the disappointed, tired look takes possession of the face of the old railroad king. Only a few days later Kirk calls on his father for the same purpose, and is given the amount in bills this time, with the final warning that if he is caught in another infraction of the law that he will be disowned.

Kirk and his friends go out to celebrate a football victory with the money just received. That night they get uproariously drunk; drive into a cafe in an automobile; get entangled with a fugitive from justice, who had just purchased a steamer ticket for Colon; nearly murder an officer of the law who attempts to arrest the absconder, and engage in a free-for-all fight with the waiters. All leave the cafe except Kirk, one of his companions and the stranger fugitive. The stranger knows that he has been traced up to the time of the buying of the ticket for Colon, and he decides to hide his tracks by having Kirk impersonate him. Already drunk, Kirk is induced to drink another glass of liquor, which has been drugged. All his money and valuables, except a diamond ring, are taken from him, and he is put aboard the steamer for Colon, with the ticket purchased by the stranger in his possession.

After this outbreak, it can be readily surmised that "old man" Anthony closed his purse to his son, the "Ne'er-Do-Well," as he sadly called him. There is no space at my disposal to continue the story further; but the book, if it has not been read, can be easily secured.

Director Colin Campbell has been very successful in giving all the big and thrilling scenes of the story the full measure of realism. The fight in the New York cafe, with the break-neck flight down stairs, has not often been outdone in an actual brawl among drunken men, where firearms are absent.

The fire scene in Colon, where Kirk and his trusty Allan Allan try to show the native firemen how a fire fight should be conducted, has both humorous and almost tragic intensity. And the aftermath, which shows the arrest and cruel manhandling of the aforementioned worthies by the spiggoty cops of Colon, has such a semblance of reality, that every good, fair-play American will feel like taking his chances with the minority.

The ball at the Tivoli in Ancon shows several fine interiors, and the scenes amid the picturesque ruins of old Panama City

Scene from "The Ne'er Do Well" (Selig).

have been artistically chosen as settings for the action therewith connected. The same nice care is shown in the selection of exteriors on Taboga island. The scene bearing the announcement, "Alone," where Mrs. Cortlandt is seen looking out over a darkening sunset, is expressively emblematic of the despair of her failure in her heart's desire; and in strong contrast, and equally fitting, is the final scene which shows Kirk Anthony and his bride looking out of a cabin window of the ship that bears them to New York and home, at the Statue of Liberty.

The assignment of the characters in the cast shows careful and fit selection in nearly every case. No happier choice could have been made for the part of Kirk Anthony than Wheeler Oakman. He has the build, the looks and the youth of a well-bred university man and athlete. He has the bearing too, and heaven knows he displays athletic prowess that requires no apology for what is left undone. I don't think a limper, more disfigured semblance of a man could be produced by anything short of a shrapnel shell than Mr. Oakman appears as he lies on the grimy floor of the Colon lock-up, when the spiggoty cops get through with him. And withal he is a ladies' man, one of the kind that never tries to break hearts, but who always fights to win that of the woman he

prefers above all others. In the scenes between Kirk Anthony and Mrs. Cortlandt, Mr. Oakman shows a manly conception of the real self of his prototype. He is not proof against sudden fits of passionate emotion, but he does not believe in any weakness before a woman when his heart dictates the course to follow.

In the part of Mrs. Edith Cortlandt, Miss Kathlyn Williams makes a strong appeal, one that I believe will win for her the judgment that in it she has given her best studied and most complete effort before the camera. Never before has Miss Williams sustained a role that called for such keen insight of a brilliant woman's mind and a corresponding subtlety of interpretation.

Mrs. Cortlandt was a woman of rare intellectual capacity and power. She lived in the atmosphere of big things, because her mind lived in an atmosphere still higher. Love had not touched her, because she had not yet met the man. Her marriage was one of convenience and, therefore, loveless. Too late she found that her happiness lay in service and not in authority. And when the man appeared, she was seized with the furious desire that a tigress has for her mate—to win him by purring methods or by force. She was not a bad woman; just one mismated by her own consent. And her very strength of character and mind, when the man came, urged her to win happiness at all costs, with the conviction that happiness would never be offered her again.

In the screened version, the attitude of Mrs. Cortlandt toward her husband, in the final scene, is entirely away from her true self. It is harsh and cruel, without a tinge of sympathy. He had suffered and she knew it; and she also knew that he, like herself, had missed happiness. The book version is in truer touch with her real self. They talk over matters and she admits her shortcomings as a wife, but she still has sympathy for him, though she hates him for what he has done. And in the book they say good-night to each other and go to their separate rooms. Later, when he thinks she has gone to sleep, he glides quietly past her bedroom door and places a note where she may find it, that may save an innocent man from the charge of murder. Then he goes out to his self-inflicted death.

The husband Stephen Cortlandt is a most trying role, but Harry Lonsdale represents him in a way that saves him from the charge of cuckoldry. The screen version, in the final scene between husband and wife, places the husband at a decided disadvantage and defaces his true character. The book version is far more preferable.

Frank Clark and Jack McDonald, old chums and partners in "The Spoilers," are fully at home in the characters of Darwin K. Anthony and Allan Allan. The comedy furnished by the latter is of an unusual type, but it excites our mirth and creates a kindly feeling for the big, rawboned, cullahd gemman from Jamaica.

While a capable actress, Miss Norma Nichols is unsuited for the role of Chiquita Garavel, either physically or temperamentally. Chiquita was a beautiful, fascinating, mischievously roguish creature, of high mercurial temperament and vivacious Spanish mind and action. The scene showing Kirk's first call at the Garavel mansion furnishes comedy of a delightful kind.

Sidney Smith's impersonation of Ramon Alfarez, commandante of police, may be just a little too close to burlesque to satisfy some minds. Fred Huntley makes a dignified Andres Garavel, and Lamar Johnstone is a fine type of young American in the person of Runnels, master of transportation on the Panama Railroad.

The entire ten reels show excellent photography.

"Sold to Satan"

A Three-Reel Lubin Photoplay in Which Man's Struggle With the Prince of Evil Is Given Very Literal Treatment.

Reviewed by Edward Weitzel.

BELIEVERS in a personal Devil will find the Gentleman from the Lower Regions visualized in a very material manner during the action of "Sold to Satan," the three-reel photoplay written by Capt. R. P. Rifenberick, Jr., and produced by Edward Sloman. Although shorn of his horns and tail and, when in polite society, wearing correct evening dress, His Satanic Majesty makes no effort to disguise his features, and the familiar face makeup of the stage—flaring eyebrows, pointed imperial and all—betray him every time he appears. And he is the deus ex machina of the picture.

The opening scene of the story is excellently contrived. An outcast is shown outside of a brilliantly lighted cafe, on New Year's Eve. Crowds of merry folk pass him as he stands shivering in the cold and snow. Alone that night in his cheerless room, he offers to sell his soul to the Evil One, in exchange for youth and wealth. Satan immediately takes him at his word, appearing in person and making the same bargain with him that forms the leading motive of "The Black Crook." The outcast is to have his desires granted so long as he can deliver one soul each year to the Ruler of Hades. Once in the possession of money and his lost youth, this modern "Faust" falls in love with the beautiful young girl and, at the command of his master, lures the brother and father of his fiancee to distruction. At the end of the third year, he is told to make a victim of the girl herself. He fails, and is promptly claimed by the Evil One, who has kept near his victim all through the drama and, apparently, enjoyed himself hugely when cultivating the society of the exclusive social set.

There is no attempt to relieve the situations by any flashes of wit such as Franz Molner employed to lighten up his drama, "The Devil." The picture preaches a sermon from the text, "The Wages of Sin Is Death," in the uncompromising manner of an early Miracle play, and has been screened in the same spirit by the producer Edward Sloman. The cast is one of merit. L. C. Shumway's impersonation of the outcast is artistic in makeup and acting, and Mr. Sloan is a conventional but thoroughly good Prince of Evil. Ben Hopkins, Adelaide Bronti, Alan Forrest and May Cruze are also members of the cast.

On the Mutual Program

"The Dead Alive," Five-Reel Gaumont, and "The Oval Diamond," Five-Reel Thanhouser.

Reviewed by Louis Reeves Harrison.

THE DEAD ALIVE presents fascinating Marguerite Courtot in a dual role and shows a large amount of fine craftsmanship in the way it is treated. The talented director handles situations where twin sisters, Mary and Jess, meet in a manner which makes the story entirely plausible, and there is a delightful absence of artificiality throughout a very large part of the release, but he falls into a very common error, that of supposing hypnotic influence to be a power exerted only by certain gifted individuals instead of being dependent on the "subjectivity" of certain minds. This does not happen to be an important error, but he should give hypnotic sugegstion a little study before using it in another picture. Some of his ensembles are very attractive, and his whole product is well-calculated to hold the interest of any mixed audience.

All three male principals, Sydney Mason, James Levering and H. W. Pemberton show a very high degree of intelligence in their strong interpretations, and all three are fine types, but honors easily go to Marguerite Courtot. Her almost constant presence in the varied scenes, scenes depicting diverging careers of two girls very much alike in general character, is welcome and satisfying. A sort of a little passion flower of delicate sensibilities herself, she injects that interesting personality into her dual role so successfully that the action never drags. If she can be induced to keep both of her feet on the earth, not become unduly inflated by success, she has a bright career before her. She is a rare type, the kind that wins without effort. The story suits her, and there is little doubt that it will suit nearly everybody.

"The Oval Diamond" has a reminiscent flavor, but it is highly entertaining, now and then a good laugh, always extrication from difficulty, a comedy of ingenuity. The idea of enormous wealth so concentrated that it can be easily lost or hidden has often attracted story tellers, but it has rarely furnished a swifter line of action than that followed in "The Oval Diamond." The play opens well, a touch of mystery stimulating expectation, and it is so admirably constructed by the author that there is no lapse of interest once it is under way. There is a hero of marvelous agility and limitless resource—nothing can daunt him—and a plucky little heroine who bravely seconds his efforts, respectively impersonated by Harris Gordon and Barbara Gilroy.

"The Oval Diamond" really belongs to the girl's deceased father, but it has fallen into the hands of her uncle and his son, and, at the time the enterprising hero gets into the game through a spirit of adventure, there is a villainous gang of four desperate miners plotting to get possession of the valuable gem by reckless exhibitions of cunning and force. The struggle between plotting miners and the scheming relatives of the heroine is given an entirely new and amusing turn by the advent of the hero, a mystifying and dangerous factor in a conflict between two groups of villainous characters, a match for them all in the end. A highly amusing story of cleverness opposed to brute cunning and force.

Scene from "The Oval Diamond" (Thanhouser).

Two Kalem Comedies

"Winning the Widow," a Ham and Bud Offering, and "A Riddle in Rascals," Ethel Teare's Third Starring Vehicle.

Reviewed by Edward Weitzel.

GRASS widows have long had the reputation, justly or unjustly, of possessing a fascination fraught with danger to the opposite sex. In the one-reel comedy, "Winning the Widow," the experiences of Ham and Bud prove conclusively that a bogus widow—that is, one whose husband pretends to have departed this life in order that he may trap his flirtatious better-half and her admirers—is much more to be avoided than she of the common or garden variety. Friends of the big comedian and his diminutive chum are aware that when it comes to resisting a woman's wiles they are as clay in the hands of the potter. Their amatory propensities get them into a series of laughable situations in which the husband, who refuses to stay dead, is an important factor. Shakespeare is said to have written "The Merry Wives of Windsor" at the request of Queen Elizabeth, who desired to see "Falstaff" in love. Some of the "business" of the play has been handed down to the present day and is as broadly comic as the endeavors of the moving picture low comedians. Lloyd V. Hamilton and Bud Duncan can hardly be classed as Shakespearean actors, but it is quite possible that their clowning would have found favor at the court of the "Virgin Queen," had their sovereign, the two comedians and the Edison invention been contemporaneous.

Scene from "Winning the Widow" (Kalem).

Frank Howard Clark is the author of "Winning the Widow," and Wm. Baudine made the production. Jack MacDermott, Gus Leonard, Martin Kinney and Adoni Fovier complete the cast.

"A Riddle in Rascals."

To commence with, Miss Teare's wardrobe for this one-reel comedy is both varied and pleasing to the eye. This is as it should be, for have we not been told on excellent authority that when a woman goes forth to conquer, the knowledge that she is becomingly attired is her strongest weapon? Briefly, then, Ethel is well armed; and, as she does not neglect to use all her remaining ammunition—her vivacity, winning smile, sincerity, and her odd little tricks of manner—the victory is rightfully hers.

As to the comedy, it is of fair quality. It has to do with "crooks" and crime when viewed from a comic angle, and is sufficiently lively of action and diverting of plot to supply Miss Teare with a satisfactory vehicle for the display of her ability as a moving picture comedienne. Jack MacDermott and Victor Rottman afford competent support.

Gaumont Films Lumber Woods of Minnesota

No. 22 of the "See America First" Series Presents the Lumberjack in His Own Domain.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting of the "See America First" series which the Gaumont Co. has been releasing shows how the lumber jack in the woods of Minnesota does his work. The pretty Mutual girl stands by and draws attention to the various points of interest, and it is indeed a wonderful sight to see the giant trees shedding their burden of snow as they fall a prey to the axe.

After the trees are felled they are conveyed by a skidding method to flat cars which carry them along a railroad built for the purpose to the river's edge, where they are left to be floated down stream to the saw mill when the spring thaw comes.

We are also shown the mess house and the hungry workers filing in to a meal. The thermometer at the time the picture was taken registered about twenty degrees below zero. The photography of the film is remarkably good considering the conditions under which it was done.

"One Day"

B. S. Moss Produces Romantic Story Containing Some Attractive Scenes Directed by Hal Clarendon.

Reviewed by Lynde Denig.

THE use of Elinor Glyn's name in connection with this five-part romantic drama and the mention of the most notorious of her books, suggests an eroticism which the picture does not possess. "One Day" is an entirely harmless romance with no more than the usual number of love passages, and in expressing amatory emotions the actors are moderate.

Not overlooking the credit due Director Hal Clarendon for the attractive background in many of the scenes, and the generally creditable quality of the production, the really surprising feature of the picture was the performance of Jeanne Iver, who, without previous experience before the camera and little on the stage, displayed a quite charming ease of manner that at no time betrayed a lack of training. Miss Iver photographs well, her personality is winning and her acting denotes an intelligent conception of the impression she wishes to convey. Director Clarendon was indeed fortunate in his choice of an actress to portray Opal, the heroine of this romance.

The story material in "One Day" is about on a par with that in other pictures dealing with the royal families in mythical European kingdoms. Veseria is the name selected this time. The beautiful daughter of the dissolute ruler is about to sacrifice herself by marrying a dissipated prince, who may be of assistance to her father. But before the marriage she goes to England for a brief vacation, and while in England she meets Paul, the rightful king of Veseria. We are not surprised to find that Paul and Opal become ardent lovers, nor to learn that the exiled king responds to the call of his country when a considerate ruler is needed.

The construction of the plot is not particularly expert, but it serves to advance the story in a comprehensible manner. Exteriors photographed on an estate in Lakewood, N. J., suggest all the beauty and magnificence of a royal palace and its environs. Victor Sutherland possesses the youth and manly bearing desirable for the character of Paul; Robert Broderick makes an effective Dimitri, whereas in other roles we find such capable players as William Bechtel, Barclay Barker and John Webb Dillion.

Scene from "One Day" (Moss).

"Nearly a King"

John Barrymore Is Seen in a Dual Role in Famous Players Five-Part Subject.

Reviewed by George Blaisdell.

JOHN BARRYMORE makes much of a not overstrong role or rather roles in "Nearly a King," the five-part Famous Players subject released Feb. 10. The picture was produced by Frederick Thompson, from the script of William H. Clifford. Mr. Barrymore is seen as the Prince of Bulwana and also as Jack Merriwell, an actor out of a job. Bulwana is situated presumably "somewhere in Europe."

The Prince is informed by his ministers that he is to marry the crown Princess of Zonia, at that time at school in the United States. The Prince refuses to ratify the arrangement, as he is in love with a dancer. His American secretary tells him of a friend in America who looks like him and who undoubtedly will be willing to take the Prince's place at court a sufficient time to enable the latter to escape to America with the girl he loves. Merriwell is out of a job. He responds to the despatch and sails. On the voyage he meets the princess and the two fall in love. That's the opening of a romantic tale in the telling of which there is quite a bit of comedy.

Some of the best of the fun is aboard ship, where in a storm Merriwell has trouble keeping himself and his mobile trunk in his stateroom. The room rocks to an alarming degree, in many degrees, in fact. Merriwell, astride his square steed, bursts in doors and unwittingly makes a somewhat unexpected call on the princess. In London, down and out after foolishly

losing his wallet, he takes up cab driving. Unrecognized he has the queen for a fare. Also he meets the prince, when arrangements are made for the actor to take the prince's place in the betrothal arrangements.

There are exciting scenes when in Bulwana the bogus prince is uncovered. There are real fights, in one of which Merriwell is thrown bodily into the air into the extended arms of a group of soldiers. The actor gets away, however, in spite of the host pursuing him, and is rescued by the princess, who announces that, having arrived at her majority and the regency being at

Scene from "Nearly A King" (Famous Players).

an end, Merriwell will be her king—and she declines to give serious heed to the cab-driving story.

The opening of the story shows the actor reading a script submitted by his valet. The closing is the acceptance of the scenario, with the exception of the kingship, owing to the unpopularity of that particular job these days.

"Nearly a King" is well played and well staged. Katherine Harris gives a good interpretation of the crown princess.

Many Keystones in the Making.

Mack Sennett has found it necessary to work his Keystone comedy factory overtime in order to keep up with the demand for his hilarious contributions to the Triangle program. The director general now has eleven complete companies working, including the Mabel Normand-Roscoe Arbuckle combination at the eastern Keystone studio. Hampton Del Ruth, his managing editor, is driving Jean Havez and his associates in the scenario department at top speed and weather reports promise ever increasing gales of laughter over the entire country.

"Fatty" and Mabel have already completed "He Did and He Didn't" in and around New York and are now busily engaged on a new Keystone that bears the working title of "The Lure of Broadway." Mabel is a country girl made prisoner in a Bowery dive. Her rescue is finally accomplished after a thrill-gang fight in which one of the belligerents is thrown through the air with such force that his body telescopes a 12-inch wall.

William Collier's first Keystone, "Better Late Than Never," in which he has the support of Mae Busch, is scheduled for early release. Fred Mace is working on a story that concerns an oil well that is expected to be a hilarity gusher. Ford Sterling has finished "shooting" scenes on the roof of a Los Angeles skyscraper. Harry Gribbon and Mack Swain are extracting laughs from a scenario that makes fun out of the installment plan of acquiring a home and its furnishings.

Pathe's "New York" Goes Big in Loew Houses.

The Pathe Gold Rooster Play "New York" drew so well at Loew's West End theater on 125th street last week, that for the first time in the history of the house it was found necessary to open the second balcony. A large crowd was waiting for the doors to open, and hundreds were turned away. Miss Florence Reed, the star of the picture, was present at the performance.

Mr. Loew thinks so well of the picture that he will open his new Brooklyn theater, the Regent, with it this next week.

Posters for Biograph Company.

Exhibitors who have booked the new prints of Biograph comedies featuring Mabel Normand, Mack Sennett and other stars, were advised this week by their exchanges that, owing to the great demand for special posters with these subjects, portrait one-sheets of the stars have been provided with each reel. The posters are of unusual design, with the name of the star prominently displayed and form an attractive lobby display.

Heavy Advance Bookings for "Poor Little Peppina."

"Poor Little Peppina," the first seven-reel production in which Mary Pickford has ever appeared, has been booked for three weeks in advance of the regular release date at the La Salle theater in Chicago. This is the first Famous Players production to be booked for more than two successive weeks at one theater since the company's, "The Eternal City," which ran at the Astor theater in New York for seven weeks, and it equals the more recent three-week record of "Carmen" at Symphony Hall, Boston.

The first New York showing of "Poor Little Peppina" will be given at the Broadway theater during the week of February 20th, two weeks in advance of the regular Paramount release date of the picture, March 2. Advance bookings have already been received for the film in all the principal cities of the United States, the unusual length of the production and the popularity of the star having instantly aroused the enthusiasm of the big exhibitors in the leading theaters of the country.

When shown at the Broadway, and during all other advance showings, "Poor Little Peppina" will be seven reels in length, but before its regular release, the film will be cut down to the customary five reels in order that it will best suit the needs of the largest number of exhibitors.

"The Grinning Skull" (Selig).

One of the most meritorious Selig productions-with-a-purpose ever released through General Film Company is dated for release on March 6. The drama is entitled "The Grinning Skull," and is a psychological drama from the pen of W. E. Wing, to show social sophistry. The highest and lowest social stratas of a great city are depicted and the scenes showing mission work are most noteworthy. Miss Eugenie Besserer and an excellent cast of players present a production of power and morality.

Gold King Screens in Kansas State Schools.

The Gold King Screen Company of Altus, Oklahoma, has recently secured the contract to supply the Kansas state schools with screens to be used throughout the state for visual instruction. Gold King screens have already been installed in the State schools at Lawrence, Hays, Olathe and Emporia.

Frank Daniels in Vitagraph Films.

The Vitagraph Company announces the completion of a series of comedies in which Frank Daniels, the inimitable comic opera performer who forsook the stage for the screen, is to show his funny little self to the picture public. The comedies were written by Paul West especially for Mr. Daniels with a thorough knowledge of that actor's capabilities in the line of humor.

The series has to do with a Mr. Jack and his tempestuous career. Episode No. 1, which is released on February 21, through the V-L-S-E, is called "The Escapades of Mr. Jack." Under the direction of C. Jay Williams, who produced multiple-reel comedies of Daniels for the Vitagraph some time ago, the veteran fun-maker is seen at his very laughable best.

Few actors on the American stage are better known than Frank Daniels who has been working successfully as a sure-fire laugh-getter for years. He has scored in notable successes, among the more important being, "The Wizard of the Nile,"

Scene from "The Escapades of Mr. Jack" (Vitagraph).

"The Idol's Eye," "The Ameer," "Miss Simplicity," "The Office Boy," "The Tattooed Man," "Miss Hook of Holland," "The Belle of Britanny," and "The Pink Lady."

Daniel's first work for the Vitagraph Co. was in "Crooky," a five-reel comedy and he appeared more recently in "What Happened to Father." Illustrations and story of the episodes will be published in the fiction departments of all of the Hearst newspapers throughout the United States.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE DIAMOND THIEVES (Lubin), Feb. 7.—Frank G. Genest is the author of this one-reel drama. It has an ingenious plot and is well played by L. C. Shumway, George Routh, Ronald Bradbury, Franciiia Billington and Helen Wolcott. A review of this picture was printed in the issue of Feb. 19, page 1144.

THE SELIG-TRIBUNE NO. 11, 1916 (Selig), Feb. 7.—U. S. soldiers at Progresso, Tex., rescuing comrades on the Mexican side of the Rio Grande; winter Race Meet at Montreal; blazing oil well, Corpus Christi, Tex.; fatal accident on Great Northern Railroad; Soccer football, Lynn, Mass.; Andrew Carnegie at Long Key, Florida; war scenes, Bucharest, Roumania; King Constantine and American reporter, Piraeus, Greece; 650 pound shark, Miami, Fla.; Mohawk princess gives basket to Mrs. Wilson, Cleveland; skating craze, Boston; wreck off Golden Gate; Moro baby's bath (feature picture); President Wilson and wife at Waukegan, Ill.

BETTY, THE BOY AND THE BIRD (Vitagraph), Feb. 7.—This one-reel comedy was written by Wilfred North and produced by Tefft Johnson. The heroine is a young and unknown actress who, by an act of kindness, wins a leading position on the stage and a husband. The offering is fairly entertaining. Zena Keefe, Gerald Gordon, Josephene Earle and Mrs. Nellie Anderson have the leading parts.

WURRA WURRA (Kalem), Feb. 8.—Ethel Teare, as a cannibal queen, bounces through this one-reel comedy in her habitual breezy manner and casts longing (gastronomic) eyes at Bud Duncan and Jack MacDermott, who appear as a pair of shipwrecked sailors fit for the kettle or the spit. Ethel's costume is the latest fashion hint from the Cannibal Islands and becomes her mightily. The reel is a good example of knockabout comedy and broad humor.

BUNGLE'S RAINY DAY (Vim), Feb. 10.—A new "comic" has come to town! His name is Fernandea Perez and he is a remarkable gentleman. His headlong dives into an empty barrel are both startling and amusing. He has plenty of other tricks up his sleeves, at the ends of his toes and inside of his coattails. He is going to make a place for himself right along side of the toprow knockabout comedians. His work in "Bungle's Rainy Day" proves this absolutely! He is from Italy and has a big European reputation; he deserves it. He is a huge success in his first Vim release.

THE SELIG-TRIBUNE NO. 11, 1916 (Selig), Feb. 10.—An ostrich farm is the feature item in this number. Other events: Atlantic fleet trying out guns near Isle of Cuba; target practice on dreadnaughts; wild fowl preserve, Marshfield, Mass.; Serb children at Aldershot, Eng.; summer weather sport, San Francisco; troops leaving Aldershot for the front; Titanic dead honored, Quincy, Mass.; President Wilson at Davenport, Iowa.

THE TRAIL'S END (No. 16 of the "Ventures of Marguerite" Series) (Kalem), Feb. 11.—The closing episode of Howard Irving Young's three-part venture and the finish of the Marguerite series are both in this one-reel photoplay. Mr. Young's story forms a fitting conclusion to the exciting chapters of the heroine's life, and all her admirers will wish her a peaceful and happy future. Miss Courtot, Richard Purdon, Arthur Albertson, Robert Ellis and H. G. Hockey make up the cast.

THE PERIL OF THE RAIL (No. 66 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 12.—A wild engine and a passenger train approaching on the same track give the lady lightning jerker a fine opening for a display of wide awake wits and nerve. A gang of car thieves also are come up with by the resourceful Helen. Robyn Adair, Clarence Burton and Franklin Hall are in the cast with Miss Gibson. By the way, this young woman shows a steady improvement as an actress; her physical equipment was perfect from the start.

BILLIE'S LUCKY BILL (Lubin), Feb. 12.—The fun in this one-reel comedy is well worth laughing at. The main idea is a good one and Mark Swan, the author, has surrounded it with a number of amusing complications. Billie Reeves, Peter Lang, Arthur Cunningham, James Cassaday, Jack Delson and Carrie Reynolds give a spirited performance of the comedy.

THE FABLE OF "THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS" (Essanay), Feb. 9.—Nothing more amusing or more keenly satirical of things as they happen every day, has been written by George Ade. The situations and the reading matter are of equal merit, and Warda Howard as the Grass Widow does an exceedingly clever piece of character work. Carroll C. James is a capital foil as a Keen Business Man, and Marion Skinner is of distinct benefit to the cast.

THE HIGH SIGN (Vim), Feb. 11.—A remarkable secret society gives the one-reel comedy its title, and Robert Burns and Walter Stull rush through the action with their usual speed, dropping seeds of laughter at frequent intervals. The portal through which the lodge room is entered is in a class by itself and must be seen to be appreciated.

FREDDY'S LAST BEAN (Vitagraph), Feb. 11.—A bright and quick moving comedy is this one-reel photoplay, written by Agnes C. Johnston and produced by Frank Currier. Freddy follows the ponies for a living and "goes broke" as a natural consequence. The author's subtitles are very "racy" and the cast, in which Wm. Dangman has the title role, is thoroughly capable.

A MIX-UP IN MOVIES (Selig), Feb. 12.—Tom Mix is the prime mover in this "Movie" comedy, having written it, directed it and acted in it. It has to do with the making of moving pictures—a subject with which Mr. Mix may be said to be fairly familiar—and the mix-up does credit to Mr. Mix. Mixed in with Mr. Mix in this movie mix-up are Pat Chrisman, Sid Jordan, Joe Simkin and Babe Chrisman. The picture is an unmixed success.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE (No. 3, "The Web") (Essanay), Feb. 7.—The events of this instalment of the Essanay serial show clearly the cause of Mary's hatred of Pollock. This is brought out at the trial by the evidence of a reporter. The interest is sustained throughout and the court room scenes have been staged with a keen eye to the best results. A review of parts second, third and fourth appeared in the issue of Feb. 19, on page 1147.

THE SURPRISES OF AN EMPTY HOTEL (Vitagraph), Feb. 7.—A. C. Gunter wrote the novel upon which this four-reel photoplay is founded. The plot has all the quickness of action and deftness of complication that mark the best of this author's stories. J. E. Brady has made a clever screen version and the production reflects credit upon Theodore Marston. Charles Richman heads a strong cast which includes Leo Delaney, Charles Eldridge, William Dunn, Robert Gaillard, Arline Pretty and Ethel Corcoran.

THE MAN IN HIM (Essanay), Feb. 8.—A two-reel drama with G. M. Anderson in the leading part. The story has to do with a man's sacrifice for the woman he loves. The interest is well sustained. Mr. Anderson is given an opportunity to discard his Broncho Billy makeup and appear as a man of refinement and position. The picture is well acted.

THE LAST SHOT (Lubin), Feb. 8.—George W. Terwilliger is the author and producer of this two-reel photoplay. The title relates to a duel and the story is high-pressure romance. The action is rapid and the incidents are interesting. The picture is most worthily played by Earl Metcalfe, Wm. H. Turner, Arthur Matthews, Ormi Hawley and Eleanor Barry. A review appeared in the issue of Feb. 19, page 1144.

THE IRON WILL (Biograph), Feb. 9.—Picturesque settings are a conspicuous feature of this three-part Biograph adaptation of "The Plutocrats," a novel by Jokai. The story is simple in construction, romantic in tone and rather improbable in the situations presented. The characters are interpreted by capable players, including Raymond Nye, Vera Sisson and Jose Ruben.

THE DARKEST HOUR (No. 12 of the "Stingaree" Series) (Kalem), Feb. 9.—This is the closing instalment of the serial founded on the E. W. Hornung "Stingaree" stories. The generosity of the highwayman's rival enables "Stinagree" to return to England, marry the girl of his choice and take his old place in society. A review of this number was printed in the issue of Feb. 5, page 792.

SOLD TO SATAN (Lubin), Feb. 10.—The plot of this three-reel drama is a modern version of "Faust" with a little of "The Black Crook" thrown in for good measure. It was written by Capt. R. P. Rifenberick, Jr., and will please all believers in a personal devil. The author has worked out his problem with considerable skill, and Edward Sloman has produced the photoplay with good results. Mr. Sloman also plays The Prince of Darkness. L. C. Shumway has an important role. A review of the picture is printed in this issue.

THE BIG BROTHER (Knickerbocker), Feb. 11.—There are many of the elements that make for success in this three-reel Star Feature photoplay. The story is romantic and plausible, most of the settings are picturesque, and the cast, lead by Henry King, do justice to the different roles. It illustrates the dangers run by white men when they allow themselves to become entangled by some dusky beauty of the South Sea Islands.

GOLDEN LIES (Essanay), Feb. 12.—Joseph A. Roach has written an interesting and deeply human three-reel photoplay, and Bryant Washburn, Elizabeth Burbridge and Pat Calhoun play the leading roles with feeling and skill. The story deals with two brothers, both of whom love the same woman. After the heroine is stricken with blindness, the elder of the two men proves that he alone is worthy of her.

FROM OUT OF THE PAST (Vitagraph), Feb. 12.—The familiar situation of the brother and sister learning of their relationship only after they have fallen in love with each other, is the big motive of this three-reel drama, written by Ruth Handford and produced by Wm.

Humphrey. Miss Handford has handled her subject skilfully, however, and sustained the interest to the finish. The cast is a long one, William Humphrey, Garry McGarry, Eulalie Jensen and Carolyn Birch having the principal parts. The drama is well played.

Bluebird Photoplays.

HOP, THE DEVIL'S BREW (Bluebird), Feb. 14.—An unusually fine picture, based on opium smuggling and the efforts of United States inspectors to prevent it. Phillips Smalley and Lois Weber furnished a production rich in accurate detail, and gave excellent performances in the leading roles. This offering may be strongly recommended.

THE WRONG DOOR (Bluebird), Feb. 21.—With the DeHavens, Carter and his wife, Flora Parker, in the leading roles, this picture is a moderately entertaining mixture of farce and burlesque. There are moments when Mr. DeHaven is decidedly amusing. Scenes photographed in a theater at the time of a musical comedy performance are made interesting.

Kleine-Edison Feature Service

WHEN LOVE IS KING (Edison), Feb. 9.—For release through the Kleine-Edison service, the Edison Company has produced an entertaining photoplay of love and adventure, in which the acting of Richard Tucker is notably convincing. Carrol McComas makes an engaging person of the American heiress with whom the king falls in love. There is some unexpected comedy in the last reel of a picture generally romantic in tone.

Metro Pictures Corporation

DIMPLES (Columbia-Metro), Feb. 14.—Mary Miles Minter looks charming and acts with plenty of girlish grace in this five-part photoplay, directed by Edgar Jones. The story is simple and most of its interest depends upon the personality of the youthful star. Attractive scenes were photographed in Florida.

Mutual Film Corporation.

THE DEFECTIVE DETECTIVE (Cub), Feb. 4.—Billy Armstrong is featured in this farce comedy which has quite an amusing situation. The detective in question is called upon by a friend to trace a terrible personage whose face repeatedly appears at the window. The clever detective not to be outdone on an opportunity to make some money has a friend make up for the occasion who appears at the window at the proper time. His game is spoiled, however, when the policeman on the beat brings in the right man.

MUTUAL WEEKLY NO. 58 (Mutual), Feb. 10.—A number of intensely interesting events are chronicled in this issue of the Mutual Weekly, namely, wild elk being released on the slopes of Pike's Peak, the natives of Uganda, East Africa, being examined for "sleeping sickness" which is caused by the bite of the tsetse fly. A photograph of the tsetse fly is also projected. A view of Stone Mountain, Georiga, which is to be carved into a memorial to the soldiers of the confederacy, is also of unusual interest; and animated photographs of Lydia Loupokova and Stanislaw Idzikowski, dancers of the Russian Ballet.

SEE AMERICA FIRST (No. 22, "The Home of the Lumber Jack") (Gaumont), Feb. 13.—"The Home of the Lumber Jack" is the title of this number of "See America First." It presents scenes in the lumber woods of Minnesota, showing the old and the new method of handling the logs. We see the trees cut down, and skidded to the car on which they are conveyed to the river, after which they are placed on the ice to await the spring thaw to carry them down stream to the saw mill. This is an unusually interesting number. On the same reel with "Keeping Up with the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 13.—Pa McGinis, whose exploits we have followed with interest, has this time become a Nimrod, and in his dream is lost in a wilderness and awakened from a slumber into which he has fallen by a big bear. In a fall which he takes over a cliff, in a hollow log, he suddenly awakes to find that he has fallen out of bed.

Mutual Film Corporation Specials.

POWDER (Mutual Masterpicture de luxe American, No. 66), Feb. 10.—A five-part picture based on an interesting story, which, however, lacks the proper construction. A great deal of the interest of the play is lost for this reason. The story treats of how a munition manufacturer is approached by two warring nations. Before entering into a contract with the one he has chosen to deal with, he sends his son to investigate the financial stability of that nation. It turns out that his shells are being used by both parties and his son is killed by one bursting shell. This brings the father to realize his guilt of the crime of commercialism. There is present in the story the adversary of the munition makers, and a political exile, both of whom play large parts in the play. These latter roles are efficiently handled by Arthur Maude and Constance Crawley.

LIFE'S BLIND ALLEY (Mutual Masterpicture de luxe), Feb. 14.—A splendid five-reel ranch story, written by Kenneth B. Clark. Harold Lockwood, May Allison, Warren Ellsworth, Wm. Tedmarsh, George Connors, Nell Franzen and Perry Banks appear. This is full of picturesque scenes and there is a fresh, humorous touch in many of the incidents. Two love stories become interwoven in the course of the tale. The wrong couples marry and this leads to some pathetic and at the same time amusing results. The plot is clever and subtitles are a distinct addition to it. Familiar situations are given new meaning and the excerpts from Omar Kayyam toward the close make a good feature. A good offering.

THE DEAD ALIVE (Mutual Masterpicture de luxe Gaumont, No. 69).—Feb. 17).—This five-part production will be found thoroughly satisfactory. It is a feature that will please wherever it is shown, and has been produced with the greatest care as to detail and artistic values by Henri Bernot for the Gaumont Company. Marguerite Courtot plays a double role, portraying the respective characters of twin sisters, daughters of a man who is arrested for murder. At the time of his arrest the two daughters move away from the hearthstone in different directions. One of them becoming the wife of a millionaire is drowned. The other, under the spell of the villain of the play, is sent as the ghost of her dead sister to rob her brother-in-law. The interest of the picture is maintained to the end when we see his wife's sister in the arms of the young millionaire. James Levering does excellent work as the father, and Sidney Mason as the millionaire.

LIFE'S HARMONY (American), Feb. 22.—A three-reel production featuring Vivian Rich. We have a vivid recollection of having seen this picture before. It may be a re-issue, which is always in proper form. The story is not uninteresting. It is a bit sentimental in its treatment, and pictures an old organist being ousted from his position for a younger man. Vivian Rich is very charming as the daughter of the old organist.

THE REUNION (Thanhouser), Feb. 23.—A three-reel story of delicate sentiment and true pathos, by Virginia T. Hudson and Clinton H. Stagg. J. H. Gilmour appears as a soldier boy of '61 and later as a veteran attending the Grand Army reunion in Washington, D. C. Actual scenes from the parade are deftly woven into the story. The former nurse attends the reunion and sees her lover of war days in the parade. This plot has been used before, but is handled very effectively here. The letter incident is well pictured. This is full of genuine feeling and has good humorous touches running through it.

THE OVAL DIAMOND (Mutual Masterpicture de luxe Thanhouser, No. 72), Feb. 24.—A Thanhouser production in five parts, that is well worth while. The story is constructed in an ingenious manner, and we are constantly being treated to little surprises as it develops. The "oval diamond" is in the possession of the uncle and cousin of an orphan girl who is kept isolated by them. Next door by chance comes a young man to visit his uncle. This young man and the girl succeed eventually in gaining possession of the diamond, after a series of thrilling adventures. Director Mitchell has done a good piece of work with Barbara Gilroy and Harris Gordon in the leading roles.

Paramount Pictures Corporation.

HE FELL IN LOVE WITH HIS WIFE (Pallas), Feb. 17.—A five-part production based on the celebrated novel of the same name by E. P. Roe. This will be found to be an absorbing picture, well produced and presenting the main idea of the story lucidly and forcefully. William D. Taylor directed the production in which Florence Rockwell is featured, playing opposite Forrest Stanley.

Pathe Exchange, Inc.

PATHE NEWS, NO. 10, 1916 (Pathe), Feb. 2.—Some of the interesting items of this issue are views of Bryan's home in Florida, Wilson's reception at Cleveland, Pearl White displaying gowns to be worn in the Pathe serial "The Iron Claw," also closeups of Brandeis, Lansing and other prominent people.

HAPLESS HAPPENINGS (Starlight), Feb. 7.—Again Heinie and Louie appear in a farce comedy which is little different in theme from others in which they have been seen. This time the heiress of millions falls in love with Heinie, and insists that he impersonate a nobleman who is due to arrive from a foreign land to marry her. The arrival of the nobleman causes much amusing confusion. There is good entertainment in this number.

Pathe Exchange, Inc., Specials.

THE PRECIOUS PACKET (Pathe Gold Rooster Play), Feb. 11.—A five-part Gold Rooster Play featuring Ralph Kellard and Lois Meridith. Among the cast is also W. Tabor Wetmore, a well-known tenor the dramatic interpreter. The production is a good one, and is not lacking in thrills. There are some especially fine racing scenes in the opening reel, and plenty of action throughout the play. The story tells of the adventures of a young Englishman who is sent to America on a mission unknown to himself. After being kidnapped by the woman to whom the message of the packet refers he falls in love with her and discovers on opening the packet at the appointed date that it contains an order for his marriage to her. She is the queen elect of a French kingdom to be established in Canada.

THE RED CIRCLE (No. 9, "Dodging the Law"—Balboa), Feb. 12.—The ninth chapter of this serial, entitled "Dodging the Law," presents another of the charitable crimes of June Travis. This time she helps a crime suspect to elude the detectives, because he has previously saved Lamar from death. As usual the interest of the story never flags, and one is left with a desire to see the continuation of the story.

Signal Film Corporation.

THE GIRL AND THE GAME (Chapter 8, "The Race for the Right of Way"), Feb. 14.—"The Race for the Right of Way" is the title of this number. This chapter will be found interesting. The race is accomplished in a thrilling manner, with Helen, of course, saving the day. A small building is lifted bodily from the position which it occupies and moved over on another strip of ground and is demolished by the victorious locomotive.

Universal Film Mfg. Co.

TWENTY MINUTES AT THE FAIR (L-KO), Feb. 20.—A low comedy number, featuring Billy Ritchie and others. Particular audiences will not like this because of the vulgarity of many of the bits of small business. None of the humor is very good and the production as a whole has not much to commend in it.

THE DISAPPEARING GROOM (Nestor), Feb. 21.—A comedy, featuring Billie Rhodes, Ray Gallagher, Neal Burns and others. The groom is shanghaied on the eve of his wedding. The best man leads a rescue party and, while the groom is freed, he himself is kept aboard the vessel. A pleasing little story, well presented.

PIPE DREAMS (Victor), Feb. 22.—A comedy number, with a slight plot, featuring Harry C. Myers and Rosemary Theby. The young wife attempts scenario writing, but her effort is unsuccessful. The idea in this does not develop very strongly. A fair number.

THE TURTLE DOVES (Rex), Feb. 23).—A comedy number, featuring Edna Flugarth, Langhorne Burton and Douglas Monroe. Two former lovers meet after five years and tell their stories. In spite of their former vows each has married happily. The idea is amusing and presented with a fair degree of strength.

JOHN PELLET'S DREAM (Laemmle), Feb. 24.—A comedy number, written by Rupert Julian, featuring the author, Elsie Jane Wilson and others. Three men on the desert decide to give the last drink of beer to the one who has the best dream. Each tells his dream next morning. There is a good laugh at the close. An original offering which gets over strongly.

MARRIED ON THE WING (Joker), Feb. 26.—A comedy number, by Ben Cohn, featuring Ernie Shield, Sherman Bainbridge and Lois Wilson. A young man with the grippe and a whiskey bottle, in which he has been indulging freely, must get married in two hours in order to get his uncle's inheritance. He makes it after some amusing experiences. The number is quite pleasing.

UNCLE SAM AT WORK (No. 10, "Preparedness"—Powers), Feb. 26.—This number takes up the work of the U. S. Army in an entertaining way. Scenes are shown at Vera Cruz, West Point and at a government post. The work of infantry and cavalry is very instructive. Some of the photography is unfortunately a little dim, but it is mainly acceptable.

Universal Film Mfg. Company Specials.

DOLLY'S SCOOP (Rex), Feb. 20.—A two-reel newspaper yarn, by Ida May Park, featuring Louise Welch, Hayward Mack and others. The cast is a large one and this makes the opening scenes a little confusing. Later a very pleasing story develops, in which the editor in his quest for sensational news almost involves his own wife in a scandal. The photography is good and the production as a whole a pleasing one, even though the story is not at all times convincing.

SONS OF SATAN (Red Feather Photoplay), Feb. 21.—A five-reel story of crime and detection, produced by George Loane Tucker from a story by Wm. Le Queux. The company appearing in this is an English one and includes Gerald Ames, Louis Gilfert, Arthur Cullon, Blanche Bryan, Chas. Rock and others. This is full of thrills and sensations, all of a melodramatic sort. It is very entertaining throughout, in the same way that the old style detective novels are. Some of the scenes are short and choppy and the photography is uneven in places. At the same time this has a strong appeal. False walls, secret panels, disguises and all manner of tricks are employed to keep the mystery moving. The plot is well rounded and contains many moments of suspense.

THE ILLEGAL BUCKET SHOP (Universal Special Feature), Feb. 21.—No. 11 of the "Graft" series. This number introduces Richard Stanton as still another assistant to Bruce Larnigan. Bruce is held for murder in this number, as the result of a shooting which occurred while he was searching for evidence against the gambling trust. The instalment is not extremely convincing in certain details, but is handled with characteristic action and interesting incident.

THE DUPE (Gold Seal), Feb. 22.—A three-reel story, by James Dayton, featuring Herbert Rawlinson, Agnes Vernon and others. The scenes are all laid in the slums, the hero being made the victim of an opium smuggling plot. Later, after his release from prison, he saves the country girl from the white salvers. The Chinatown scenes are good; also the pictures of the gang's headquarters. This is very well done for a production which deals almost wholly with the seamy side of life.

MADAME CUBIST (Victor), Feb. 23.—A two-reel offering, featuring Mary Fuller, Curtis Benton and Clifford Grey, the scenario being by Elaine Sterne. The character of Madame Cubist is a novel one and Miss Fuller wears some very striking gowns and headgear. The costume ball is well presented. The plot is familiar, the hero making a bet that he can win her love. The strongest features of this are its general novelty and fresh treatment.

A BEAST OF SOCIETY (Big U), Feb. 24.—A three-reel offering, by Harvey Gates, featuring Travers Vale, Louise Vale and Douglas Gerrard. The latter plays the part of a homewrecker, who lures away his friend's wife. Later he attempts to ruin the daughter, but the parents appear in time to prevent this. The presentation is only an average one and the offering is not very strong, owing largely to the somewhat sordid character of the plot. In the final scenes the wife returns to her husband and is forgiven.

I'LL GET HER YET (Imp), Feb. 25.—A light-running comedy of the burlesque, farcical type, featuring Pat Rooney, Marion Bent and Victor Potel. It concerns the efforts of a young man to marry the girl of his choice despite her father's objections. He acts as bell boy in a hotel in order to be near her. This is well photographed throughout and contains numerous laughable incidents. It is just a compendium of rapid fire antics from start to finish and quite amusing it its way.

World Film Corporation

LOVE'S CRUCIBLE (Brady), Feb. 14.—Adapted from "The Point of View," a stage play by Jules Eckert Goodman, this five-part drama introduces Frances Nelson as a World Film star in a role that she handles extremely well. The story of a girl's troubles when she comes to New York to study art is adroitly handled by Director Emil Chautard and possesses a strong sympathetic appeal.

THE CLARION (Equitable), Feb. 14.—Carlyle Blackwell makes his first appearance as an Equitable star in a well produced adaptation of Samuel Hopkins Adams' story of fraudulent business and fearless journalism. Mr. Blackwell gives a convincing performance as an aggressive young reformer and the supporting company is adequate. Exciting mob scenes in the concluding reel show James Durkin's direction at its best.

Miscellaneous.

ONE DAY (B. S. Moss), February.—In this five-part picture we find a romantic story of fairly entertaining quality, which profits by many beautiful locations photographed in Lakewood, N. J. There is nothing in the least risque about the production. The acting, especially of Jeanne Iver in the part of the heroine, is commendable.

WASHINGTON EXTERIORS BY PRESIDENT'S PERMISSION.

The exterior locations for "The Immortal Flame," the newest Ivan play, required Washington settings as the locale of the story is for the most part laid in the Capitol City.

It was necessary in order to use the beautiful buildings which house the administrative departments of the country, to obtain special permision from President Wilson himself, and this was obtained only after some trouble, as his Excellency was touring the country urging his "preparedness program." Through the good offices of Mr. Tumulty, his secretary, the necessary permission was finally obtained and the entire Ivan company, under the direction of Ivan Abramson, swooped down on the capitol where they are now taking the necessary scenes to make "The Immortal Flame" realistic as to atmosphere. In order to make the trip with the company Miss Maude Fealy, who is starred in the new production, cancelled her vaudeville engagement on the Keith circuit, where she is the headliner.

Others who are at Washington with Director Ivan Abramson include Paula Shay, Edna Luby, Joseph Burke and James Cooley.

A novelty panoramic view of the Capitol is promised in the new production, such as obtained in "A Fool's Paradise," the current Ivan release, where the whole of Atlantic City was shown from the boardwalk. Mr. Abramson desires to picture all the executive buildings in Washington in the same way, not to detract from his drama, but to combine the artistic with the educational.

A BIOGRAPH SPECTACLE.

"The Mystery of Orcival," the famous mystery drama by the great French writer, Emile Gaboriau, creator of the detective, Lecoq, who gave Edgar Allan Poe his inspiration for "The Murders in the Rue Morgue," and other tales, is the three-reel Biograph feature for Wednesday, March 8.

The story deals with a strange crime and the solution of the mystery by the detective. For swiftness of action and novelty of incident it has seldom been equaled. Incidentally it provides opportunity for spectacular and sensational effects, of which the director has taken full advantage. Gretchen Hartman, Charles H. Mailes, Vera Sisson and G. Raymond Nye have the leading roles.

Also on the Biograph program for the week of March 6 is a single reel Biograph re-issue which created a sensation when first released. "The House of Darkness" is a striking conception by D. W. Griffith, a poetical expression of a mind temporarily unhinged, which yields to the power of music. Dealing with one of the most pitiful of human conditions, the picture is so presented that no painful impression is made upon the mind of the beholder. For suspense and sincerity it has probably never been equaled in one reel. Charles H. Mailes does some masterly acting in the leading role, and is ably supported by Claire McDowell, Lillian Gish, Lionel Barrymore and Alfred Paget.

CHANGE "SIS HOPKINS" RELEASE.

A factory accident to "A Flock of Skeletons" which had been originally announced as the first Sis Hopkins release, has caused the Kalem Company to postpone that issue while retakes are being made. "A Leap Year Wooing" is the comedy selected to inaugurate the new line of single reel subjects on the General Film Program. The initial release date will be March 3, as originally announced for "A Flock of Skeletons."

It is probable that the latter subject will be the third release in the new line. The initial subject, "A Leap Year Wooing," presents Sis Hopkins as a love-lorn slavey who lands in a whirl of excitement when she sets out to find a mate for herself.

Manufacturers' Advance Notes

"THE HOAX HOUSE" (Universal).

"The Hoax House" is the title of a neat two-reel comedy written by Raymond L. Schrock, in which King Baggot plays the role of a psychic fake, being very ably assisted by Edna Hunter, who again demonstrates her versatility by playing in comedy in a most pleasing manner. King Baggot plays "Frank King," a salesman for the "Nearly Every Kiss Company." While wending his way to a confectionery store one day, he meets Belle Adair (Edna Hunter), and a mild flirtation

Scene from "The Hoax House" (Universal).

ensues. Belle is a vaudeville actress and that night King meets her at the stage door. Together they celebrated and as a consequence the company King works for as well as the manager of the theatre where Belle is appearing find fault with the conduct of their people, and both get fired.

Thereupon they consult each other and King suggests that they become partners in some business that will afford them a living. They become mind readers, and at once insert an advertisement in a newspaper, announcing that "Bobo, the Seer," gives advice on matters of business, life and society at the Hotel Carlton.

There are many genuine complications in which King succeeds in obtaining large sums of money from several victims. When the victims are about to fall on the faker, having procured police assistance, the salesman and the actress skip down the fire escape, and when the police force an entrance in King's room, find that the birds have flown with several thousands of dollars.

GAUMONT FILMING "THE HAUNTED MANOR."

For a March release as a Mutual Masterpicture, de luxe edition, Gaumont is now filming "The Haunted Manor." The production of this five-reel feature is now being made at Jacksonville, Fla., where Director Edwin Middleton has had built an East Indian village and commandeered all the tigers, lions and elephants of a circus that is wintering near by. Miss Iva Shepard has the leading role.

The story tells of the life of an American adventuress at the court of an East Indian rajah. Miss Shepard was so successful as the adventuress in "The Drifter," which Gaumont released Feb. 7, that the part was given her as a matter of course. Fleeing from the court of the East Indian potentate, the adventuress returns to America. This gives opportunity for scenic contrast, the strange exotic scenes of East India and the society surroundings of wealthy Americans in New York. Many scenes take place in an artist's studio, where a fight for love of the artist is waged by the adventuress and a model with all the feminine arts of which both are capable.

Miss Iva Shepard's first picture as a Gaumont star—for she has only been featured in previous productions—gives her the support of Earl O. Schenck in his first Gaumont picture. Mr. Schenck has the part of the artist. The rajah is played by Henry W. Pemberton. Beside Mr. Schenck two other principals are seen for the first time in a Gaumont production. These are Miss Olive Trevor, as the artist's model, and Robert Clugston, as the rajah's servant. Important parts are also played by Miss Gertrude Robinson, Miss Mathilde Baring, James Levering, Miss Mary Gunnis Davis, John Mackin and Harry Chira.

"LILLO OF THE SULU SEAS" (American).

A striking story of the South Sea Isles crowded with adventure, love, intrigue and the lure of gold, is found in "Lillo of the Sulu Seas," a three-part Flying "A" drama produced by the American Film Company, Inc., for release by the Mutual Film Corporation. Harold Lockwood, popular star of the American production and the beautiful May Allison, co-stars in many important productions released by the Mutual, are the featured players in "Lillo of the Sulu Seas:" Lockwood in the role of Ralph Holt and Miss Allison as Lillo.

Many of the scenes in this powerful drama were taken in and about the pearl fisheries along the coast of Lower California, where the major portion of the story takes place. William Stowell, Perry Banks and Harry von Meter, prominent members of the American's permanent stock company, have important roles.

BRADY PRODUCTION POSTPONED.

The production of "Will o' the Wisp," with Alice Brady as its featured player, has been postponed until September to enable the actress to play the star role in "The Quick or the Dead," which is to be screened by the William A. Brady Picture Plays Corporation. The picture rights in the Amelie Rives story are derived from Estelle Clayton, who acted the leading role in the stage dramatization. "The Quick or the Dead" will be the tenth photoplay in which Miss Brady has been the star during the past year.

MARGUERITE CLARK STARRED IN ALPINE DRAMA.

"Out of the Drifts," a dramatic Alpine romance and the next photoplay in which Marguerite Clark will be starred by the Famous Players Film Company on the Paramount program, is scheduled for release on Feb. 24. It is a tale of the eternal snows, and the giant mountains which form its backgrounds are symbolical of the greatness of the theme about which the story is woven.

The action opens in the region of the celebrated St. Bernard Pass and has as its setting the famous old monastery in the pass. Miss Clark appears as Elise, a little Alpine orphan, who is earning her living as a shepherdess. Rudolph, a guide, is in love with Elise, but he has failed to win her heart. In London, George Van Rensselaer, a young roue, is deserted by

Scene from "Out of the Drifts" (Famous Players).

"Cleo," the girl upon whom he has lavished much of his wealth. Tired and disgusted, he comes to St. Bernard to forget.

The big Alpine scenes in this story were obtained in the north, where Director J. Searle Dawley spent several weeks with a company which includes in addition to Miss Clark, William Courtleigh, Jr., J. W. Johnston, Robert Conville, Ivan Simpson and others who are well known in the theatrical and motion picture world.

"WHO KNOWS?" (Knickerbocker).

The Knickerbocker Star Features release for Feb. 25 is a stirring heart interest story. A crime is committed by a young pal of an old-time gambler. The pal was intoxicated and unconscious of his act. The old pal shields the criminal, protecting him from the law. The story shows a rapid action on

Scene from "Who Knows?" (Knickerbocker).

the part of the detectives on the trail of the guilty. A hotel girl at a news stand crosses the track of the young pal; a romance starts, all of which is overclouded by the crime of the young man.

At last the romance reaches a climax, the destiny of the girl is at stake, and the young man faces a doubtful future with his growing conscience of remorse. Finally the old pal, realizing that his influence has been the indirect means of leading the young man into the wrong and finding that both are enmeshed in the net laid out by the officers of the law, charges himself with the crime, declaring he had deceived the young pal, in making him believe he committed the wrong. Strong dramatic crises are reached, and the young pal denounces the old man, then slowly comes to himself to realize what the old man has done for him in the end. The old man pays the penalty for the crime, the young pal is made to believe himself innocent and at last lives the life of a true man. The old man with unflinching faith in heaven believed that God would see and forgive—"who knows?"

"THE DREAM OF EUGENE ARAM" (Selig).

The Selig Company, following its policy of radical improvement in film production, has just announced a number of multiple reel dramas to be released through General Film service.

"The Dream of Eugene Aram" is a picturized version by Colin Campbell of Thomas Hood's world-famous poem. Tyrone Power enacts the leading role. There is tense action and beau-

Scene from "The Dream of Eugene Aram" (Selig).

tiful scenic embellishment. Colin Campbell, responsible for the adaptation and production of this film drama, is in an exclusive class as a director, having produced such film dramas as "The Spoilers," "The Ne'er-do-well," "The Carpet from Bagdad," etc., etc. "The Dream of Eugene Aram" will be released Monday, February 28.

"LOVE AND LATHER" (Vim).

The Vim comedy release for Feb. 25 is one of the funniest in the "Pokes and Jabbs" series, which feature Robert Burns and Walter Stull. Pokes is a member of the brigade of "White Wings" of the street; easily taken for a barber, he takes the place of Spook, the village barber, and is soon enmeshed in the attractions of the manicurist of the shop. Complications build

Scene from "Love and Lather" (Vim).

up as the ingenious "White Wings" tests new appliances for shaving the unsuspecting customers.

The comedy includes an escaped convict, Jabbs, who suffers at the hands of Pokes and a general mixup of the police. Pokes, however, suffers for his escapades and the escaped convict wins the girl and the graces of the barber. The General Film program will carry this release.

FRANK ELLIOTT REJOINS UNIVERSAL.

Frank Elliott, one of the best known actors of the English stage, this week joined the Universal forces at their Western studios. The greater part of his film work has been done in and around the Los Angeles studios, where he is regarded as one of the best heavy characters.

This is not Elliott's first appearance in Universal pictures. He was formerly a member of that company's forces at their Universal City studios, where he worked in some of their best known features, the last one being a five-reel Bosworth production, staged under the direction of Otis Turner, under the title "The Scarlet Sin." In this Elliott played the heavy lead. The first picture in which he has been cast since returning is the five-reel film version of Joseph Hatton's story, "John Needham's Double," which the Smalleys are staging with Tyrone Power in the stellar role.

"SAVED BY A SONG" (Universal).

Ben Wilson's latest production with Dorothy Phillips in the leading role, "Saved by a Song," will be a regular release on

Scene from "Saved by a Song" (Universal).

the Universal program of March 5. The story is a simple and interesting tale of a country boy who is falsely accused of murder, railroaded to jail, only to find several years later that the real culprit confessed on his dying bed.

It is a neat little drama in two reels in which both Miss Phillips and Ben Wilson do clever work, assisted by Charles Ogle, Joe Girard, A. H. Bushby and Ruth Donnelly.

BLANCHE SWEET IN "THE BLACKLIST."

Although not designed in the form of a propaganda for or against the cause of capital and labor, "The Blacklist," the most recent Jesse L. Lasky Feature Play Company production on the Paramount program, in which Blanche Sweet is the star, probably will create national interest. The theme of this production has its origin in the troubles between operators and miners in Colorado about two years ago, which resulted in serious conflict.

The deep human note in this theme lies in the fight of labor

Scene from "The Blacklist" (Lasky).

for the right to work. The economic principles discussed are applicable to all lines of industry and on this account "The Blacklist" should prove of absorbing interest to people of every locality.

Miss Sweet will have exceptional opportunities in this production, which was directed by William C. De Mille, who also directed her recent production, "The Ragamuffin." Among those who appear in the cast are Charles Clary, Ernest Joy and Billy Elmer.

"TOO PROUD TO FIGHT" (UBO.)

The popularity of David Horsley's Cub Comedies, featuring George Ovey, continues without abatement. Since the introduction of this brand a little less than six months ago the number of prints sold of each release has increased over two hundred per cent. over the first issue. This, perhaps more than anything else, gives an idea of the manner in which the Cubs are received throughout the country.

The forthcoming release scheduled for February 18 presents George Ovey in one of his typical subjects—"Too Proud to Fight." Its story concerns the efforts of Jerry to evade punishment at the hands of a stalwart Swede, whose sweetheart Jerry has stolen. In these efforts he thrusts himself into innumerable difficulties of a compromising nature. His frantic attempts to save himself from the consequences, which he knows are sure to follow, are cleverly done and make for plenty of fun.

The full strength of the Cub Comedy, including George George, Gordon McGregor, Louis FitzRoy, Belle Bennet, Janet Sully and Louise Horner, take part in the enactment of the story which lives up in every respect to the high mark established in previous releases.

TWO SELIG "RED SEALS."

One of the greatest of American spectacular dramas is the consensus of the reviews of the Selig Red Seal play, "Thou Shalt Not Covet," released on Monday, February 7, through V-L-S-E, Inc. The spectacular scenes in this wonderful drama, particularly the shipwreck scenes and Kathlyn Williams' struggle with an infuriated leopard, are mentioned by all trade journal reviewers as the very last word in thrills.

The Selig Red Seal play, "Unto Those Who Sin," to be released through V-L-S-E on Monday, March 6, will be found a worthy successor to "Thou Shalt Not Covet." Miss Fritzi Brunette makes her initial debut as a star in V-L-S-E productions. "Unto Those Who Sin" was written by James Oliver Curwood and truthfully present the trials and temptations that beset the paths of working girls. A stenographer working for a mere pittance, which is snatched from her by her parents weekly, succumbs to the enticements of luxury and fine dress. She sacrifices everything, even the love of an upright man, in order to gratify her passion for purple and fine linen. And when it is too late she discovers that true love is the greatest prize of all and that the wages of sin is death.

In "Unto Those Who Sin" Miss Brunette wears eighteen different and costly gowns fashioned especially for the drama. Her acting will prove a revelation. She puts all the fire and passion that is possible into her character role and in the denouement, which is trilling in the extreme, she carries the life story of a modern siren to its logical ending.

An all-star cast will appear in the support of Miss Brunette and the scenic effects are unusually beautiful.

CLEO RIDGLEY AND WALLACE REID IN "BEHIND THE MASK."

Following her recent success as co-star with Wallace Reid in the Lasky production, "The Golden Chance," a Paramount picture, Cleo Ridgley, it was announced by the Lasky Feature Play Company this week, is already at work in a second production in which she and Mr. Reid will appear as co-stars. The photoplay is entitled, "Behind the Mask," by Cecil B. De Mille and Jeannie MacPherson, and the producer is Paul Dickey, the famous dramatist and stage director, who recently joined the Lasky producing forces.

In the year or more since Miss Ridgley has been a member of the Lasky company her popularity has been greatly increased by reason of a series of excellent impersonations on the screen. Miss Ridgley for years was known to motion picture audiences, chiefly because of her successes as "temptress of the screen." Under the Lasky direction, however, she developed more versatile qualities until now she has taken her place among the most versatile and most popular stars of motion pictures.

"THE IDOL OF THE STAGE" (Mutual).

We all have our human failings and weaknesses. That is why we all like to see plays in which our own human qualities are portrayed. But we always want for our own satisfaction to see them overcome in the end. That is one reason why the Mutual Masterpicture, De Luxe Edition, "The Idol of the Stage," will be appreciated by all who see it.

"The Idol" is a very weak and failing young man. But his good qualities predominate, and even though it seems for a time that his baser self will gain again ascendency in his nature, evil is finally overcome. Malcolm Williams, the well known and exceedingly popular star of the legitimate drama, plays the leading roles. He is exceptionally well qualified for his part, since he is familiar with all phases of stage life. In support of Mr. Williams, appear Miss Lucille Taft, the clever Gaumont star; Charles H. Travis, John Mackin, Richard Garrick (the director), James Levering, Helen Marten, James Winston, Harry Chira, Allan Robinson and Henry Pemberton.

"I ACCUSE" (Gaumont).

The ungovernable temper of a minister of the gospel that finally sends him to prison for a crime he believes he has committed while in a blind rage is the theme of the Mutual Masterpicture, de luxe edition, Gaumont will release under the name of "I Accuse!" The story was written by Miss Marjorie Howe, who has contributed to Gaumont such successes as "The New Adam and Eve" and "The Devil's Darling." However, the minister is not the leading character of the play, although the part is played with remarkable force by Charles W. Travis. The principal role is that of the young judge who must sentence the minister to prison. This is enacted by Alexander Gaden, who is now seen on the screen in the Mutual Gaumont productions of "As a Woman Sows" and "The Drifter."

The story has for its heart-interest the love of the judge for the daughter of the minister. The daughter is played by

Scene from "I Accuse" (Gaumont).

Miss Helen Marten, who has played opposite the star in previous Gaumont pictures, notably in "Lessons in Love." Mr. Gaden is at his best in depicting the conflict between his duty as a judge and his love for the girl whose heart he will break if he sends her father to prison.

Those in the cast who have not been mentioned already are James Levering, S. S. Wiltse, John Reinhard, Miss Iva Shepard, J. W. Butler, Miss Mary G. Davis and Albert Macklin.

NOTES OF THE TRADE

B. D. CARBER, who for so long held forth as technical director at the Universal, is now with Thanhouser at New Rochelle. Under Clarence Dull, the veteran stage chief, Carber will now supervise the planting of the sets, order the deck hands around, argue with the directors and draw salary.

* * *

The fifth episode of "The Journal of Lord John," adapted from the Williamson story of that name by Harvey Gates, is occupying the attention of E. J. Le Saint and his company of Universalites. William Garwood appears in the leading role of this with Stella Razeto opposite him and a supporting cast including Ogden Crane, Grace Benham, Laura Oakley, Carmen Phillips and Albert MacQuarrie.

* * *

William Bertram has completed the production, "Margy of the Foothills," soon to be released by the American Film Company, Inc. The theme is a story of love and passion and is located among the smaller California mountains. It depicts the struggle between a wealthy Spanish land-owner and a young American over a defenseless girl. Very powerful characterizations are drawn by Art Acord, Dixie Stratton, Lawrence Peyton and John Prescott.

* * *

Ernie Shield and Roy McCray have completed their one reel comedy, "Time Flies," by Ben Cohn. The cast included besides the co-directors, Sherman Bainbridge and Lois Wilson.

* * *

A five part American Masterpicture is coming—"Overalls." As the title might suggest, the story concerns the romance of a young western construction camp foreman in love with a wealthy girl—who is Rea Mitchell. William Stowell as the foreman is a red-blooded western character.

* * *

"Lonesomeness" is the title of a one reel drama which Lynn Reynolds is this week staging at Universal City with Myrtle Gonzalez, Frank Newburg, Val Paul and Alfred Allen in the chief roles.

* * *

Bryant Washburn's five-munth-old son, Bryant Washburn IV, has made his initial appearance in motion pictures in Essanay's three-act drama, called "Destiny."

* * *

Joseph De Grasse is at work on his production of the five reel feature, "The Altar of Friendship," made from the magazine story by Isabel Ostrander. The cast is composed of Louise Lovely, Lon Chaney, Colin Chase, Agnes Vernon, Marjorie Ellison, Georgia French, Hayward Mack and Jay Belasco. The story was adapted for screen purposes by Ida May Park.

PICTURE THEATERS PROJECTED

TUCSON, ARIZ.—Albert Steinfeld, owner of the Clinton theater, plans to make extensive improvements to the interior of the house. Diamos Brothers are the lessees.

Grass Valley, Cal.—A. Saxon will shortly start work on the new Pavilion theater.

Los Angeles, Cal.—Gore & Lustig have disposed of their interest in the Sunbeam theater at 4722 Pasadena avenue to T. J. King.

Petaluma, Cal.—The Gem theater conducted by Taylor Squires has been thoroughly overhauled and the interior redocrated.

Sacramento, Cal.—The Strand theater is now being operated by the Dippenbrock estate.

Bridgeport, Conn.—M. W. Leighton, 1124 E. Main street, plans extensive improvements to his theater building. These will include alterations and a two-story addition, 18 by 50 feet, approximately $15,000 will be expended for the work.

Wilmington, Del.—United Development Company will make alterations to their moving picture theater and erect a two-story addition, 36 by 52 feet.

Chicago, Ill.—Contract has been let for the erection of a one and two-story theater and office building for Carley & Hansen, 634 West 120th street.

Decatur, Ind.—The Rex theater has been purchased by W. A. Dull, of Willshire, Ohio.

Gary, Ind.—The Twentieth Century theater, formerly conducted by Harry Hass, has been taken over by V. U. Young.

Indianapolis, Ind.—E. F. Kottlowski Co., 1123 Olive street, has the contract to make interior alterations to the moving picture theater of the Limit Amusement Co.

Waterloo, Ind.—The Lyric theater has been taken over by C. E. Naughtin.

Grinnell, Ia.—W. H. Hart contemplates building a two-story moving picture theater in the spring to cost about $15,000.

Tama, Ia.—The Star theater has now passed to the control of E. Porter.

Lucas, Kan.—Lewis O'Brien, owner of the old Fowler building, has converted it into a first-class moving picture theater.

Louisville, Ky.—A. B. McAfee, A. C. Brock, T. C. Brock, Prof. A. E. Mayzek and W. L. Sanders are members of company incorporated to erect a moving picture theater on Walnut street near 11th. Building will be of fireproof construction; brick and steel; front of cream enameled brick with pilasters of brown enameled brick; cut-stone trimmings, marble and tile in lobby; two stores on ground floor; cost, $30,000.

Louisville, Ky.—T. J. Morrow and others are promoting erection of a moving picture theater on Fourth street.

Scottsville, Ky.—R. R. Pitchford, who recently purchased the White theater, is devoting the house to the exhibit of high-grade photoplays.

Baltimore, Md.—Isaac L. Hornstein has let the contract to Nathan Freedman, 1509 East Fayette street, to erect a moving picture theater at 1627-29 Pennsylvania avenue; one-story brick, 34 by 128 feet; prepared slag roofing; concrete flooring; electric lights; cost, $10,500.

Baltimore, Md.—Linden Company has plans by Sparkling & Childs, Law building, to erect a moving picture theater at 846 West North avenue; 40 by 150 feet; will also install pipe organ.

Detroit, Mich.—B. C. Wetzel, 2317 Dime Bank building, is preparing plans for a one-story moving picture theater, 75 by 153 feet.

Detroit, Mich.—Frederick Delodder, 732 Crane avenue, plans to erect a two-story moving picture theater, 60 by 100 feet, to cost $15,000.

Saginaw, Mich.—E. J. Stanton, who recently purchased the Lyric theater, located at Saginaw and Water streets, plans to make extensive improvements to the house.

St. Louis, Mo.—J. D. Paulus, Laclede building is preparing plans for a one-story moving picture theater, to cost $9,000.

St. Louis, Mo.—A new portico has been added to the front of the Cinderella theater, enhancing its appearance considerably. The seating capacity has been increased by the addition of 200 opera chairs.

Omaha, Neb.—A new moving picture theater will be erected at the corner of 49th and Dodge streets by S. E. Gilinsky. It will have seating capacity for about 800 persons.

Peru, Neb.—The Crystal theater has been taken over by A. M. McCommons.

Hamburg, N. J.—Clarence Smith contemplates erecting a $10,000 moving picture theater.

Jersey City, N. J.—The Wells Construction Company of New York, has the contract to erect a brick fireproof moving picture theater for the National theater Co. It will be located on the west side of Central avenue and cost approximately $58,000.

Amityville, N. Y.—The Avon theater at Broadway and Avon Place has been leased by William Schwab.

East Rochester, N. Y.—Wilfred A. Campbell, 246 Cutler building, is preparing plans for a two-story moving picture theater, store and office building, 54 by 130 feet, to cost $25,000.

Huntington, L. I., N. Y.—The Huntington Film Co., Inc., organized with a capital of $50,000, has purchased a large tract of ground upon which it proposes to erect a commodious studio building modern in every particular. Officers of the company are: Edgar R. Scudder, president; John R. Scudder, vice president; T. Beer, treasurer; Charles E. Hunter, secretary.

Youngstown, O.—S. H. Hain, 6 East Federal street, plans to erect a two-story moving picture theater, to cost $10,000.

Yorkville, O.—Gem Theater Co. will erect a one-story moving picture theater, 32 by 80 feet, to cost $12,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New Tax Bill Dies

Massachusetts Senate Accepts Unfavorable Report on Proposed Measure to Tax Gross Receipts of Film Shows—Senator Chapman Points Out Insidious Features —Other Bills That Need Watching.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Another of the anti-moving picture measures went down to an ignominious defeat on Wednesday, February 10, when the Massachusetts Senate refused to substitute a bill for an adverse report of the legislative committee on taxation on a petition providing for a tax of two and half per cent. on the gross receipts of all moving picture houses and theaters in the commonwealth.

Senator Charles L. Gifford, of Barnstable, led the fight for substitution, but he was opposed by Chairman Nathan A. Tufts of the committee on taxation and Senator Daniel W. Chapman.

Senator Chapman in defending the action of the committee before the Senate said that any tax on the gross receipts of a busines is unfair because gross receipts are not indicative of profit. The "legitimate" theater business is on the wane, he said, and argued that no theater proprietor in Massachusetts is making a great deal of money or at least enough money to warrant the state to demand two and a half per cent. of his gross receipts. Senator Tufts then declared that the proposed tax would not be a tax on luxury, but a tax on a man conducting a business.

The Bill Dies.

The Senator from the Cape then attempted to have the matter postponed until the following Tuesday. This brought forth a vociferous objection from Senator Clarence W. Hobbs, Jr., of Worcester. Postponement was defeated by a voice vote. Senator Gifford's motion to substitute the bill was killed in a similar manner and the adverse report of the committee was accepted by the Senate, thus putting an end to one of the most vicious bills aimed at the moving picture interests of Massachusetts this year.

The moving picture men and the proprietors and managers of the high-class playhouses of Massachusetts are very much concerned in the outcome of several bills that were heard before the joint legislative committee on mercantile affairs on the same day and the fate of which is not known at this writing. While the bills apply more particularly to theaters playing high class musical and dramatic production, the moving picture men have an allied interest that cannot be offset by the fact that they are merely exhibiting the silent drama and selling unreserved seats.

Bill Dealing with Change in Prices.

The bills before the committee on mercantile affairs dealt with the question of speculators and the raising of prices by theaters purporting to be showing star attractions. Rep. John W. Craig of Boston, who introduced two of the bills, appeared before the committee and openly charged the theatrical managers of Boston of collusion with ticket speculators.

"It is common knowledge," said Rep. Craig, "that nearly every theater in Boston and probably other cities in the state alter their scale of prices for seats for the same show, according to the demand for tickets. For the same show in a theater and this includes moving picture theaters we have the bargain matinee and another price for evening. When a big show comes along we must pay the highest price the public can stand."

While the ticket speculator question may have only a remote effect upon the moving picture industry, the question of raising the price of seats vitally affects many of the largest and a number of the smallest moving picture houses in the state. Feature films cost money and many managers introducing high-class attractions are compelled to raise their price of admission to break even. The public has been educated to top notch productions. They demand them. And the moving picture men claim in all fairness that their patrons should meet them half way and bear their proportionate share of putting on these premier features with the assurance of a just return.

Judge Brackett Defends the Theaters.

This was the attitude of the moving picture men present at the hearing and is the general attitude of moving picture interests throughout the state. The principal opposition to the bills before the committee, however, was made by Judge J. Albert Brackett, counsel for some of the most powerful theatrical interests in Massachusetts.

Judge Brackett told the members of the committee that any person, after purchasing a ticket and before entering the theater, has the privilege of demanding and receiving back his money, under the law at the present time. Judge Brackett further informed the committee that Massachusetts already has laws prohibiting standing room beyond a certain limit.

Rep. Thomas J. Giblin of East Boston asked the right to withdraw his petition permitting moving picture houses and dance halls outside of the Metropolitan fire hazard zone to be of second-class construction, and the request was granted after Rep. Giblin had explained to the committee that chapter 782 of the acts of 1914 makes such a provision.

VAUDEVILLE AT THE BOSTON.

The introduction of vaudeville into the Boston theater is the talk of Boston at the present time. The house is leased by A. Paul Keith who sub-leased it to the Big T. Film Company in which Mr. William F. Daley and Mr. Mark F. Eisenberg are the moving spirits. The Big T. Film Company started out exhibiting the Triangle Features with an elaborate corps of soloists and the famous Faddette's Orchestra of women.

The announcement that vaudeville was to be introduced caused tremendous surprise and set the theatrical tongues of New England wagging as the Boston theater is only a few doors from Keith's and the acts are being booked through the United booking office. It is said on good authority that Mr. Keith agreed to the new scheme only after repeated conferences with representatives of the Big T. Film Company who will continue to put on two big feature pictures a week in addition to the vaudeville.

The Boston theater is now under the management of Charles L. Winston, known throughout New England as the "boy manager." Mr. Winston is still in his early twenties, but has made a name for himself in theatrical circles in this territory. He was formerly connected with the National theater when that house was running pictures and vaudeville and also managed the Empire theater at Winthrop, Mass. Young Winston's first big coup since becoming manager of the Boston was to sign up the orchestra of the Tremont theater, recently destroyed by fire, and this orchestra will remain at the Boston theater permanently.

The films booked by Mr. Winston, who says he will continue to look to the open market for his attractions, for the first week under the new order of things were Nance O'Neil in the Big Four's feature, "Souls in Bondage," and Anita Stewart and Earle Williams in "My Lady's Slipper." Six acts of vaudeville were staged the first week, but it is planned to increase this number to eight.

Mrs. R. E. Hewitt Manages Theater.

Another woman has gone into the moving picture theater field in Massachusetts. She is Mrs. R. E. Hewitt, of Haverhill, who has taken over the Dreamland theater at Beverly, Mass. The Dreamland, which was formerly operated by Pierce & Barton, of Boston, has been closed for some time, but Mrs. Hewitt is enthusiastic and confident her new venture will be a success.

Jacob Conn Visits.

Jacob Conn, owner of the Conn theater, Concord, N. H., was in Boston last week booking films and at the same time Mr. Conn took occasion to visit several of his old friends. He says things are going well in New Hampshire and is looking forward to his most successful season.

New Holyoke Theaters.

Two new theaters recently opened in Holyoke, Mass., the Strand and the Royal. The Strand theater, which is owned by Mr. Alexander Cameron, has a seating capacity of 900 and is showing Paramount and General Film releases. Mr. Haniñn owns the Royal, which has a seating capacity of 450 and is running the Mutual program.

Films are now being shown two afternoons a week in the Franklin School at Wakefield, Mass., as an educational adjunct and Principal Hill has much faith in the experiment.

MAINE NEWS LETTER.

By John P. Flanigan, Bangor Correspondent of Moving Picture World.

F. Earl Bishop Dies.

LEWISTON, ME.—F. Earl Bishop, for the past year musical director at the Mystic theater, Lewiston, died at his home in Portland, Me., last week, following a brief illness. Mr. Bishop was one of the best known pianists of the theatrical world. He began his career at the

age of 15, when he went to Australia with the Alice Oakes company, and afterward traveled all over the world. He was the first pianist to give a concert in the B. F. Keith house at Boston, in 1885, when he became musical director. He was known personally by thousands of actors.

Examine Operators and Booths.

Following an inspection of the moving picture booths of Bangor, Me., theaters last week, Fire Chief Curran and City Electrician Logan reported that all were in satisfactory condition and that with proper care on the part of operators there is no liability from fire that can be averted by advance precautions.

Operators were also examined and licenses granted to the following: Arthur C. Davis and Daniel M. Maher, of the Park; Lester E. Ashline, of the Bijou; John M. Maher, of the Graphic; Gordon McIntire, of the Winter Garden, and Harry A. Farrell, of the Palace.

MID-NEW YORK STATE LETTER.

By E. O. Weinber[illegible], Troy Correspondent of Moving Picture World.

The Clinton Square Showing Triangle.

ALBANY, N. Y.—The Clinton Square theater of this city began Triangle Service on Jan. 31 and for the present is changing three times weekly. Business is reported big during the first two weeks showing.

Pathe in New Offices.

Pathe Exchange at Albany is now located at 398 Broadway. Mr. Epstein the manager has been hustling ever since the office was moved from Syracuse on Feb. 1.

Universal's New Quarters.

The Universal Exchange of Albany (Rex Film Exchange), is now comfortably situated in a 4-story building, 659 Broadway. The new quarters are far superior to the old offices, and Mr. Charles, the manager, states the usual service characteristic of Universal will be maintained and better if possible.

E. J. Schmidt with Local Rex Film.

E. J. Schmidt, at one time Philadelphia representative for "Neptune's Daughter," is now roadman for the Rex Film Exchange, of Albany.

W. H. Lawrence Manages United Film.

W. H. Lawrence is at the helm of United Film Service, Inc., located at 680 Broadway, Albany.

A. Sherry with V-L-S-E Here.

A. Sherry is representing V-L-S-E in this territory and is located in the Empire Theater Bldg., Albany.

"Nation" Film to Return.

"The Birth of a Nation" will play a return date in Troy some time in March to Proctor's New theater.

Permanent Office in Albany.

Claude Sydney, the former manager of the United Film Service, Inc., is now representing Blue Bird Photoplays and it is expected that he will soon have a permanent office in Albany. Mr. Sydney has made many friends in this locality and success in his new position is assured.

Hugo Bedell Boosting Serial.

Hugo Bedell is representing "The Strange Case of Mary Page" in this territory, making his headquarters with the General Film Co.'s Albany office.

King Theater at Troy Opens.

Troy, N. Y.—King Theater, located on King street, this city, opened Feb. 10, and all day and evening the theater was filled to capacity. Ben Apple is the manager for the owners, Weinstein Bros.

Will Remodel the Novelty.

The Novelty theater expects to close about May 1, 1916. The theater will be remodeled for mercantile purposes.

The Lyceum Is No More.

Proctor's Lyceum theater, a motion picture house closed permanently on Sunday, Feb. 6.

"Peace" Film in Cohoes.

COHOES, N. Y.—"The Battle Cry of Peace" is booked for two days in the Majestic theater in this city.

Big Business for "Nation" Spectacle.

"The Birth of a Nation" did a splendid business Feb. 10, 11, 12 at Cohoes Opera House at prices 25c. to $2.00.

J. L. Weber Reopens the Hudson.

SCHENECTADY, N. Y.—The Hudson theater of this city has been reopened by Joseph L. Weber. He presents high class feature moving pictures during the first three days of the week and musical extravaganza for Thursday, Friday and Saturday. There are matinees every day of the week and an orchestra of ten to twelve pieces.

UTICA, N. Y.—The Bender theater has added vaudeville to its moving picture programme.

BUFFALO TERRITORY NOTES.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

M. A. Myers Amusement Co. Elects.

BUFFALO, N. Y.—The M. A. Myers Amusement Co., of this city, has elected these officers: President, M. A. Meyers; vice-president, Adam G. Fredrick, Rochester; secretary and treasurer, Opal G. Hoefler. This company conducts the Happy Hour, Park and Linden moving picture theaters. Secretary Hoefler has made Tuesday feature night at the Park, with the price of admission advanced from 5 to 10 cents on that evening.

Frank Dickey Dies.

Frank Dickey, 47 years old, died at the Columbus Hospital, Buffalo, recently, from a fracture of the skull suffered when he accidentally fell down a flight of stairs at the Circle moving picture theater in that city. Dickey was sent to the Emergency Hospital after the fall, but refused to stay when surgeons sewed up two cuts on his head. While he was returning to the theater, where he was employed, he collapsed on the sidewalk and was taken to the Columbus Hospital. It was then found that his skull was fractured.

R. E. Blaisdell Returns to New York.

Roland E. Blaisdell has resigned as secretary and treasurer of the Queen City Film Corporation, 39 Erie street, Buffalo, and returned to New York.

J. A. Lambrix to Manage the Globe.

J. A. Lambrix has been appointed manager of the Globe moving picture theater, Buffalo. This house, which was closed for some time, was opened recently.

Edisonia Changes Hands.

H. Somerville has taken over the lease of the Edisonia theater, Buffalo. He is featuring moving pictures and vaudeville at 5 and 10 cents.

New Amusement Corporation.

The Buffalo Mutual Theaters Co. has been incorporated with $250,000 capital, with Eugene L. Falk, Edward C. Schlenker, Allen E. Barger and five others as directors.

All Theater Film & Accessory Fails.

A voluntary petition in bankruptcy has been filed in United States District Court, Buffalo, by the All Theater Film & Accessory Co., which has offices in the Chapin block, that city. In the petition it is said that the company can furnish no schedule of its liabilities or assets. The company decided to file a bankruptcy petition following a meeting of the board of directors.

Open Buffalo Nest.

The Buffalo branch of the Blue Bird Photo Plays has been opened at 35 Church street, under the management of J. M. Ryan.

International Cartoon Office.

The International Cartoon Film Service Co. has opened offices at 24 Chapin Block, under the management of J. E. Hornberger.

E. S. Davis to Manage Keith's.

E. S. Davis, former manager of the Elmwood moving picture theater, Buffalo, has assumed management of Keith's theater, that city. Mr. Davis successfully managed Keith's for a long period and on his return his old-time patrons gave him a good welcome.

HUDSON COUNTY (NEW JERSEY) EXHIBITORS

Be Sure to Attend a Very Important Meeting of

MOTION PICTURE MEN OF HUDSON COUNTY, N. J.

To Be Held on THURSDAY, FEBRUARY 17th, at 11 P. M.

In the

ORPHEUM THEATRE, JERSEY CITY

Overlapping Censorship

In Northwestern Pennsylvania, Where Many Exhibitors Get Film from Out-of-the-State Distributors, There Is Trouble Over the Censoring by the State Board—A Working Arrangement Wanted.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The exhibitors in the Erie, Pa., and Corry, Pa., sections have been recently hard-hit by the activity of the agents of the Pennsylvania Board of Censorship, arising from a peculiar condition that exists in that locality. The problem is one that has been very difficult to unravel, as many of the exhibitors are securing their films from three different points—Pittsburgh, Cleveland, O., and Buffalo, N. Y.

Those procured in this city are of course censored in Pennsylvania, but presumably the exchanges in the other two cities do not have the films passed upon by the censors in this state and in many cases fail to heed the board's rulings in regard to eliminations, it is said. The laws of this state also make the exchangeman liable in case of violation of the law, but, as the Cleveland and Buffalo exchanges are beyond the jurisdiction of the Pennsylvania censors, the exhibitor who runs the picture is held responsible and the agents of the board act accordingly.

While this condition of affairs makes it imperative that exhibitors in the Erie and Corry section get their pictures in Pittsburgh until the exchanges in the other cities named have their films properly censored in Pennsylvania, exhibitors and exchange men alike are indignant over the workings of the law and feel that concessions should be made to allow the showing of a film in this state that has been approved in Ohio, for instance, without the necesity of its being censored and re-censored.

William Fairgroves, a well-known exhibitor of Erie, was recently fined $125 on several alleged infractions of the Pennsylvania rules, some of which are said to date back as far as last August. Among others who have felt the strong arm of the board and were fined within the past week are the following: D. E. Billie, of the Hippodrome; Brandfield & Stucher, of the Isis; Philip Haendler, of the Keystone; A. O. Potter, of the Princess; I. Biencade, of the Bijou; P. J. Schwarzler, of the Star; and Ruth May, of the Wilkay, all Erie houses; and C. N. Walters, of the Lyric, Corry.

Pastime Theater Made Attractive.

The Pastime theater, at State College, Pa., has been extensively remodeled during the past few weeks and now presents a very pretty appearance. Both interior and exterior of the house have been redecorated in an artistic manner. It now seats seven hundred persons. C. C. Curry has recently been appointed new manager by the owner of the theater, W. H. Wood, who some time ago joined the Pathe road forces.

Will Deal in Big Features Again.

The Feature Film & Calcium Light Company, one of the oldest firms and supply houses in Pittsburgh, has announced that it will again engage in the big feature business and already has a number of attractive subjects on hand. Manager D. C. France reports very good bookings of same. This company formerly did a big business in the film line, but for the past year they practically discontinued. Now they have decided to re-enter the field and will do so on a large scale.

Exit the Venice and Victoria.

The Venice and the Victoria theaters, of Erie, Pa., have recently been discontinued and sold at receivers sale. Dudley D. Kelsey acted as receiver for the Co-operative Amusement Company, which operates the houses. They will be discontinued permanently, as the buildings have been leased and are being converted into store rooms.

An Impostor.

The Universal Movie Ticket Company, Jenkins Arcade Building, Pittsburgh, are looking for an impostor who has been victimizing small merchants throughout the city by posing as a salesman of the company. It is alleged that he entered the offices of the company last November and stole a movie ticket salesman's outfit. He tells the merchants that buy from him that the orders must go to New York and that the tickets will be sent them by mail.

Ludwig Hommel & Co., theater equipment and supply house, 422 First avenue, Pittsburgh, reports considerable success with their new type of condensing lens, known as the Bi-focal Meniscus, which is selling well among the exhibitors of this territory.

PHILADELPHIA NEWS LETTER.

Special to Moving Picture World from Philadelphia News Service.

Automatic Film Rewinding Co.

PHILADELPHIA, PA.—A charter has recently been granted under the laws of the State of Pennsylvania to the Automatic Film Rewinding Company, of Harrisburg. The concern has been capitalized for $7,000, Ross Oenslager acting in the capacity of treasurer.

May Enlarge the Belvedere.

Plans are being considered for the enlargement of one of Philadelphia's most unique theaters. The theater is the Belvedere, a moving picture establishment of Colonial architecture, located at Germantown avenue and Graver's lane, Chestnut Hill. The theater is a typical Colonial house in appearance, built of red brick, with black leaders. Wrought iron lanterns and fixtures add to its resemblance to a dignified old mansion of the early days of the nation. Each night witnesses the gathering of perhaps one of the most aristocratic audiences in Philadelphia. In spite of its aparently small size the theater accomodates 315 persons, but according to the enormous increase in the patronage of this establishment, it has been found to be entirely too small and the improvements will be of such a nature as to provide a large increase in the seating capacity.

Death of Billy Mack.

Moving picture folks in this vicinity were recently greatly grieved to learn of the untimely death of Billy Mack, for many years connected with the Interstate Film Company, located in the heart of filmdom around 13th and Vine streets. Mr. Mack died on Feb. 9 from pleural pneumonia, which developed from the effects of a bad cold. Mack was so enthused with his business pursuits that he paid little attention to what he thought was a sligh cold. It steadily grew worse and the result was that pneumonia set in and complications latter followed which caused his demise. Filmdom wishes to express its regrets for the loss of one of the most liked men in the business.

E. B. Mulhern Visits.

E. B. Mulhern, a well-known exhibitor of Mauch Chunk, Pa., and one of the best known moving picture men throughout the coal regions, recently paid a visit to Philadelphia and while here, made the rounds of the supply houses. He purchased much new equipment for his theater at the Swaab Film Service, 1327 Vine street, including a new projecting machine. Mr. Mulhern conducts the Opera House in Mauch Chunk, one of the leading theaters of that vicinity.

The building containing a moving picture theater, stores and apartments recently built by Cornelius W. Van Artsdalen at the northeast corner of 56th and Pine streets, has been mortgaged to John Cadwalader for $40,000.

Louis Swaab, proprietor of the Swaab Film Service, 1327 Vine street, one of the best known supply houses in Pennsylvania, will leave shortly for Chicago where he will attend to several important business matters.

IN NEW ORLEANS.

Heard on Exchange Row.

Ernst Boehringer, owner of Louisiana Triangle rights, has just returned from a trip to New York city, where he was in consultation with the heads of the Triangle corporation. One of the important things resulting from Mr. Boehringer's trip north will be the early establishment of a Triangle exchange office in New Orleans, for the distribution of the service throughout this territory.

Sam Dembrow, Jr., Southern division manager for Fox, is spending this week with the Dallas exchange.

Antoniette Evans, lecturer with the picture style show, running at the Crescent theater this week, is the wife of R. King Evans, local V-L-S-E manager. The pictures and Mrs. Evans will remain here for some time, it was announced after their first showing, which made quite a hit.

Harry J. Cohen, special representtive of Metro, was in New Orleans recently on his way to Texas. Eugene Pearce, of Josiah Pearce & Sons, New Orleans picture magnates, had him around over the Row and elsewhere.

Messrs. Benoit and Weil, of Rayne, La., this week paid a visit to exchange row and made extensive purchases for their moving picture theater which they will open in Rayne within a short time.

New Orleans' two newest moving picture theaters have announced February 15 as their opening dates. These are The College, St. Charles street, and The Empire in Canal street.

P. O. Blankenship has installed a Wurlitzer organ in his Isis theater in Dryades street.

Maurice F. Barr, Bluebird manager, announces that he has closed contracts with the Tivoli Amusement Co., in Beaumont, Tex., the Port Arthur Amusement Co., at Port Arthur, Tex., and with H. Thomas at Orange, Tex.

The Princess theater, Felicity and Baronne street, New Orleans, is the first suburban house in the city to install a full Triangle feature service.

H. W. Irons, Detroit exhibitor, who came to New Orleans recently for his health, has accepted a position with the Wilcox string in Panama.

An interesting visitor on film row this week was Miss Sarah D. McLean, of Jackson, Miss., manager of the Majestic theater there. While here she signed up for Paramount service.

Gulf States Notes.

In common with other cities and towns through the country, Dothan, Ala., suburb of Montgomery, will soon have its Strand theater. The Palace theater, formerly operated by D. W. Powell, is being remodelled, and other changes will include that of its name. W. H. Cough, former manager of the Majestic theater in Montgomery, will be the owner and manager.

Following the running of a page advertisement of "The Strange Case of Mary Page" in the Birmingham Age-Herald, all records were broken at the Princess theater where the picture was shown.

NEW ORLEANS G. F. SHOWS FILM.

Invites All Exhibitors, Clients or Not, to Visit and See Pictures.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—The General Film Company in this city shows its offerings to the exhibitors in its own projection room on the second floor of its building, 421 Baronne street. The policy has made a hit and H. G. Morrow, local manager, is confident that it means more general business.

The week's releases are shown every Sunday morning. All exhibitors, regardles of whether they are taking the General service, are invited. The projection room is one of the most complete ever put up, comparing favorably with any exhibition house in town. Two high-power projection machines of the latest pattern are included in the equipment. Then there is a gold fiber screen and all the rest. The projection results are excellent.

TRIANGLE THEATER LOCALITY.

The Publicity Director of the Triangle theater, of New Orleans, has written a letter to the Moving Picture World saying that the theater is located in a neighborhood which is as much above reproach as is the Grunewald Hotel or the Crescent and Tulane theaters or the fashionable restuarants of New Orleans. He says the Triangle is being patronized by the elite of the city. He further states that high-class shows have been given in the same building before. In the praise of the success and splendid management of the theater our regular New Orleans correspondent spoke with much enthusiasm in the last two issues of The Moving Picture World.

A GLASS WEDDING PARTY.

Manager Al. Shear, New Orleans Consolidated, and Mrs. Shear were guests of a party of friends at Kolb's Tea Garden the other night, at "a little dinner," the occasion being their fifteenth wedding anniversary. A handsome cut glass tea set was presented by the numerous hosts. These include a number of men prominent locally in exhibtion and exchange circles. Among those not present, who were remembered with toasts were Carl Laemmle, Herman Fichtenberg and William Oldknow. It was pointed out with great freqency during the party that Al was not the only member of the family in the picture business. Mrs. Shear owns and manages the Carrollton theater in New Orleans.

Last Johnson Picture at the Isis.

"The Last Rose," the last picture in which Arthur Johnson, deceased, worked, was shown at the Isis theater, in Dryades street. It was a memorial presentation. Many admirers of the dead actor came to see him. P. O. Blankenship, the manager of The Isis, was the recipient of thanks from a number of his patrons, for making possible this last tribute to Johnson. The title of the picture, "The Last Rose," was commented on as oddly fitting.

Taking Pictures in New Orleans.

Among the several producing companies which have recently taken advantage of New Orleans' scenic possibilities is Essanay. Director R. F. Baker brought the company down here. They came especially for pictures of the winter race meet here, but stayed for various other scenes. The interior of Kolb's German Tavern, fashionable restaurant, was taken. This bit of film shows a number of society people dancing. Mr. Baker was complimentary in his comments upon the stage presence of his "supes."

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

New Company Changes Title.

LOUISVILLE, KY.—The "People's Amusement Company," recently incorporated with a capital stock of $30,000 for the purpose of operating a colored motion picture house at Eleventh and Walnut streets, this city, has since found that the name conflicted with one of a company already in operation, and amended articles have been filed under the title of the Citizens' Amusement Company. The incorporators and officers are all leading colored citizens and it is understood that the stock will principally be held by colored people.

The stock is divided into shares of $10 each, of which T. C. Brock and A. S. Brock, dentists, each hold 50 shares. A. B. McAfee, an undertaker, holds 100 shares. Officers named are A. B. McAfee, president; T. C. Brock, secretary-treasurer, and A. E. Mayzeek, vice-president.

Aladdin Film Company.

According to R. W. Conant the old Aladdin Film Corporation, capitalized and incorporated a few months ago to succeed the Children's Feature Film Company, has been dissolved and a new Aladdin Film Company has filed articles of incorporation in which the capital stock is listed at $100,000, divided into shares of $10 each. James H. Button, a Louisville real estate man, who is interested in the Strand theater, Lexington, Ky., is now interested in the local concern. The incorporators of the new company are R. W. Conant, N. M. Sweet and Kendrick R. Lewis.

New Shawnee Attractive.

The Shawnee theater, located at 37th and Broadway, in Louisville, is preparing to open its new theater inside of the next few days. The house has just been completed and is a very attractive suburban theater. A five-piece orchestra will be used at the opening, and it is understood that this musical arrangement will be continued, although it is unusual for an outskirts house. The operating room is equipped with two of the latest Standard machines.

Louisville Notes of Interest.

Joe Schnitzer, manager of the Indianapolis office of the Central Film Service Company, was recently in Louisville, where he visited the local office and a number of exhibitors.

J. G. George, representing the Chicago office of the Essanay Company, was recently in Louisvile, where he helped in obtaining publicity for the Mary Page adventure serial.

Mr. Montgomery, of the World Film Corporation's New York office, has left Louisville after making arrangements with the Alamo theater to show Clara Kimbal Young in the new World feature, "The Yellow Passport."

Miss Gladys Coburn, a Louisville girl who is winning fame as a moving picture actress under the direction of Henry W. Savage, has just returned to the East after a visit to her parents, Mr. and Mrs. F. P. Coburn.

Will Pflanz, owner of the Highland Park theater, at Highland Park, Ky., a Louisville suburb, was recently notified that there was a light in the theater after it had been closed for the night. In company with other citizens the place was visited and one of three burglars was captured.

The moving picture house of Miller & Sloan, at Albany, Ky., has been closed down, and it is understood that the owners are trying to sell the property.

Everett Hitchcock, of Paintsville, Ky., manager of the Stafford theater, has turned the management of the house over to Mrs. Hitchcock and Mrs. J. F. Prindible, and has gone to Jenkins, Ky., where he is connected with the Consolidated Coal Company. The two women will handle the active management of the playhouse hereafter.

Edward McClure and Ham Brown, of the Lexington, Ky., Opera House, quickly put out a blaze which started when the first reel of a six-reel feature took fire on the afternoon of Feb. 4. When the reel flashed McClure, the operator, jumped from the room and closed the door. Brown grabbed a fire hose which was directed into the booth and the flames extinguished. One reel was burned and the others damaged by water. The shows for the evening had to be passed by, but very little damage was done.

H. R. Calloway, of Frankfort, Ky., has taken a lease on the Columbia theater and has closed the Gem. The latter house is to be remodeled, a balcony installed and several new exits cut in order to make the theater safe. Arrangements have been made whereby the Columbia will show the Paramount, V-L-S-E, Fox and other leading films. The opening bill was composed of Nance O'Neal in "Souls in Bondage," and J. Warren Kerrigan in "Terrence O'Rourke."

CHATTANOOGA NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

New Colored Theater.

CHATTANOOGA, TENN.—Through an arrangement made by Tom Wilcox, of Chattanooga, and certain business men of Atlanta, Ga., work has been started on tearing down some old buildings at the corner of Ninth and A streets, Chattanooga. A new fireproof moving picture theater for negroes is to be erected on the property at once. The new building will be of brick and concrete and will be 40x100 feet. It is planned to have the show house in operation by April 10, according to Mr. Wilcox.

The Picto Gets Triangle Films.

Owing to a breakdown in the heating plant at the Lyric theater, the Triangle plays have been changed over to the Picto theater. It is possible that the plays will be continued in that show house, which is more centrally located than the Lyric. Both houses are under the same management. However, repairs are being made at the Lyric and the theater will shortly be ready to reopen.

New Policy at the Victoria.

Nashville, Tenn.—Announcement has been made of a change in the management of the Victoria, Nashville, Tenn., whereby the control of the house has been taken over by a company composed of substantial Nashville business men. The Victoria is located in the Arcade, and the location is said to be one of the best in the city.

About Features Locally.

The Palace theater, of Jellico, Tenn., announces that it has made arrangements whereby two Paramount features will be exhibited each week at the popular playhouse. On Friday, Feb. 11, Blanche Sweet was shown in "Stolen Goods," and the "Old Homestead" was shown on Feb. 14.

After advertising that "Sold" would be shown at the Crescent theater, of Nashville, the management later announced that the booking office had substituted "The Prince and the Pauper," featuring Marguerite Clark.

The Fifth Avenue theater, of Nashville, Tenn., raised the price of admission to 25 cents during the four-day showing of George Beban in "The Alien."

The Parthenon, of Nashville, has closed a deal whereby the theater has secured the exclusive rights in Nashville to exhibit the new Blue Bird pictures. It is in-

Sunday Show Referendum

In East Cleveland a Petition Asking for a Referendum on the Sabbath Closing Law Has Been Signed by Over 800 Voters—Pending Action by County Board of Elections, the Trial of Wind-a-meer Manager Is Postponed.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Plans for a referendum election on the East Cleveland ordinance prohibiting motion picture exhibitions on Sunday where an admission fee is charged are being made in that city. A petition signed by more than 800 East Cleveland voters asking repeal of the ordinance has just been filed with the East Cleveland Council. If the county board of elections holds the position is valid, a special election will be ordered within thirty days.

Pending this action the trial of Arnold Goodman, manager of the Wind-a-meer, charged with violation of the ordinance, has been postponed. Goodman contends a majority of East Cleveland citizens are against the enforcement of the ordinance. He has clashed with the authorities several times.

RESERVE CO. PICTURES SOON.

The new Reserve Photo-Plays Company, with headquarters in Cleveland, is shortly to release the first of its series of one-reel comedies, starring Johnny and Emma Ray. The films will be released through one of the big distributing agencies about April 1.

The company's new studio, modern and well equipped, has just been completed and three comedies are finished. They are to be entitled "Casey The Fireman," "Casey's Servants" and "Casey the Bandmaster." The titles of other films in which the Rays appear will be "Down the Pike," "A Hot Old Time," "Casey the Bandmaster," "Casey the Plumber" and "Casey the Floorwalker," in some of which the Rays have endeared themselves to thousands of Americans while on the stage.

The Reserve Photo-Plays Company, capitalized at $150,000, was organized principally because Mr. Ray declined to accept film engagements which would keep him away from Cleveland, where he has large real estate interests.

Want Charity Boxes in Theater.

A special committee of the Northeastern Ohio Motion Picture Exhibitors' League is considering the request of the Associated Charities, that boxes be placed in every picture theater in the city on Saturday, Feb. 26, which is to be designated as Associated Charities Day. The proposal is a part of the campaign of the charities to raise $25,000 for winter relief work, made unusually heavy during the recent cold weather.

Representatives of the charities submitted the proposal at the last session of the League. The committees will submit a report next week as to the sentiment of a majority of league members.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Changes at the Blue Bird Office.

ST. LOUIS, MO.—S. J. Baker, who just resigned as head of the Fox exchange, has been made manager of the new offices established by the Blue Bird Photo Plays, Inc., at 2116 Locust street, this city. Mr. Baker has been in St. Louis for a number of months and is as well known to the trade in the surrounding territory as he is in the city. Mr. Baker has the Blue Bird offices all fitted up, and is exploiting Blue Birds for all he is worth. He reports signing several important first run contracts, and says the interest in the new program is very promising.

Sam Shurman has been appointed traveling representative of the Blue Bird office, and made his first trip last week. Mr. Shurman is well known to the film

Sam Shurman.

trade throughout the district, and has had experience all down the line, from exhibitor and city salesman to road man.

Help for Sick Box Offices.

The Universal exchange on Locust street has established a publicity department, not so much with the intention of getting a few press notices in the papers, as of helping "sick box offices." When an exhibitor is in need of help or advice about his business, he may apply to the Universal Publicity Department and get pointers as to whether advertising is what he needs, or perhaps a special kind of advertising, and how to get it in shape. The location of his theater and the class of patrons he has are taken into consideration when there is trouble in the box office, and the advice is given free of charge. Any exhibitor may avail himself of the aid of the department, the service is not confined to users of Universal pictures alone.

Joseph Levy Heads Local Fox Lair.

Joseph Levy has been appointed manager of the Fox exchange at 3632 Olive street, in Film Row, and took charge of the place last week. Mr. Levy comes to St. Louis from the Omaha offices of the Fox Company.

J. W. Cotter Opens Pendleton Theater.

J. W. Cotter, former head of the Kriterion exchange at 3200 Locust street, has gone into the exhibiting end of the business by reopening the Pendleton theater on Pendleton avenue. Mr. Cotter had a bad week from a weather standpoint for his opening, but had promising audiences in spite of the weather.

John Ernie's Theater Opens.

The new $12,000 theater at 2841 Pestalozzi street, built by John Ernie, opened last week to good business. The new house is well equipped in every way, seats seven hundred patrons and has two motor driven Motiograph machines, and is modern in every manner. Mr. Ernie will build an airdome near the theater in the spring.

Arsenal Theater Third of Triangle Group.

The Arsenal theater, at Grand and Arsenal streets, which opened last week, is the third of the Triangle houses to open in St. Louis. The Arsenal shows the pictures after they have been seen at the American, in the downtown district, and at the King's, in the west end of the city. The Arsenal is in the southern part of the city, and will divide the program of the other houses by changing twice a week.

Morelock Buys Pageant Theater.

The Pageant theater, which has been under the management of C. W. Morelock since the opening of the house last fall, has been purchased from B. P. Bogy and M. P. Howard, by Mr. Morelock. Several changes will be made in the policy of the house. A union orchestra will be employed and the Unit Symphony organ, which caused the theater to be picketed by union musicians when it opened, will be used only on special occasions or for special feature effects.

Industrial Film in St. Louis.

The St. Louis Industrial Motion Picture Company has just recently been organized in St. Louis, with G. B. Harney, Harry Le Mertha and E. P. Lasche as promoters. These men are well known St. Louis citizens, and the object of the company is to make all sorts of commercial and industrial films, to be used for advertising purposes, as records, or for distribution.

Merry Widow Sold.

The Merry Widow theater, at 1451 Chouteau avenue, has changed hands just recently. George Hay, who has been operating the house for several years, has sold the place to F. A. Klockenbrink, who will continue the program much on the same plan as has been in effect. The Merry Widow seats four hundred patrons and is a 5-cent house.

Hickory Changes Hands.

Charles Monette has sold out his interest in the Hickory theater, at Jefferson avenue and Hickory street to Charles Loeffel. The Hickory is a small neighborhood house that maintains a 5-cent program.

Franklin Theater Bought by Cotter.

J. W. Cotter, former exchange and all around film man, has acquired the Franklin theater, on 9th street and Franklin avenue, which he opened for business on Feb. 10.

Operators' Ball Coming.

The Moving Picture Operators of St. Louis are making extensive preparations for a grand ball to be given on Feb. 22.

J. H. Cassidy, formerly with the General Film Company, at 3610 Olive street, has taken charge of the poster department of the Universal Film Exchange at 2116 Locust street.

WISCONSIN NEWS LETTER.

Special to the Moving Picture World from Midwest News Letter.

Gets Exposition Jewels for New Theater.

MILWAUKEE, WIS.—Otto L. Meister's new $100,000 moving picture theater on Third street in Milwaukee, Wis., will be known as the White House theater. It will be opened about Sept. 1. It will seat 2,000. A feature will be that the entire front will be studied with jewels secured

from the Temple of Jewels at the world's exposition in San Francisco.

Wisconsin Changes.

The Dome theater on Rose street in La Crosse, Wis., has been leased by John H. Miller and A. A. Gibson.

Herman Boettcher has sold the Scenic theater at Waupum, Wis., to Dan Murray.

Robert Maxwell of Tomah, Wis., has opened shows, operating one night a week at Warrens, Wis., and Wyeville, Wis.

The Merrill theater in Milwaukee, Wis., is giving special children's shows from ten to twelve o'clock every Saturday morning.

IN INDIANA.

The exhibitors at Chesterton, Ind., opened on Sunday without molestation, but were notified by the prosecutor and sheriff of the county, not to try it again.

Work at remodelling the Crystal theater, Indianapolis, has been started.

The Cort theater, Kokomo, Ind., has been redecorated.

The Grand Opera House, Bluffton, owned for years by F. J. Tangeman and Frank S. Smith, has been traded to Harry Lindley and Fred McGonagle for a 154 acre farm. The new owners will make a number of improvements.

The Theatorium, Newcastle, Ind., has been remodelled throughout and is now under the management of "Doc" Hodgesett. "Doc" is now running Mutual pictures.

Scott and Loomis, owners of the Victoria theater, Peru, Ind., have leased the Wallace theater, owned by B. E. Wallace, of Wallace circus fame. The new owners expect to keep the house busy every night.

Orloff Sebring, formerly connected with the Victoria and the Wallace theaters, Peru, Ind., is to manage the Isis, succeeding Wilbur Mitchell. Mr. Sebring operated a house in Indianapolis until recently.

The Wonderland, Clinton, Ind., is to run features only hereafter and the price has been raised to ten cents.

Dome Theater at Youngstown, Ohio, Sold

Local Syndicate Buys Interests of C. W. Deible and E. J. Renner in the Picture House—Capital of New Company Is $150,000.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World

YOUNGSTOWN, O.—One of the most notable transactions which has taken place in moving picture circles in Youngstown, O., for some time, was the disposal of the lease on the Dome last week. C. W. Deible and E. J. Renner, who have had charge of the house since its construction, and who have been prominent figures in the business in Youngstown for a good many years, sold their interests to a syndicate of Youngstown interests, headed by C. J. Mohrle, which has incorporated the Dome Company to operate the house, with a capital stock of $115,000. It is understood that the selling price was $110,000. Manager Joseph Trunk will be retained as manager.

The Dome was originally started by Messrs. Deibel and Renner some years ago, seating 196 persons, in a storeroom. Later another room was added, increasing the seating capacity to 300, and the present house, as originally constructed, accommodated 800 persons. A balcony added a few months ago increased the capacity to 1,100, making the house one of the most commodious photoplay theaters in Central Ohio.

Mr. Deibel states that he has by no means retired from the picture business, but has other enterprises in that line in mind, and it is considered more than probable that he will become interested in the producing end. The policy of the house will be continued, features only being exhibited.

EXHIBITOR WEHMHOFF DIES.

Cincinnati, O.—A distressing accident on Feb. 2 caused the death on the following day of John B. Wehmhoff, proprietor of the Findlay theater, on Findlay street, as well as of Elkwood Park, a popular summer resort. Mr. Wehmhoff had been feeling ill, but there was no reason to believe it was serious. While going upstairs to his apartment on the day mentioned, however, he fell backward just as he reached the top, sustaining a fracture of the skull. The best medical attention was secured, but he died without regaining consciousness. Mr. Wehmhoff was well known and liked among local exhibitors, as well as in other business circles, and his sudden death was a shock to his friends. He was only 39 years old.

FAMOUS PLAYERS SHAKE-UP.

A complete shake-up in the Cincinnati offices of the Famous Players' Film Service Co. and the World Film Corporation took place last week, rather unexpectedly, and several new faces are seen in both offices. F. W. Brockwell, who was formerly in charge of the company's Chicago office, comes to Cincinnati as manager, indicating the importance which the Queen City is assuming as a film distributing center. Mr. Brockwell has with him as assistant manager R. O. Laws, who was formerly manager of the local office.

At present W. C. Bachmyer, who is well known in Cincinnati, is doing some special work for the company with quarters here, making the staff complete. Former Assistant Manager W. W. Watson has gone to Pittsburgh.

NEW FACES AT WORLD FILM.

The World Film office in Cincinnati is now in charge of Louis Baum, a film man of some note, who was formerly in charge of the General Film Company's exchange at Indianapolis, former Manager Clay E. Brehm severing his connection with the company, as did R. S. Moran and Harry H. Young, salesmen with the local office.

Assistant Manager William Howard, formerly manager of the Forest, and one of the most popular men in the film business in Cincinnati, retains that position.

J. G. Lytle, formerly manager of the Pathe company, at Indianapolis, has become attached to the World office as salesman, and probably another salesman will be added soon.

Manager John Elliott's New Ads.

John Elliott, manager of the Hippodrome theater, at Youngstown, O., recently hit upon an advertising stunt which has won him considerable approval, not only from people who know a good idea when they see it, but actually from the city authorities as well. Mr. Elliott secured a sufficient number of metal waste-paper boxes to place at all downtown corners, of course bearing the theater's advertisement, and as nothing of the sort had been available before, he was voted the universal thanks of everybody interested in keeping the streets cleaned up, including the head of the street cleaning department.

Manager Himmelein, of the Sandusky, at Sandusky, O., materially improved the appearance of the house recently, besides securing eight additional seats, by moving the projecting booth, which formerly occupied a place in the rear of the first floor, to the gallery.

The Lyceum theater, of Dayton, O., has been let by Charles Zonars, owner and manager, to Val Rayburg, who is already well known as an exhibitor in Dayton by reason of his ownership of the Orphum.

Manager C. C. Hite, in charge of the Cincinnati exchange of the Triangle company, was one of the guests of honor at the first exhibition of the Triangle program at the Clifford, at Urbana, O., last week, Manager Phil Chackeras, of the Majestic, at Springfield, O., accompanying him, and witnessing an enthusiastic reception of the new service by large houses.

Side-Stepping Sabbath Case in Lafayette, Ind.

Exhibitor Charged with Breaking Sunday Opening Law, Dismissed on Plea That His Religion Made Saturday the Sabbath.

Special to Moving Picture World from Indiana Trade News Service.

LAFAYETTE, IND.—The effort to test the Sunday closing law at Lafayette, Ind., has been foiled. Prosecutor Roy Street moved to dismiss the case because Michael Rubinoff, charged with operating on Sunday, was a Hebrew and observed the seventh day of the week as Sabbath. Special Judge Charles A. Burnett sustained the motion. The law makes it an offense for a man to follow his usual vocation on Sunday.

The decision leaves the case of the exhibitors exactly where is was before. Mayor Bauer says he will see that the law is enforced. Superintendent of Police Powell says he will arrest any exhibitor open on Sunday.

Meantime the subject has had enough attention to bring out a strong feeling both ways on the subject, with evidence that the majority favor an open Sunday. The exhibitors are not discouraged and will doubtless find some one of the proper religious faith to take the plunge.

Even the Manager Can't Handle "Simpy."

Manager A. F. Heineman has installed in the Memorial Opera House, Valparaiso, a new Simplex machine. Operator Harry Hooper, a veteran moving picture theater man, has made a pet of it already. He calls her "Simpy" and was jealous when the manager tried to apply the cosmetics just to see how the oil can would work.

Alhambra Can Build That Awning.

Judge Clifford ruled that the Alhambra theater, Indianapolis, could build a metal awning over the sidewalk. Jacob Hilkene, building inspector, objected, refusing to issue a building permit, and the theater owners, Messrs. Barton and Olson, appealed to the court.

New Amusement Company.

The Photoplay Amusement Company, Indianapolis, capital $10,000, has been incorporated with John F. Boesinger, James C. Curtis and Paul C. Wetter as directors.

Delphi Bramble Will Manage Princess.

Delphi G. C. Bramble has taken over the management of the Princess theater, 858 South Meridian street, and the Royal theater, on West Market street, Indianapolis. Mr. Bramble has been an exchange salesman as well as an exhibitor.

The Clinton theater, Clinton, has been leased by Charles West and Lewis Murray, who will remodel it and open a reception room for tired and dirty automobiles.

Screen Club of Michigan

Leading Exchange Men of State Form Club for Film Men at Meeting on February 6—A. J. Gilligham Elected President—Any Exchange Man Eligible—Objects Purely Social—Will Hold a Screen Ball.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—The leading exchange men of Michigan have organized the Screen Club of Michigan. The first meeting was held Sunday afternoon, Feb. 6, the organization perfected, the name decided upon and the dues placed at $25 per year. Officers elected were as follows: A. J. Gilligham (General Film Co.), president; G. J. Trask (Mutual), vice-president; George W. Weeks (Universal), secretary and treasurer. The original other members comprise A. I. Shapiro (Fox), Henry J. Guthard (Metro), L. E. Franconi (Pathe), Mr. Randolph (Wolverine), Dave Kline and James Duncan (V-L-S-E) and Joe Kent (World). The object of the club is purely social—to get the exchange men of Michigan better acquainted and on more friendly terms. Plans are already under way for a Screen ball to be given in Detroit in the Spring. The club has already been assured of some of the biggest stars in the country for this affair. There will be a series of social functions that will be carried out on an elaborate scale. The club will hold meetings twice a month and each meeting will be preceded by a dinner. Any exchange man in the state is eligible to membership.

HENRY ROEHRIG, PRESIDENT.

Wyandotte Theaters Corporation Increases Circuit—Elects Officers.

Henry Roehrig, former mayor of Wyandotte, a suburb of Detroit, has been elected president of the Wyandotte Theatres Corporation, which has taken over the Majestic, Marx and Lincoln theaters, in that section, and which will place these houses in a circuit with Detroit theaters. The other officers are vice-presidents, Carl F. Schroeder and Harry Tucker; secretary, Arthur W. Edwards, and treasurer, Henry J. Guthard. The corporation has been capitalized at $100,000.

PALACE THEATER CO. ELECTS.

C. A. Hoffman Chosen President—Increase of Dividend Rate.

Clare A. Hoffman has succeeded A. I. Marentette as president of the Palace Theater Co., Detroit. Graham Hoffman continues as secretary. Harry J. Dingeman has been elected vice-president and Frederick H. Mears treasurer. These, with Mr. Marentette, form the directorate.

It was announced at the directors' meeting held recently that the company, which has been paying 1 per cent. monthly on a $200,000 full subscribed capital, will go to 2 per cent. March 1, with the company practically free from debt. C. A. Hoffman has also been chosen president, Mr. Dingeman vice-president and Graham Hoffman secretary of the Hippodrome Amusement Co., of Saginaw, Mich., which has practically completed the financing of a theater being erected on Gennessee avenue and to be opened about March 15. The Hoffman Brothers Theatrical Enterprises has recently opened offices at 1437 Dime Bank building. They propose to erect other theaters in Michigan.

DETROIT LOCAL NO. 12 ELECTS.

Edwin C. Murphy, of the Gladwin Park theater, has been elected president of the Detroit Lodge, No. 12, Theatrical Mechanical Associations of the United States and Canada. Recently elected members were D. Leo Dennison, manager of the Paramount branch in Detroit; Jack Mowat, manager of the Empire theater; John McDonald, president of the Local Moving Picture Operators' branch; James Oliver Brooks, special Detroit representative for the Famous Players' Film Service; Charles McVicker, manager Rosedale theater; Clarence Pippen, representative Mutual Film Co., and Charles Hagedorn, manager National theater.

Washington-Detroit Re-elects Directors.

The annual meeting of the stockholders of the Washington-Detroit theater was held recently and reports showed that the indebtedness of the corporation had been considerably reduced since leasing the house to John H. Kunsky.

Directors re-elected were: Fred E. Holmes, W. H. Beamer, Conrad H. Smith, D. N. Davis, Harry Young, A. E. Whitbeck and John D. MacKay. Officers elected were: President, John D. MacKay; vice-president, D. N. Davis; secretary and assistant treasurer, Fred F. Holmes, and treasurer, A. E. Whitbeck.

The lease on the Washington theater with John H. Kunsky terminates September 1, 1916.

May Build Another House.

The Rialto Theaters Co., through its attorney, has purchased the Pearl theater and some frontage adjoining, at the intersection of Gratiot and Mt. Elliott avenues, making a stretch of 105 feet on Gratiot. On this it is proposed to erect a new theater with offices upstairs. C. Howard Crane is the architect. This makes two theaters under contemplation by this corporation, the other one being at Gratiot and the Boulevard. Both will be large houses seating over 1,000.

Detroit Business Notes.

P. P. Craft, who has the Detroit rights for Triangle films, has opened an office at 706 Ford building.

To stimulate busines on Monday evenings the Gladwin Park theater gives away free sheet music to the first 200 ladies who purchase tickets at the box office.

Fire in the booth of the theater at 288 East Congress street, managed by M. R. Greiner, destroyed several hundred feet of film.

Burglars broke into the Miles theater Feb. 2 and attempted to blow the safe, but were scared away before they did any material damage.

It is reported that Triangle films will be shown in the new Drury Lane theater, 256 Woodward avenue, which will be opened about the first of April. Frank Drew is the lessee of the theater.

George B. Schulten, manager of the Detroit office of the Rudolph Wurlitzer Co., is looking for larger quarters. In the event that he secures same he plans to have a miniature theater for the display of several Wurlitzer latest organs. Mr. Schulten reports a very satisfactory business.

"Our business increased 500 per cent. in January over any previous month," said Manager Duncan of the V-L-S-E office in Detroit. "We attribute this to our splendid features and our liberal open-booking policy."

G. J. Trask, manager of the Mutual exchange, in Detroit, says his business has grown so fast that he has to have more room, so he has leased the fifth floor of the building at the same address, which will be used for posters and supplies. The second floor will continue to be the general offices, inspecition room, shipping, receiving, etc.

Arhold Kornicker, representing Menger & Ring, theatrical display frames, New York City, visited the Detroit office of this paper on Feb. 8-9. He reported very good business.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Changes in Michigan Theaters.

AHMEEK, Michigan.—Mrs. Bessie Kosman of Ahmeek, Mich., has purchased the equipment of the Eagle theater at Houghton and will install it in the new moving picture theater under construction at Ahmeek.

Carl Duncan, of Kilbuck, O., has purchased the Family theater at Richmond, Mich., from A. F. Drager.

S. D. Leahy, of Harbor Springs, Mich., has purchased the lease of Norman and J. Feldman on the Temple theater at Petoskey, Mich. The new manager closed the house temporarily pending the consummation of a plan to operate it in conjunction with his theater in Harbor Springs.

Laurence Beaudoin has sold his interest in the Princess theater at Manistique, Mich., to his partner, Edward Cardin.

Charles P. Dickerman asked the city council at Grand Rapids, Mich, for a license to conduct a moving picture show at 1168 Madison avenue.

The Vaudette theater at Newberry, Mich., owned and operated by Oscar Anderson was practically destroyed by fire.

The Caswell Vaudette has been opened at Carson City, Mich., under the management of Paul V. Bretz and H. C. Poulson.

The Orpheum theater at Lansing, Mich., has been reopened after being redecorated and remodeled. The color scheme has been changed from old rose to a light green. It will now be an exclusive feature house. Manager Garvis will abolish all gaudy posters from the front of his house, using only framed artistic photographs.

Doings of Michigan Exhibitors.

Free tickets to photoplay houses in Kalamazoo, Mich., are given by members of the Movie Merchants Association.

The Alladin theater at Bay City, Mich., split a booking on the Paramount "Still Waters," because it could not get it for four days straight. It ran it two days, sandwiched the Metro "Pennington's Choice" for two days and then returned "Still Waters."

A good ventilating system saved the Rex theater at Three Rivers, Mich., from having to empty its house because a small boy had thrown cayenne pepper on a hot register. The fans were started and there was little annoyance.

The Empress vaudeville theater at Grand Rapids, Mich., has booked the Selig-Tribune weekly to replace the comedy which has been opening its program.

Manager E. J. Butler of the Butler theater at Ishpeming, Mich., has given over four nights a week to Triangle offerings. He will use with the Triangle dramas a one-reel General Film comedy and will show the Triangle comedies at the Ishpeming theater.

The new Isis theater in Grand Rapids, Mich., is running five acts of vaudeville and five reels of pictures.

Manager Kraus of the Lyric at Manistee, Mich., played "The Battle Cry of Peace" at twenty-five and fifty cents. The Vaudette theater at St. Johns, Mich., has booked the film for March 1.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

More City Tax in Lincoln.

Suggestions to increase the license tax of $30 for moving picture theaters in this city are opposed by the exhibitors, who say the burden of federal, township and city taxes already is too heavy.

Mayors Like "Nation" Film.

Mayors of Illinois seem to be a unit in failing to find anything in "The Birth of a Nation" that should cause them to forbid its exhibition. Mayor W. C. Barber of Joliet, president of the Illinois Municipal League, said all opposition faded after the first showing of the picture. Inciden-

tally, it is booked to return to Joliet. He gave this information to Mayor E. S. Swigart of Champaign. He also enclosed a letter from Mayor Martin S. Carlson of Moline, who saw nothing wrong. Mayor E. E. Jones of Bloomington agreed in this.

A white clergyman in Champaign who saw the film in Chicago and approved it wrote to Mayor Swigart his fears of the effect it would have on the "rabble." The mayor replied that few of the so-called rabble would view it at the prevailing prices.

This famous picture will return to the Grand Opera house at Rockford for eight days beginning Feb. 27. This house is paying special attention to filling the moderate price seats with clubs, lodges and parties. The Gaiety at Galesburg had it for three days beginning Feb. 3. The return dates for the Chatterton Opera house at Springfield have been fixed for April 2, 3, 4 and 5. The Majestic at Lincoln has a single day in April.

Higher Rates at Quincy Theater.

John J. O'Neil, proprietor of the Quincy theater at Quincy, Ill., asked the city council for a refund on the unused portion of his moving picture theater license, which enabled him to charge not more than ten cents. He wants a $100 permit under which he can charge as much as twenty-five cents for admission.

Special Shows For Children.

The Illinois theater at Chicago Heights, Ill., is trying Friday children's show with the co-operation of the Motion Picture Committee of the Woman's Club.

Manager Hodgson of the Oak Park theater at Oak Park announces his Saturday morning shows will continue as long as the revenue is barely sufficient to pay the expense, but cannot continue the children's hour at a loss.

Fined for Giving Hand Bills.

In Kankakee, Ill., Manager Remington, of the Gaiety theater, was fined $5 and costs for distributing handbills on the streets. Flyers must be placed where they will not be dislodged.

Something for the Town.

Fred Bach and Swan Ostewig, exhibitors of Lee, Ill., are praised by a local writer for their Wednesday night educational shows. "Such men with such views are doing something for the educational uplift of the town, as well as considering the entertaining feature," says the correspondent.

Exhibitors, Features and New Ideas.

The Belasco theater at Quincy, Ill., had a "Dazey Day" when "The House of Tears" by Frank Dazey, a native son, was shown.

The Gaiety theater at Springfield, Ill., had "The Battle Cry of Peace" the week of Feb. 7.

The Pekin Maennerchor at Pekin, Ill., sponsored the German war pictures at the Court theater in that city.

The Crystal theater at Dundee, Ill., was turned over to the local camp of Modern Woodmen of America for a free show of the lodge's films.

Manager Dick Diamond of the Castle theater at Havana, Ill., has inaugurated a Triangle program with "The Lamb" and "My Valet."

The Kimmell theater at Cairo, Ill., gave a five-reel show under the auspices of the Fortnightly Musical Club. The film program was supplemented by local vaudeville talent.

Manager Thomas Scott of Scott's theater at Jacksonville, Ill., has cut the price on V-L-S-E and William Fox features to five and ten cents.

"Wanted—Ushers who will not watch Keystone comedies," advertises the Colonial theater at Urbana, Ill.

"Madame X" was shown by the Fischer theater at Danville, Ill., for the benefit of the Associated Charities.

The opera house photoshow at Mt. Sterling, Ill., has made every Thursday night feature night.

Illinois Theater Changes.

L. H. Kenady is manager of a moving picture show one night a week at Hull, Ill.

The Bond building in Versailles, Ill., is to be remodeled into a moving picture theater which will be operated by Bond & Glaze.

David Farmer has sold the Majestic theater at Cullom, Ill., to Harry Kershaw.

George A. and Carl J. Sharrock, formerly owners of the Princess theater in Decatur, Ill., purchased the Joy theater in South Locust street in Pana, Ill., from Charles E. Ensminger. Many improvements will be made in the building by the new owners, who formerly operated the Dixie theater in Vandalia, Ill.

The New Star theater recently opened at Elizabeth, Ill., will operate Wednesday and Saturday nights.

Fire broke out in the Chabot building at Kankakee, Ill., which D. A. Bestor was remodeling for use as a moving picture theater. His loss was slight, but damage of $800 was done to the building. However, it did not materially delay the remodeling.

C. J. Cain has sold the Majestic theater on North Vermillion street in Danville, Ill., to V. F. Watt and P. A. Potter.

Moving picture shows every Thursday night have been resumed in the hall at Sadorus, Ill.

Herbert McKenzie has sold his moving picture theater at Yorktown, Ill., to C. D. Pentland.

Chosen Illinois Items of Interest.

A new Bartola pipe organ, purchased by J. B. Reilly of the Princess theater at Kankakee, Ill., became lost in transit from Chicago.

The Fisher theater at Danville, Ill., will add a second entrance, giving a lobby on the Vermillion street side.

The Oak Park theater at Oak Park, Ill., has started the Burton Holmes travel pictures, one reel in length and will give them every Thursday and Friday until the world has been covered.

"The Juggernaut" played a return date at the Eagle theater in Princeton, Ill.

Manager John Lakin of the Lakin theater at St. David, Ill., has reduced his admission to five cents for three and four reels.

The Princess theater at Rockford, Ill., turned over its house two nights for the benefit of the Sons of Veterans.

The first five days of the week the Apollo theater at Ottawa, Ill., will show for five cents. Special features Saturday and Sunday will be ten cents.

Wallace Howell has resigned his position as manager of the Gem theater at Macomb, Ill.

The Unity Club at Durand, Ill., will sponsor five good film attractions at the Cozy theater, one to be shown each Wednesday. A season ticket will be sold for $1.00.

Manager Barth of the Amuse-U theater at Carbondale, Ill., had the Norman Film company make a reel of the Illinois dairymen in convention in that city.

To Charge for Censoring

Minneapolis Exhibitors Will Now Have to Pay for Viewing of Film by Censors —Mayor Nye Orders Charge of 50 Cents a Reel and Minimum Charge of $1— Only Questioned Films Need Censoring.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—Film exchange men here are in the attitude of watchful waiting with regard to the new advisory film censor board recently organized here. The working system of the new board has now been planned out, and the one provision that meets with most disapproval from film men is an order issued by Mayor Nye providing that they must pay fifty cents a reel for all films passed on.

The number of the board has been doubled. It now consists of forty-six members, each organization which before had but one representative having been asked to name another. As outlined by George Guise, secretary to Mayor Nye, the work of the board will be done in this way. Reports of the National Board of Censors in New York are sent to Mayor Nye. He also receives reviews in the leading trade publications. If from anything in the reports or the reviews he decides that the films may be questionable he orders that the picture shall not be shown. If the exchange managers want to show the picture it is then up to them to come down to the Mayor's office, where a projection machine has been installed, and pay fifty cents a reel for running it off, with a minimum charge of $1. The Mayor informs the censor board when the picture is to be run off and it sends a committee to view it. Action of the committee, however, and of the censor board itself, is advisory only. Actual power of suppressing a picture rests with the city officials. Up to the time that the fifty cent order was sent out film men had expressed their willingness to work in co-operation with the censor board and had cheerfully submitted such pictures for view as were asked for. The charge, however, is regarded by some as a hardship, especially if demand for showing is made in any way widespread. The film men, it is said, have been assured that a showing will be asked only on such films as there is some real question on and that the censorship is not to be made a hardship on them.

"THE BIG 4-THOUGHT."

Ben E. Drum, assistant branch manager of the Big Four in Minneapolis, has turned editor, though the turning is in the nature of an addition to and not a departure from his former duties. He has become managing editor of the new monthly, "The Big 4-Thought," the new local organ of his company in the Northwest territory. The magazine is a twenty pager devoted to the interests of film men and exhibitors in the Northwest. Its complete staff consists of C. W. Sawin, editor in chief; Ben E. Drum, managing editor, and four correspondents en route: E. S. Flynn, C. L. McVey, R. C. Fox and Edward Maxwell.

Ben E. Drum.

Of his territory, E. S. Flynn, who covers the far west district of Idaho, Montana and the Dakotas, has this to say:

"Peace" Film in Minneapolis.

The "Battle Cry of Peace" is having a successful showing through the Northwest. It opened for its western premiere at the Lyceum theater in Duluth, Jan. 16, and simultaneously in Superior and Minneapolis at the Strand Jan. 30. A private view given before the opening in Minneapolis received much favorable comment in the newspapers. The first week's run in Minneapolis proved so successful that James Keough, manager of the Strand, extended its booking for four more days.

Atlanta Sunday Shows

Trouble Made for Atlanta Exhibitors Who Have Been Running Sabbath Shows for Charity—Warrants Served on Managers of Five Leading Picture Houses —Film Men Will Fight for Their Rights.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—John A. Manget, a member of the executive committee of the Men and Religion Forward Movement preferred charges against five of the leading Atlanta moving picture theaters February 3 for "Violation of the Sabbath"—Hank G. Cassidy, manager of the Georgian theater; H. C. Fourton, of the Grand; John McMillan, of the Bijou; M. J. Berger, of the Victoria, and King Stillman, of the De Soto.

It is the general belief the case will be hard fought in an effort to continue Sunday operation.

"The Georgian has committed no unlawful act, Manager Hank Cassidy stated, "and counsel has told me that the King's Daughters, who have operated the theater for the past several Sundays, have been within their legal rights. We did not charge admission; our method of donation was identical with that used in the churches."

Mr. Cassidy has only recently assumed management of the Georgian. He said that all the proceeds of each of the Sunday performances were turned over to the King's Daughters, and that they were not even charged operating expenses.

On the Friday following Judge Thomas, in the Municipal Court, dismissed the warrants, but Mr. Manget renewed the fight on the next Monday afternoon. He has employed counsel in J. W. Crenshaw, who, on the instructions of Mr. Manget, went to the office of the clerk of the City Court and swore out accusations against H. C. Fourton, manager of the Grand theater; Hank Cassidy, of the Georgian; Ike Berger, of the Victoria, and John McMillan, of the Bijou.

The moving picture theaters involved have shown their determination to continue Sunday operations in behalf of charity. Every picture house involved ran on Sunday, the day before the trial.

"I will be only too glad," said Mr. Manget, "to drop prosecution if the theaters will give me their promises that they will stop Sunday operations. I have no desire to prosecute them. All I am seeking is to nip in the bud this effort to have an 'open Sunday.'"

Want Sunday Show in Durham.

A movement in behalf of the operation of moving picture shows on Sunday in Durham, N. C., is said to be gathering. This issue was presented to the city aldermen Monday, February 13.

City Attorney Morehead's plan is: First, nothing but clean, moral and standard pictures shall be shown; second, no tickets would be sold; third, all money taken less expenses would be divided among charitable organizations; fourth, the theaters would get unlimited advertising; fifth, that the factory employee and hard-working citizen may avail themselves of an opportunity denied during the week-day.

Citizens who oppose any compromise in favor of Sabbath recreation will doubtless oppose the project.

No Sunday Shows in Decatur.

The citizens of Decatur, Ala., it is said, have abandoned their movement for Sunday moving pictures. The opposition was so strong it was considered useless to continue it.

LYRIC'S COMMUNITY WORK.

Manager Chas. E. Kessnich, of the Lyric, is preparing a series of free performances for the girls of the various department stores and other business concerns of the city. A school children's program will also be rendered every Saturday morning between 11 and 12 o'clock, to which all children are invited at special rates to witness a selection of moving pictures chosen by prominent women school workers of the city.

Local Film Offices in the Old Orpheum.

The old Orpheum theater building, on Marietta street, which has recently been remodeled, a three-story structure, is occupied entirely by film agencies. The Scenic Film Company has installed one of the company's most model producing plants on the top story, and a dramatic studio is in the course of construction upon the roof.

The Mutual Film Corporation occupy the second floor while the World Film Company are on the first. This building is just outside the prohibited zone and still easy of access to out of town exhibitors.

Public announcement is made that Gus Polhill will soon open a high-class picture and vaudeville house in Hawkinsville, Ga., a lease on the building having already been made. He will install a stage, dimensions about 30 feet, with scenery, etc.

KANSAS NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

Charity Show at the Glory.

KANSAS CITY, MO.—The entire proceeds of one night's performance of the show of the Glory theater, 39th and Troost avenues, has been donated to the local Provident Association, in an effort to help that organization carry on the relief work during the cold weather. Mr. Van Zandt, manager, is urging his motion picture friends to do this also, and it is probable that others will aid the cause in a similar way.

"In His Steps" Picturized.

Topeka, Kan.—Dr. Charles M. Sheldon, pastor of the Central Congregational Church, of this city, and author of note, leaves for the East Feb. 17, where he will witness the moving picture production of the best known of his books, "In His Steps." Dr. Sheldon has not seen the scenario of this book, but anticipates no trouble in any way with the producers as to the picture. One of Dr. Sheldon's earlier books, "The Crucifixion of Philip Strong," has already been produced and released in the moving pictures.

General Ginger Here.

The General Film Company at Kansas City has just published its first trade book, calling it General Ginger. The policy of the paper, to quote from the editorial, is "To give you what you want, when you want it." Its object, also quoting from the editorial page, is "To help the exhibitor and inject a little ginger and other live qualities into the Motion Picture business in the Kansas City territory." The managing editor is R. O. Proctor, manager of the local exchange, while the business head of the paper is H. L. Orear. Its first issue is comprised of sixteen pages, partly reading matter and partly pictures. The list of releases by this company fills one complete page, notes of local exhibitors, take up another.

For Saturday Children's Shows.

The Parent-Teachers Association of Kansas City, Kan., at a recent meeting, adopted resolutions urging the showing of pictures particularly adapted to children, at the Saturday matinee. Heretofore in the Kansas City district, most of the efforts of such bodies has been directed to securing programs especially suited to children at the Friday night shows. There is evidently an inclination, however, to allow the children to visit the theaters also on Saturday afternoons —or an inclination to influence the character of pictures shown at such matinees, since the children go to them, as well as to the Friday night entertainments.

J. Roy Young to Book for Associated.

J. Roy Young, who has had an experience in many departments of moving picture exchange work, recently in charge of the poster department of the Universal at Kansas City, has been appointed booker for the Associated Film Service at Kansas City. H. G. Gill, manager of the exchange, considers himself fortunate in securing a man of such varied equipment.

An Experienced Film Man.

C. F. Rose, who is now assisting in the exploitation of the New Empress theater, Kansas City, dates his moving picture experience back to Laemmle, and Omaha, in 1907. That was the year of his permanently becoming a resident of America, and his undertaking a career.

C. F. Rose.

Mr. Rose was born in Vienna, Austria, where his father was foreign correspondent for a Chicago newspaper. He was baptized in the largest cathedral in the world, St. Stephen's, and a bishop was his godfather. He was twice in America as a child, coming with his father on business trips. After joining Laemmle he made several trips to Canada, and on one of these met a member of the Le Marquand & Le Doux firm, with which he has been associated for the past seven years.

Mr. Rose built and started the following theaters for the firm in Canada: Starland, at Kanora, Ont.; Starland and Dreamland, at Winnipeg; Starland and Bijou, at Brandon, Man.; Starland, at Prince Albert, Sask.; Elite, at Regina, Sask.; Starland, at Lethbridge, Alberta; Starland and Empress, at Calgary, Alberta; Starland and Dreamland, at Saskatoon, Sask. He then built and operated for a year the Starland in St. Paul.

Mr. Rose is very fertile in imagining and designing advertising schemes, and has mechanical ingenuity to make them practical. He had been blessed with several years' training in newspaper and advertising work, subjects which he had studied zealously. It is interesting to note that while Mr. Rose is a native of Austria, he is an American citizen—and is serving the American public wholeheartedly.

Advises Local Advertising.

Richard Robertson, local manager of the World Film Company, is a great believer in advertising and is always ready to help along any of his exhibitors' with any suggestions or advice that might be of aid. At present, Mr. Robertson is boosting the dealers in Kansas towns, who are doing a great deal of advertising. In a locality the size of Salina, Donmeyer and Keefer, managers of the Palace theater, have been doing full-page advertising in local organs. And according to the Kansas City man, they are surely drawing the crowds. The reason for Mr. Robertson's exceptional interest in this phase is probably that he himself is a former newspaper man, having been with the Kansas City Star for some time previous to entering the moving picture field.

Will Cover South Central Kansas.

H. M. Berman, manager of the Metro in Kansas City, has recently returned from a trip in Western Kansas, and reports conditions very favorable there. New theaters are opening up and business seems prosperous. Mr. Berman does not stay in his office much, leaving for South-central Kansas a couple of days after returning from this trip. He expects to make Wichita, Winfield, Arkansas City, Newton and towns in that vicinity.

C. W. Chiles with World Film.

C. W. Chiles is a new man in the employ of the World Film Company, working out of Kansas City. Mr. Chiles was formerly with the General Film people, working out of St. Louis. His territory will now include western Missouri and Kansas.

Local Theater Changes.

Topeka, Kan.—Mrs. Maude Gandy, former owner of the Aurora theater, at Topeka, has taken over that establishment again and is now operating it herself.

Appleton City, Mo.—The Appleton City Orchestra and M. L. Osburn & Son have purchased and consolidated the Palace and Gem theaters of this city.

Springfield, Mo.—Mr. E. A. Harris, of Blytheville, Ark., has purchased from E. E. Parnell the Hippodrome theater in Convention Hall building on South Campbell street. It will hereafter be conducted by Jesse E. Smith, who has been director of the Hippodrome orchestra.

Osawatomie, Kan.—Mr. Roy Root has sold the furniture and equipment of the Majestic theater of this city to Mr. J. P. Kelley, of Garnett, who will continue the show as heretofore.

Pittsburg, Kan.—O. A. Bandy, formerly a traveler for the Pathe exchange, recently bought the Mystic theater, of this city, from J. A. Beasley, and is now in complete charge of the house. Mr. Bandy's place with the Pathe people was filled by Mr. George P. Meek.

Baxter Springs, Kan.—A. L. Rehm, of the Majestic picture show, is going to remodel his house, putting in an inclined floor, a modern front and opera chairs, in accordance with his plan to make it the nicest picture show of its size in the country.

Notes About Exhibitors.

Mr. J. L. McDill, a traveling exhibitor, was a recent visitor in Kansas City. Mr. McDill reports business conditions as being very good in his territory, but admits that he is now taking a vacation, not however, on account of the lack of business.

Joe Peters, of the Empire, Sterling, Kan., was a recent visitor to the Universal office. Mr. Peters is a man who believes in lots of advertising and puts his beliefs to practical use, evidently believing that "It pays to advertise."

Fire destroyed the picture house of Fred Wellington, at Memphis, Mo., recently, doing damages serious enough to compel the building of an entire new house, which will be larger and better in all respects than the old one.

Among Local Exchange Men.

C. S. Edwards, Jr., of the Pathe Exchange, accompanied by two Oklahoma salesmen out of his office, attended the meeting of the Oklahoma division of the Motion Picture League of America held in Oklahoma City Feb. 14 and 15.

C. A. ("Red") Jones, traveler for the Universal Film Exchange, won the contest conducted by the Kansas City office for the largest sales of the road men for the month ending Feb. 5. The prize this month was $25.

Mr. H. E. Berman, Kansas City manager of the Metro Pictures, has been in Southern Kansas and Missouri on a business trip, visiting among other places Wichita, Wellington, Winfield and some Missouri towns, in all places reporting the Metro pictures as being right up in front.

Mr. P. J. Hall, of the Western Film and Supply, has been doing some extensive traveling lately. He first went to Oklahoma City, where he took up the advisability of opening a branch office for his company. On his return to Kansas City he found that some one had broken into his supply room and stolen $50 worth of carbons. His next trip was to Denver, where he went for a business conference. After that Oklahoma City again found him, at the meeting of the Oklahoma division of the Motion Picture League of America.

Local Business Notes.

The new office which the New Film Corporation recently opened in Kansas City, in the Gloyd building, under the management of W. L. Rubert, reports business very good and expectations of a great increase when the warm weather and spring strikes the territory. Mr. A. Warner, president of the company, came to Kansas City with Mr. Rubert to help establish this office.

"The Strange Case of Mary Page" is proving to be the greatest drawing card the General Film Company has ever presented to the public in the line of a serial, according to the Kansa City representatives. They have sold the rights on this picture to 240 houses in their district and are getting many fine reports of the success of the picture.

Starting at 10.30 in the morning and continuing throughout the day, the General Film Company shows its releases for the following week to all exhibitors who care to see them. This is a new policy of the General people. They hope in this way to attract more than the usual number of visitors to their offices.

A business increase of 300 per cent. is the record made by A. A. Chatkin, present manager of the United Film Service, who took charge of the Kansas City office just four months ago. When he came here there was one clerk working for the firm. It now has seven. Among other things he has done to increase the efficiency of his office is to introduce new booking systems, a new accounting method and a new shipping department.

C. S. Edwards, Jr., manager of the Pathe Exchange, is very enthusiastic regarding Pathe's new serial, "The Iron Claw." The advance bookings for this picture out of the Kansas City office are far ahead of any other serial ever produced by the Pathe Exchange and it bids fair to be the most popular of that class of pictures ever shown.

Visitors of Note.

D. J. Chatkin, general manager of the United Film Service, was in Kansas City Feb. 17 on his way home from the coast. Mr. Chatkin is a brother of A. A. Chatkin, the Kansas City manager of the United Film Service. Mr. A. A. Chatkin also had another well known visitor in the person of Mr. B. F. Schooler, general manager of the district representatives for the Briscoe Motor Car Co., Jackson, Mich., who was in Kansas City for the purpose of visiting the automobile show.

F. C. Aiken, division manager of the General Film Co., was a recent visitor in Kansas City. This is the first time for a period of three years that Mr. Aiken has been in Kansas City. His territory for the past three years has been near the Pacific Coast, but was changed to this region lately. Mr. Aiken reports conditions very favorable.

M. Felstein, district manager of the United Film Service, passed through Kansas City recently on his way to the coast and found conditions in very satisfactory shape.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

John Hamrick Opens the Rex.

SEATTLE, WASH.—John Hamrick, one of the first exhibitors in Seattle and one of the most popular, has undertaken a new venture. He negotiated a deal whereby he opened up the former Melbourne theater as the Rex theater, Sunday, January 27.

John Hamrick.

The opening show at the Rex featured Anita Stewart and Earle Williams in "My Lady's Slipper."

Hamrick was formerly identified with the Colonial theater and later with the American theater here.

The Rex theater has been remodeled and renovated and is one of the coziest theaters in the city now.

Frank Duffy Hears "Hands Up."

Frank Duffy, traveling auditor for the Western territory of the Pathe branch offices, has had some very interesting and thrilling adventures during his recent trip west. While auditing the Seattle Branch office, a number of the boys went to Tacoma, Wash., one evening, to take in some boxing bouts. After spending a most enjoyable evening they were invited by a friend to join his automobile party to Seattle. While en route and half way between the two cities one of the boys noticed a wagon drawn lengthwise across the road and suggested that they had better pull the same off the road to prevent some automobile from running into it. Duffy was the first out and as he drew near the wagon the order came "Hands up!" The party were politely relieved of all their loose change in true "wild and woolly" style.

Frank Duffy.

Bart Bertelson in Butte.

Bart Bertelson, one of the livest press agents who have struck Seattle, is in Butte, Mont., now, looking over the situation. Asked if he is to return to Seattle, Bart was as communicative as an oyster.

Besides being a press agent, Bertelson is also a capable business manager, and for a time was manager of the Casino theater, in Spokane. When Jim Clemmer bought the rights in the Northwest to "The Birth of the Nation" Bertelson was appointed business manager and cleaned up a neat little sum for Clemmer.

Bart Bertelson is a brother of R. W. Bertelson, manager of the V-L-S-E branch in Salt Lake. He is a youngish looking chap, but he's a few years older than he looks, and very much older in the picture business experience. He's a genial fellow, of pleasing address, who's known to everybody as just "Bart."

Wm. Smythe's Features.

In addition to the Pathe Gold Rooster releases, Manager Wm. Smythe, of the Strand theater, has contracted also for the Metro feature films to be shown in Seattle. The first of the Metros at the Strand theater was exhibited for four days beginning Jan. 26. It was Rupert Hughes' "What Will People Say," featuring Mme. Petrova in the star role.

League Makes Inspections

Omaha Clothes Seven Members of Photoplay Managers' Association With Police Power and Holds Them Responsible for Fumigation of Picture Houses Twice a Week—Result of Scarlet Fever Epidemic.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Municipal demands regarding the fumigation of moving picture houses in Omaha, Neb., during a scarlet fever epidemic were so disastrous to exhibitors that through the efforts of the Omaha Photoplay Managers' Association a modification of the orders was obtained. As a result of the concession, every theater is to be fumigated twice a week and children under twelve are to be excluded from performances.

The city has been divided into seven districts and in each district a member of the managers' association, clothed with police power and made a health inspector, sees that the fumigation of the photoplay houses is done according to orders. This inspector does not supervise the work, but merely inspects it. Each exhibitor is placed on his honor. Prosecutions were promised with the association co-operating if there were any violations.

The first order issued was that theaters be fumigated daily with formaldehyde candles, but as this cost $4 to $40 a night the burden was oppressive. Children under twelve already had been barred and the receipts reduced. Outlying houses suffered and three decided to operate only on Thursday and Sunday nights. The Gem, a neighborhood theater at Thirteenth and Williams streets, on a Friday night took in $4 and spent $3.90 for fumigation. One exhibitor told the health department he fumigated daily with a deodorizer, but was told germs fatten on these. The Alhambra reported to the city council a patron attempted to enter with a child under twelve. When informed of the rule he flashed a health department badge. An investigation was ordered.

The co-operation of the newly formed association is pleasing to city officials. The organization, which has for its object the uplift of the moving picture business in Omaha, has forty members. H. M. Thomas of the Strand theater is president. Jacob Schlank of the Hipp theater is treasurer and Edwin Monaghan of the Boulevard theater is secretary.

A. H. Blank to Build in Omaha.

A. H. Blank, who operates the Garden theater in Des Moines, Ia., besides photoplay houses in Davenport, Ia., and Omaha, Neb., has taken a 99-year lease on a site in Omaha upon which he will erect next fall a $150,000 moving picture theater.

Says Drama Has Been Benefited.

Sir Johnston Forbes-Robertson was interviewed at Omaha, Neb., on the moving picture and the "legitimate." He said: "The drama has not suffered particularly by the great popularity of the moving picture. As a matter of fact the moving pictures have furnished a great and inexpensive entertainment for those in moderate circumstances. The legitimate stage will eventually benefit by the education given in the moving pictures.

"Those who speak of the supposed sad plight of the drama are not wholly familiar with the situation, for I know that it is really in better condition than ever in its history. We are now paying the dramatists more for their work than we ever did before, and that is certainly proof positive that there is still a demand for the legitimate play."

Nebraska Notes of Interest.

A thousand members of the Y. M. C. A. and the Y. W. C. A. at Lincoln, Neb., went on a "moving picture excursion through Nebraska" at the Oliver theater. Several reels of films made by the Nebraska conservation commission showed the young people the wonderful resources of their native state.

The Paragon Feature Film Company of Omaha, Neb., is to make 50,000 feet of film of agricultural and industrial scenes in Texas, which will be used by the Texas Commission of Agriculture to advertise that state.

The 15,000 feet of film made along the route of the Lincoln Highway are being shown in Nebraska. About 1,500 feet are devoted to Nebraska. The pictures were exhibited before the commercial club at Omaha.

Changes in Nebraska Theaters.

Herman Diers has purchased the Larson theater at Fremont, Neb., from L. P. Larson.

A new moving picture theater will be opened at Falley, Neb.

The Commercial Club at Dodge, Neb., has taken steps to form a stock company for the erection of an opera house.

Johnston & Grosbach have purchased a site in Wauneta, Neb., for the erection of an opera house.

C. O. Hesselberth of York, Neb., has been making arrangements to open a moving picture theater at Seward, Neb.

The Palace theater at Neligh, Neb., is now under the management of J. Inhelder of Stanton.

Levi McEntaffer has purchased a half interest in the Gem theater at Emerson, Neb.

Jordan and Simonson have opened the Star theater at O'Neill, Neb.

V. G. Garner sold the fixtures of the Empire theater at Blair, Neb., to Robinson and Hopewell, who have installed them in their Home theater.

Frank Roberts, of Hendley, Neb., has sold his interest in the moving picture show at Lebanon, Neb.

Gene Parks and George Miller have opened a moving picture theater at Surprise, Neb.

"The Alien" was a great opening attraction at Hugh McCaffrey's new Boulevard theater, Thirty-third and Leavenworth streets in Omaha, Neb.

IN IOWA.

No Low Prices for "Nation" Film.

DES MOINES.—Elliott & Sherman Film Corporation, which controls western rights on "The Birth of a Nation," is just now busy making one denial after another. So persistent has become the tactics of certain managers in insinuating that the film is to show in smaller houses soon at very low prices that it has been necessary to purchase newspaper space in behalf of the managers who are now showing the films. The Elliott & Sherman concern generously acquits exhibitors who have been circulating the rumors of any intentional wrong-doing.

New Marshalltown House.

The Strand theater at Marshalltown, Ia., F. J. Ingledue and S. I. Boysen, lessees, has been opened at 112 Main street. The front is of Flemish brick with white terra cotta trimmings. On each side of the front runs a pier to the top of the building capped with white terra cotta and electric lights. The mansard roof is of green Spanish tile. An attractive feature is the rest room with chairs, writing tables and an electric fountain. The house seats 700.

New Houses and Changes in Iowa.

The Strand Theater Company of Des Moines, Ia., has been incorporated with $10,000 capital stock. Officers of the company are: A. A. Hamilton, president; F. O. Davis, vice-president, and H. E. Evans, secretary.

The Newell Amusement Company of Newell, Ia., has been incorporated with authorized capital stock of $10,000 to own and operate a theater, moving picture show and place of amusement.

Richard Lamfers has been preparing to open a new moving picture theater at Clarion, Ia.

F. D. Andrews has sold the Unique theater at 329 Brady street, Davenport, Ia., to Mrs. Harriet Halley of De Witt, Ia. Her nephew will act as manager for her.

Rockwell City House Opens.

The Empress theater, erected by G. L. Meholin at a cost of $15,000, was opened Feb. 4 at Rockwell City, Ia., with "The Great Divide." The house seats 320, is fireproof and is beautifully decorated in light cream. Harry Burnham is in charge of the Power's projection.

A probable change in the management of the Englert theater at Iowa City, Ia., is reported. It is said a New York man will lease the house for moving picture, vaudeville and dramatic attractions.

Fire destroyed the opera house at Forest City, Ia.

W. O. Markee will operate a new moving picture show at Elliston, Ia.

IN THE DAKOTAS.

Changes and Business Notes.

GRAFTON, S. D.—Lein & Piller of Grafton, S. D., have changed the name of their theater to the Strand Theater De Luxe. They have ordered an electric sign with 240 incandescent lights.

The Orpheum at Fargo, N. D., had "The Battle Cry of Peace" for a week.

"The Eternal City" was shown two nights at the First Congregational church in Sioux Falls, S. D., in order to raise a fund for the purchase of a moving picture machine to be used by the church.

O'Neill & Hunter have leased the Stephens building at Hazen, N. D., for use as a moving picture theater.

A. H. Yeoman of Devils Lake, N. D., has leased the opera house at Crary and will operate moving picture show.

C. A. Rudberg, Al Highland, O. B. Light, Cliff Shannon and William Martyn are contemplating the erection of a vaudeville theater at Pierpont, S. D.

The Cozy theater at Wagner, S. D., is now under the management of Mr. Schuster.

Leo Peterson has sold his interest in the moving picture show at Belle Fourche, S. D., to J. W. Couch.

A. C. Wallace has turned the Idle Hour theater at Watertown, S. D., over to Mrs. Emma Shaw, of Aberdeen, who was appointed receiver for the Idle Hour theaters in Aberdeen and Watertown.

DALLAS NEWS LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Newspaper Man to the Pictures.

FORT WORTH, TEX.—Heppner Blackman, cartoonist for the Fort Worth (Texas) Star-Telegram and editor of the "Sunad Sandwich," a feature of that paper, is leaving for California to enter the moving picture field. Mr. Blackman has been in Fort Worth for a number of years and is classed as one of the best in his line. The company with which he will affiliate was not announced.

Old Mill Changes Managers.

Dallas, Tex.—Laurence F. Stuart has succeeded Ben B. Lewis as manager of the Old Mill theater in Dallas. Mr. Stuart is probably one of the youngest men in the business in so responsible a position, being but 23 years of age. He has been associated with the Hulsey interests, which operates the theater, for a year, recently having been assistant to the man

he succeeded. His hard work and pleasing personality did much to aid his rapid advancement, from the position of usher at the Dallas opera house to the managership of the Old Mill.

The Old Mill is one of the largest and finest theaters in the South, having a seating capacity of about 1,400, and being equipped with the best of everything in the house equipment line, and showing only picked attractions. Only recently a new screen was ordered, a Minusa, 22 by 27 feet.

Mr. Lewis resigned the Old Mill to remove to Houston, where he will take charge of the Pearce theater, which he purchased from Josiah Pearce & Sons, of New Orleans, and which was under the direction of J. E. Davis.

New House at Stephenville.

Stephenville, Texas, is to have a new theater, according to an announcement made by Chaucer Caver, manager and owner of the Majectic theater of that place. Work on construction on the new building will begin in the very near future. The seating capacity is planned at 500, and the construction and equipment will be of the best, including a terra cotta front.

Mutual Sub-Exchange Enlarges.

At San Antonio, the Mutual exchange has had to be greatly enlarged on account of increased business, and it is anticipated that it will, in the near future, be made a buying exchange, C. A. Clegg, manager for this territory, stating that the business increase amounts almost to a congestion.

K. F. McConville, formerly assistant at the San Antonio office, has been placed in charge of that office so as to enable H. T. Peebles, manager formerly, to spend his time on the road.

V-L-S-E Head in Dallas.

A. W. Goff, of the Big Four aggregation, spent Wednesday, February 2, in Dallas conferring with the sales force of this district. No formal meeting was held, just a general get together and get-acquainted chat being indulged in, although the salesmen are very much enthused by some of the things Mr. Goff told them.

In the conference with Mr. Goff were C. A. Meade, Dallas manager; J. B. Dugger, advertising manager at Dallas; R. King Evans, manager at New Orleans, and C. A. Gibson, O. V. Randall and J. A. Huey, salesmen. Mr. Goff left Dallas for St. Louis for a similar conference.

Dallas Territory Business Notes.

The Saenger Amusement Company, operating a string of theaters in northern Louisiana, have added another—The Sugar theater at Monroe, La., formerly run by J. V. McSteen.

The Big Four office distributed profit-sharing checks about the first of the month and they were quite handsome. One of the force got a check that amounted to exactly the price of a very popular little car, and the recipient says he has been pestered to death by salesmen who want to help him get a divorce from the check.

J. A. Holton, of the Port Arthur Amusement Company, Port Arthur, Texas, was up on business this week.

J. W. Lytle, of San Antonio, came in and bought a 12x16 Minusa screen from Barnett for a new house at San Antonio.

C. A. Clegg, of the Mutual, has returned from a trip in South Texas. He visited San Antonio, Houston, Galveston, Port Arthur and Beaumont, and reports business excellent at all points.

J. M. V————, of the Princess theater, Denton, has installed a 1916 Motiograph alongside his Simplex machine, one not being enough.

Mutual service will be used by L. and E. McComb at San Antonio after February 15. Also at A. Z. Xydias' Rex theater in Houston.

Denver Has Screen Club

Important Local Organization Started to Boost Film Business—Will Cover Colorado, New Mexico and Wyoming—Need of Such a Club—The Executive Committee—Some of the Charter Members.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Moving picture exchange managers and exhibitors of this district have just taken a most important step. It is the organization of the Rocky Mountain Screen Club. Every exchange and a big percentage of the exhibitors in Denver and Colorado are represented in the list of charter members. An active campaign to enlist every exhibitor in Colorado, New Mexico and Wyoming will be begun immediately and a membership of 500 is predicted within a month.

The Screen Club is the outgrowth of a movement initiated by Harry T. Nolan, of the Swanson & Nolan Supply Company. He suggested the forming of such an organization to several exchange managers and exhibitors and when he found the sentiment unanimously in favor of the project called a meeting of those interested for February 2 at the Baby Grand theater.

Only a hand full of men attended the first session, but committees were named to canvass the territory and learn the sentiment of exchange men and theater owners. Another meeting was arranged for February 6 and even the organizers were surprised when close to one hundred prospective members turned out. It was the largest and most enthusiastic gathering of motion picture men ever held in this city.

A board of directors composed of 13 members was named to perfect details of a permanent organization. They in turn selected a committee of three to draft a constitution and by-laws and take steps to incorporate the new club. Another meeting will be held this month when reports of the committees will be heard and a permanent organization formed.

Board of Directors.

The board of Directors of the temporary organization is composed of five exchange managers, four exhibitors from Denver and four exhibitors from Colorado points outside of Denver. The members follow: Al Hagan, H. E. Huffman, George Kullum, and H. B. Quine, all Denver exhibitors; Frank Tammen, Colorado Springs; Edward Anderson, Pueblo; F. H. Fairchild, Pueblo, and G. L. Walker, Grand Junction, all out of town exhibitors, and Ward E. Scott, Mutual; W. H. Cree, General; H. H. Buckwalter, Kleine; W. S. Rand, Triangle, and H. F. Nolan, all Denver exchange men.

W. S. Rand, of Triangle, was elected chairman, and he appointed the committee on constitution and by-laws as follows: W. E. Foley, H. H. Buckwalter and H. E. Huffman. Mr. Foley is a leading attorney of Denver, who donated his services to the club.

Purpose of the Club.

The purpose of the club as outlined at the meetings is to promote a closer social relation between the men interested in the various branches of the motion picture industry and to work for the advancement of the industry. It will be the aim of the organization to take concerted action in advocating and obtaining proper legislation, a fair censorship board, and equitable taxes and to oppose those things which are pernicious and aim to hurt the photoplay business.

Al Hagan, proprietor of the Iris theater, offered to supply free of charge, temporary club rooms, together with heat, light and furniture, pending such time as the club is in a position to establish permanent quarters. It is proposed to fit the club with pool, billiard and card tables and a reading room where all the leading periodicals, especially the Moving Picture World and other photoplay publications will be kept on file.

Organization Gives Strength.

The club will fill a long felt want in this territory. There has never been a general organization among moving picture men here. Recently, when an attempt was made to increase the licenses of theaters, the exhibitors formed an association and successfully combated the move. Since then the organization has been allowed to die and theater owners and exchange managers have individually been trying to fight the battles of the picture game as he himself sees them. Without organization there has been more or less throat-cutting among rival exhibitors and exchange men. It is figured that with all combined in the one cause the photoplay industry will go forward more rapidly than ever before.

A Few of the Charter Members.

Among those enlisted as charter members of the club are: Harry T. Nolan, Swanson & Nolan Supply Co.; W. H. Swanson, of same firm; Carl Stearn, Bluebird; L. Goldstein, Universal; Wm. T. Binford, Metro; W. S. Rand, Triangle; C. Carmichael, Fox; A. S. Bailey, Metro; M. H. Cohn, Paramount; J. W. Scott, Paramount; Ward E. Scott, Mutual; W. H. Cree, General; H. H. Buckwalter, Kleine; Charles R. Gilmour, World Film, and H. L. Knappen, Pathe; all these are exchange managers or assistants.

Among exhibitors: John Thompson, Thompson theater; I. A. Goodrich, Thompson; Al Hagan, Iris; Dan McCoy, Empress; George Greaves, Princess; Julius Nathensen, Lyric; George C. Killum, York; L. H. Lehrberger, Mascot; A. J. Meyerpeter, Mystic; J. R. Claypole, Ozz; J. C. Freeman, So. Broadway; Harry Quine, Bronx; G. L. Moore, Ivy; E. M. Erwin, Colfax; H. E. Huffman, Bid-a-wee, and E. C. Day, Lux, all of Denver.

Racy Ad Brings Down Censor.

The effect of lurid advertising, which was mentioned in this column last week, was felt by one of the theaters, when Mrs. Margaret Conway, amusement inspector, was attracted by the signs heralding "The Yankee Girl," and ordered a section of the film eliminated. It was the boudoir scene to which the city official took exception. The manager insisted that from the artistic standpoint the picture was anything but objectionable, but rather than have any trouble complied with the officer's wishes. The racy advertising was responsible for exciting the curiosity of the amusement censor and as stated in these columns last week is injurious to the moving picture business.

Snow Banks Hold Film.

Scores of films belonging to Denver exchanges are lost as a result of a snow blockade in Southwestern Colorado. The Cumbres Pass, on the road to Durango, is covered under 25 feet of snow. Beyond Durango, on the road to Telluride, there is another blockade and nearly every exchange in this city has one or more reels tied up. The most serious difficulty arising out of the trouble is due to the fact that several episodes in current serials have been caught in the tie-up. In some instances the needed episodes were borrowed from other exchanges, but in other cases this was found impossible and as a result the followers of serials at many theaters have had the sequence of their favorite stories broken into.

Won't Carry Films

In San Francisco, Railroads and Ferry Boats Announce Rule Against Passengers Carrying Films Even in Safe Cases—Film Exchange Board of Trade Gets Another Month's Grace—A Meeting With Inspector of Bureau of Explosives.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—Just three days before the end of January exhibitors in the suburban districts of San Francisco, comprising Oakland, Alameda, Berkeley and other communities around the Bay, were startled to learn that after Feb. 1 motion picture films were not to be allowed in the passenger cars or ferry boats of the railroads serving this territory. No orders to this effect were served upon either the film exchanges or exhibitors, but the word was passed around to the carriers of films by employes of the Southern Pacific, the Western Pacific, Santa Fe and Northwestern Pacific Railroads. Inquiries at headquarters revealed the fact that the railroad companies were preparing to enforce such a ruling and the Film Exchange Board of Trade of San Francisco took steps at once to prevent such a sweeping change being placed into effect without notice. A conference was held with the State Railroad Commission and this body ordered the railroads to postpone the date for placing the order into effect. At first the railroad officials demurred, strengthening the suspicion that it was desired to have the order placed in effect without argument, but as the Railroad Commission was firm in its stand a postponement of one month was finally agreed to.

Hard on Trans-Bay District.

Exhibitors and exchange men declare that such an order as this would work a great hardship upon them and that its enforcement would mean the closing of some of the houses in the trans-bay district. The cities across the bay are in reality a unit of the Greater San Francisco and all of the films used there are carried from the exchanges in this city by exhibitors or their representatives. In Oakland alone there are almost fifty theaters in operation, with six in Berkeley, three in Alameda, two in San Rafael, and from one to three in such communities as Sausalito, Mill Valley, San Mateo, Burlingame, Palo Alto, Sunnyvale and Haywards. In all, there are about eighty theaters in the San Francisco territory whose proprietors carry their own shows from the exchanges and many of these are located in the towns where there is no express service. Exchange men declare that if the railroads carry their point and films for suburban cities must be shipped by express their system of booking must be revised and they will suffer a heavy loss. For instance, films used on Monday in any house in this territory can now be booked for Tuesday with every assurance that they will be on hand in time. If sent by express the next booking date would have to be Wednesday, one day's rental being lost.

Admits Film Containers Are Safe.

On the afternoon of Feb. 4 a meeting of exchange men was held in the offices of the Film Exchange Board of Trade and this was attended by H. B. Eyde, Inspector for the Bureau of Explosives, upon whose recommendation the ruling had been made. Mr. Eyde asked many questions relative to the film exchange business and was particularly interested in the figures submitted showing the losses that would accrue to exchanges if this rule was enforced. He conceded that the present metal box was a safe container, but expressed the opinion that there would be a greater margin of safety if shipments were concentrated, instead of being left in individual hands. He told of instances where film boxes had been opened in transit and declared that this was one grave source of danger. The exchange men present agreed that precautions were necessary and expressed themselves as being willing to do all in their power to assist in preventing accidents. They felt, however, that the new ruling would offer no greater degree of safety than the present plan of carrying films and will ask the State Railroad Commission to modify the order to permit the carrying of films by messengers under such restrictions as may be thought advisable.

IMPERIAL CHANGES POLICY.

In order to make use of all the Paramount releases, instead of leaving one idle each week, Manager J. L. Partington, of the Imperial theater, has inaugurated a policy of two changes a week, this being the first time that this plan has been tried at this house. Complete changes of program will be made each Sunday and Thursday. The clear weather experienced at the end of January and during the first week of February brought forth a great rush of business and a two-year record was broken on the initial presentation of the "Call of the Cumberlands." Manager Partington is still featuring stage setting reminiscent of the Exposition and recently showed the Court of Abundance, with the Fountain of the Earth bathed in steamy vapors and with the fiery serpents that made this beautiful spot so much beloved. Great applause always greets these settings, which have done much to popularize the Imperial since the close of the Exposition.

LEON NETTER'S PICTURE.

We print herewith the correct picture of Leon Netter, a wrong one, we regret to say, having been used over his name in our issue of Feb. 5 on page 822. The error originated in the office of the printer, the cuts showing that they had been correctly marked. The proof reader assumed that the printer had followed instructions and though not personally acquainted with Mr. Netter, rashly took a chance and gave his imprimatur to the paragraph without verifying by the make-up sheet.

Leon Netter.

The cut used was one of Lee Gainsboro, popular manager of the local Newark office of the Universal Company. Mr. Netter is first assistant to Sol Lesser of the Golden Gate exchange and is one of best liked young film men on the Coast

BIG DEMAND FOR CAMERAS.

Moving picture cameras are now in heavy demand and the fact that the imported articles are difficult to secure is attracting more attention than ever to cameras of domestic make. The Atlas Educational Film Company, Pacific Building, which has the Pacific Coast agency for the Universal camera, has disposed of a number of these of late. Ralph Earle, the Paramount representative in this field, has purchased one, as has George E. Stone, who has left to work with the Salisbury expedition in Central America. This concern is also placing many Atlas projectors, among the recent sales having been one to the Hughson High School of Hughson, Cal.

Eastern Man Locates in San Francisco.

Sam C. Meyer, formerly of New York City, has allied himself with the management of the Valencia theater. This house is one of the largest devoted to moving pictures on the entire Pacific Coast.

Exchange Changes Hands.

The United Film Exchange on Taylor street, formerly conducted by the Warner interests, has been purchased by Chatkin & Levy, of Chicago, who are operating it as before under the management of Dave Tompkins. One member of the firm is expected to visit San Francisco shortly and the future policy will then be announced.

San Francisco News Pointers.

F. A. Lacey, who was interested in the electric chair concession at the Exposition during 1915, has purchased the Regent theater at Fillmore and Clay streets.

The Palace theater on Union street, near Gough, is now under new management.

H. L. Skinner has purchased the Electric theater at Mission and Valencia streets.

The Oriental theater on Dupont street, near Pacific, is in the hands of new owners.

O. Laurell is preparing to leave San Francisco with a moving picture show and will travel through the State by automobile.

J. E. Dowd, of Santa Clara, was a recent visitor here to look over film releases.

The new policy of the Market street theater of showing feature productions has gone into effect and the initial results have been very pleasing. Mutual masterpictures are being shown here, two changes of program being made each week, and the Mutual Film Corp. has inaugurated a campaign of advertising to attract attention to this house and to these film productions on a scale such as has never been seen here before. The Market street theater is conducted by D. Hallahan and M. J. Getz and is one of the leading downtown houses.

G. A. Metcalfe has been appointed Pacific Coast distributor for the Cosmograph, a small projection machine recently placed on the market, and a number have already been disposed of.

Agathan Lutz has purchased a Power's Cameragraph from G. A. Metcalfe and will shortly leave for the Canal Zone to open a moving picture theater.

George Knowles has disposed of the Vicksburg theater conducted by him for some time at Vicksburg and Twenty-fourth streets.

B. G. Lindsey was a recent visitor here to purchase equipment for the C. & C. theater to be opened soon at Carson City, Nev., by Catton Bros.

The Portola theater enjoyed a record run during the two weeks' engagement of the "Ne'er-Do-Well" and Manager Eugene Roth is anticipating a continuance of big business, having a strong future program booked. The program for the next five weeks will be "Damaged Goods," "Souls in Bondage," "Undine," "The Spoilers" and "Hop."

California Briefs.

Charles E. Naylor has opened the opera house at Healdsburg, Cal., with the "Clansman." A Power's Cameragraph No. 6A has been installed.

A new theater with a seating capacity of about 1,000 is to be erected at Burlingame by a Mr. Gates.

The World's theater at Gilroy, Cal., which has been conducted for the past two and a half years by F. C. Malkmes, has been sold to Joseph Hanson.

N. Iacopi and R. Puccinelli have purchased a one-half interest in the Crescent theater at Los Banos, Cal.

The Klassay theater has been opened at Fresno, Cal., by K. S. Cashin. The house has a seating capacity of 300.

The Majestic theater at Tulare, Cal., has been reopened under the management of M. Reardon.

A LEADING FILM MAN.

Short Sketch of Exhibitor Frank T. Bailey of Spokane.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Formerly engaged in the real estate business in Cleveland, Ohio, Frank T. Bailey, of Spokane, Wash., and Butte, Mont., is now one of the most widely known motion picture exhibitors of the Northwest. He first engaged in the moving picture business as an exhibitor in Butte, Mont., in 1907 and since that was interested in the former Independent Western Film Exchange; later the Metro Film service, which was recently disposed of by Grombacher & Bailey to the Metro Pictures Corporation, New York City.

Mr. Bailey is president of the Montana Amusement Company, which operates four moving picture theaters in Butte and other Montana towns. He is also a stockholder and general manager of the Liberty Amusement Company, Spokane, Wash., which company owns and operates the Liberty theater and is associated with George Grombacher, of Portland, Ore., in operating the American theater, Seattle, Wash., and the National theater, Portland, Ore., he being a heavy stockholder in each.

Aside from being a motion picture enthusiast Mr. Bailey is an automobile enthusiast and, with his wife, makes long across country automobile trips.

Mr. Bailey established one of the first moving picture shows, the first American, on North Main street, Butte, Mont., about nine years ago. At that time there were only three such places in the state. Films were hard to get, the supply houses were located in Chicago and such subjects that could be spared long enough to make the journey to Butte were old and badly worn.

Realizing the advantage of a film exchange in the northwest to serve the rapidly growing number of show houses, Mr. Bailey visited Chicago and completed arrangements to purchase outright new subjects to be used in his theater, after which they were circuited to other moving picture houses in Montana, Washington and Idaho. This exchange business grew very rapidly and was finally disposed of to the General Film Co.

In the fall of 1911 the site occupied by the present American theater was leased and under the supervision of William Cutts, then general manager of the company, the theater was erected and ready for business in less than three months. This rapid construction, in the dead of winter, has since stood as a building record for Butte, according to reports from that city.

THE MAN THAT GETS AHEAD.

Ralph Ruffner, manager of the Liberty theater, in addition to taking an active interest as chairman in the forthcoming masquerade ball which theater managers will give in the Davenport hotel for the benefit of the Spokane Inter-state Fair, appeared in a new role Feb. 1.

He addressed officers and employes of the Spokane & Eastern Trust Company on "Efficiency." This was at the opening of a lunch room which the big trust company runs for the exclusive benefit of its employes.

Mr. Ruffner spends considerable time figuring out how to attract interest to his theater by giving additional service and making the lobby appear attractive and referred to these matters in his address.

A new feature at the Liberty is that the door boys in uniform aid patrons in removing their coats. The boys also brush the snow from the shoes and cloth- of patrons during the stormy weather. Manager Ruffner has been complimented on this feature by women, business men and financiers whose fortunes are reported run above the million mark.

NEW HOUSE IN ANACONDA, MONT.

H. J. Skinner, a Spokane, Wash., contractor, has just been awarded a contract for the erection of a $40,000 moving picture theater in Anaconda, Mont., by the Montana Amusement Company.

Mr. Mandoli and a Mr. James of Anaconda are interested in the company. Mr. Mandoli is manager of a moving picture house now operated in Anaconda. Work on the structure is to start as soon as spring opens.

ENTERTAINS NEWSIES.

Manager Will T. Reed invited Spokane newsboys to hear the Royal Guatemalan Band and witness Pearl White in "Hazel Kirke" at the Casino theater Monday night, Jan. 31. He announced that all of the 500 tickets distributed were used. Arrangements for the boys were handled by Alexander Turnbull and Dr. H. S. Clemmer, manager of the Clemmer theater, acted as yell leader for the boys, who cheered the band and applauded the pictures.

Truce Declared

Portland, Oregon, Film Men and City Administration Compromise Censorship Fight—Co-operation to Be Keynote of New Plan—Star Chamber Sessions Eliminated and Representation on Board Assured.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—The censorship fight between the moving picture interests of Portland and the city administration has abated if not terminated and a co-operative agreement, in effect, at least, has been entered into between the film men and Mayor Albee. The moving picture interests have not, however, gone on record as favoring censorship, but their fight at this time has been for fair treatment on the part of the administration and this has been assured them.

Under the new arrangement two viewers will pass upon a picture. These viewers will be vested with authority to pass or condemn and this authority they must exercise without consulting the members of the appeal board. In other words they must use their own judgment. Under the old plan viewers occasionally did not pass on a picture until they had consulted the secretary of the board, which gave rise to the assertion that Portland had a one person censorship. Mrs. Colwell will undoubtedly be retained as secretary of the board. The viewers will be appointed by the entire board and will be assigned to their duties by the secretary.

If the viewers condemn a picture, an appeal to the censor board can be taken. In practice, therefore, the board provided for in the present city ordinance will be an appeal board. No viewer can serve as a member of this board.

Mayor Albee has appointed E. J. Myrick, manager of the Columbia theater, and Rev. Oswald W. Taylor, of the Grace Memorial Episcopal Church, as new members of the censor board or appeal board. Mr. Myrick, though comparatively a new resident of Portland, is highly esteemed by the local screen fraternity and Rev. Taylor is the pioneer in the local field of motion pictures for the Sunday school.

All star chamber proceedings will be abolished. Film men will be permitted to be present at the viewing and discussion of pictures and to hear the reasons for the decisions of the censors. This was one of the big issues raised in the present fight.

The arrangement will only be a new application of the present ordinance, which, technically speaking, is not appealable. But the film men have agreed to give it a fair and honest trial and the Mayor has realized that the censorship conditions as they formerly existed worked unnecessary hardships on exhibitors.

Anyway, the combatants are out of the trenches.

FILM MEN LUNCH TOGETHER.

The Oregon Motion Picture Men's Association, which name has been adopted by the film interests of Portland with a view of eventually making the organization statewide, has inaugurated the idea of holding weekly luncheons at which to discuss the association's affairs. The first of these was held at Hotel Oregon, Feb. 3, and an excellent representation of the city's film industry attended. Present were: E. J. Myrick, G. T. Holtzclaw, E. Shainwald, L. B. Christ, M. E. Wyman, E. F. James, Paul Noble, J. A. Jennings, C. M. Hill, Joe Baum, L. A. Todd, J. S. Woody, W. W. Kofeldt, G. A. Reed, I. L. Cohen, A. S. Kirkpatrick, W. S. Wessling, F. M. Simonton, C. H. Code and P. M. Kershaw

PORTLAND ISOLATED.

On Feb. 1 Portland and Oregon came into the grasp of the worst storm experienced in thirty years. Every means of communication was cut off and for several days preceding this writing all wires entering the city were laid low by sleet storms and trains blockaded by snow. During this time no shipments of films were made or received, by Portland Exchanges and they expected their booking arrangements would be entirely upset when the storm did abate. The city's street car system was paralyzed and in several instances suburban theaters were unable to get their films to the exchanges.

D. T. Lekas, owner of the Opera House, Culver, Oregon, came to Portland before the storm to arrange service and became an enforced guest in the city by reason of the tie-up of the railroads.

CHANGE AT CONDON THEATER.

W. D. Ingalls, formerly manager of the Orpheum theater, Marshfield, Oregon, has acquired the American theater, Condon, Oregon. A wonderful array of features are on Mr. Ingalls' program. It consists of Gold Rooster, Big Four, Paramount, Metro, World, Mutual and Blue Bird. Mrs. Ingalls, who is well known on the Pacific Coast as a singer under the name of Ada Raymond and who is an excellent interpreter of motion picture music, will assist her husband in conducting the theater and the combination should spell success for the enterprise.

INTERESTING ITEMS.

Ground has been broken for the new exchange building to be erected by the Freedman estates at Ninth and Davis Streets, Portland. The Mutual Film Corporation's local exchange has signified its intention to move into the new building when completed.

Following orders issued by Eastern transportation lines, orders were issued by the Portland railroad offices February 1, that thereafter films will not be permitted to be carried in passenger coaches.

The Portland Pathe exchange has received numerous calls for its educational films. From Salem, Oregon, calls for these films have come from the State Board of Control, representing all the State institutions, from the First Congregational Church and from the Indian Training School.

Manitoba Censor Bill

New Measure to Be Presented to the Legislature of the Province Will Ask That Provincial, Not City, Government Be Made Responsible for Censorship—An Appeal Board—Consolidation of Amusement Statutes.

By E. C. Thomas, Vancouver Corespondent of Moving Picture World.

VANCOUVER, B. C.—A change is scheduled to take place in the near future in the censoring of films in the provinces of Manitoba and Saskatchewan. This work has been done by a board of four censors under the license department of the city of Winnipeg, and their decisions have covered both provinces. The small number of theaters in Saskatchewan has not justified the maintenance of a separate board in that province, which has accordingly simply kept a representative in Winnipeg to look after its interests. Corporation Counsel Hunt informed the Market, License and Relief Committee recently that an attempt by the Saskatchewan government to maintain its own censorship board had resulted in a loss of $8,000.

Hon. Edward Brown will shortly introduce into the Manitoba Legislature a bill providing for a transfer of the censoring power from the city of Winnipeg to the provincial government, and also calling for the appointment of an appeal board. Under the present system no appeal is allowed, and it was partly on account of complaints regarding this aspect of the situation that the matter was taken up. Mr. Brown's bill will also consolidate a number of statutes relating to places of amusement. It will bring under the same head the regulations concerning theaters, dance halls, gum machines, and billiard and pool rooms, but it is stated that the only material changes proposed relate to the moving picture theaters.

The transfer of the censorship "concession" will mean a considerable loss to Winnipeg, as the city has derived from this source an annual revenue of more than $6,000.

Perceiving that this is an opportune time to bring up the whole matter of censorship for discussion, a man in the city has written a letter which was recently published in a leading newspaper. This writer argues convincingly for the complete abolition of censorship as at present constituted here, and suggests that the province simply maintain an inspector who shall see that the rulings of the British and American national censorship boards are carried out. A charge of 50 cents a reel is advised, instead of $1.00, as at present, and it is pointed out that practically all of this revenue would, under the system proposed, go to the government, instead of being expended for the maintenance of a local board.

"Why not let the public do all this censoring?" asks this writer. "They will soon turn down and 'put on the rocks' any moving picture house that will dare to show a class of stuff that is not good. The worse the picture the sooner the rocks."

It is considered likely that some effort along these lines will be made by local picture men.

NEW PANTAGES HOUSE.

Alexander Pantages, vaudeville magnate and head of the circuit bearing his name, visited Vancouver last week for the purpose of completing arrangements for purchasing a site on which is to be erected a new theater, replacing the Pantages house now in use here. He announced that he had under consideration a plot of ground on Hastings Street, somewhere between Homer and Granville, which had been submitted to him at a price that was entirely satisfactory, and that the deal would be closed within two or three days.

Mr. Pantages stated that the new house would cost about a quarter of a millio dollars, and will be along the lines of the new Pantages' recently opened in Seattle. Ground will be broken at an early date, and it is expected that the new house will be opened sometime next summer. "It is my idea to put up new houses all along the circuit," said Mr. Pantages before leaving for Seattle. "We are building new houses at Tacoma and Minneapolis, which will soon be ready for occupancy. I will be back in Vancouver in a day or two to get things started."

As in all of the Pantages houses, moving pictures will form a part of the program.

NEW LICENSE TRANSFER RATE.

The system of transferring licenses for moving picture theaters in Winnipeg, as well as various other licenses, is to be changed by the city, making the cost much less than in the past. The existing fee is one-quarter of the ann al amount payable for the license, and License Commissioner Kerr has recently called attention to the fact that this is exhorbitant where the original license fee amounted to a large sum. He recommended that $3 be the new charge where the original fee was over $25, and $2 where it was under $25.

Manager of Local Mutual.

Albert E. Vince, manager of the Vancouver office of the Mutual, is another of the younger men who are occupying positions of responsibility in the film industry in Western Canada.

Entering the business four years ago as bookkeeper and stenographer under Manager J. N. Meagher of the General

Albert E. Vince.

Film Company's local branch, Mr. Vince was placed in charge of the office work when C. H. Code succeeded to the managership of the exchange, and on Mr. Meagher's return to Vancouver was advanced to the position of booker.

A year ago, when the Mutual office here was in need of a new manager, A. F. Cummings, then that company's general manager for Canada, who was at that time in the city, adopted the expedient of consulting the local exhibitors, to aid him in the selection of a man to fill the place. Their choice fell almost unanimously on Mr. Vince, and he was accordingly offered the position.

Although somewhat handicapped during the past summer by a lack of new subjects, Mr. Vince is now receiving regular shipments from the East, and is now increasing business at a rapid rate.

Among other things, Mr. Vince owns an automobile and a bull pup.

LOTTERIES AND FALSE ADS.

The question of giving away "lottery ticke s" with purchases was brought up at the last meeting of the council of the Vancouver Board of Trade, and the matter was discussed at some length. It was stated that in the opinion of the council the practice is illegal, and should be stopped. It is a fact that until a couple of years ago real lotteries, under the name of "sweepstakes," were regularly conducted in British Columbia, but have since fallen under the ban of the government.

A test case, similar to the one which recently resulted in the conviction of the Hudson's Bay Company in Alberta, would clear the local atmosphere considerably, and it is generally felt that a prohibition of the country store idea would be a beneficial thing for the moving picture theaters, as a great amount of merchandise and money is given away every week.

This matter, as well as the question of untruthful advertising, has been referred to the legal and legislative committee of the Board of Trade, and after c nsultation with the Retailers' Association it is probable that the attention of the government will be called to these matters.

Handing Each Other Bouquets.

The World man noticed a scheme recently which was reminiscent of the old days in Los Angeles, when to comply with a city ordinance prohibiting still pictures of firearms in use, exhibitors used to paste a bunch of flowers over every six-shooter displayed on posters. The results was a highly diverting assortment of scenes showing stage robbers and cowboys all handing each other bouquets.

The present instance was in connection with a three-sheet advertising Universal's "The Frame-Up," and showing a politician delivering a speech from a rostrum draped with small American flags. A few of these had been covered up with small English and Canadian flags, so that the whole thing gave the impression of an astute American politican trying to corral the British vote.

Seamans Heads Strand at Winnipeg.

The Strand movi..g picture and vaudeville theater in Winnipeg, owned by Allardt Brothers, of Chicago, has a new manager, E F. Seamans, succeeding F. J. Murphy, who has left for South Bend, Ind. Mr. Seamans is a veteran showman, who played his first engagement in Winnipeg in 1879, and who has since visited the city many times, both with his own companies and with various other organizations. According to an announcement by the new manager, the performances at the Strand will hereafter be continuous from noon until 11 P. M., and the moving picture part of the programs will consist of Paramounts exclusively.

W. Walkley Booker for Universal.

W. Walkley, a b ther of D. G. Walkley, manager of the Universal office in Calgary, and himself formerly in charge of the bo king at that affice, is now firmly established as booker for the Universal in Vancouver. Mr. Walkley changed places a short time ago with Jules Levine, who is no in Calgary.

Scrambled the Staff.

A section of the paper racks at the General Film exchange in Vancouver, holding several thousand sheets of mounted paper, toppled over one day last week, and narrowly missed some of the staff, who, according to reports, scrambled like a lot of eggs.

The Royal theater in New Westminster was recently turned over for a day to the 104th New Westminster Fusileers Chapter of the Daughters of the Empire, to aid them in supplying comforts for the soldiers. "Gambier's Advocate" was shown.

The engagement of "Fighting in France," at the Globe theater in Vancouver, originally scheduled for a week, was kept on for three days extra, and then finished out the second week, at the Royal Victoria, in Victoria, under the auspices of the Daily Colonist. A percentage of the receipts was turned over to the Red Cross.

NEW EXCHANGES IN MONTREAL.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Coming of V-L-S-E and Triangle to Local Field An Event.

MONTREAL, QUE.—The most important event recently in Montreal film circles is the entrance into Montreal of two new distributing concerns. The Triangle people have invaded this territory, as well as the V-L-S-E. The entrance of these two exchanges will materially help to influence trade conditions. At the moment of writing there are thirteen concerns carrying the business of supplying theaters in a district made up of the extreme Eastern section of Ontario, the City of Montreal, and the remainder of the Province of Quebec. The last mentioned really does not amount to very much.

If Montreal were any other town on the face of the globe, thirteen exchanges could be supported easily. But, taking into consideration the harrassing laws, municipal and provincial, the exorbitant import taxes and all the rest, well—just ask yourself—can thirteen exchanges carry on a money-making trade? It would be a different matter if laws, the censors, and common sense of the exhibitors in the matter of organization, were better situated.

E. A. Fenton's New Triangle Office.

The Triangle office is in charge of E. A. Fenton, formerly connected with the General Film Co. Mr. Fenton announces that he has signed up four houses, these he considers sufficient for the present in Montreal. First run will be at the New Grand, a theater which has commanded the respect of all through its sticktoitiveness and success after a long fight. Second run will be in the Main street district at the Midway theater. The new Regent theater will have third run, and the Moulin Rouge fourth. The last two houses are owned by the Independent Amusement Limited.

H. W. Collum's New V-L-S-E Office.

The V-L-S-E is locally in charge of H. M. McCollum, formerly connected with the Universal's Montreal office. Several Big Four features have already been seen in Montreal, among them being "The Juggernaut," "The Island of Regeneration," "The Chalice of Courage," and several others. These features were leased direct from New York and shown exclusively in Montreal at the Imperial theater. Mr. McCollum, or "Mac," as he is more popularly called, is out, he says, to give the people a good line of goods, and he is just the type to make things hum.

Here's good luck to both the new exchanges, and also a hope that all will prosper.

NEW THREE RIVERS HOUSE.

Messrs. Rousseau, Myrand and Fontaine are building a $30,000 picture theater in the City of Three Rivers. It will have a seating capacity of 1,000 people, and be thoroughly modern and fireproof. The company expects to open the house about the first of April. Several acts of vaudeville will be staged, together with a good program of photoplays. Three Rivers has a population of twenty thousand. This company also owns Quebec's Victoria, managed by Joe Tanguay.

TWO NEW HOUSES IN MONTREAL.

The two fine theaters now in construction in Montreal, the St. Denis and Regent, will soon be open to the public. Now comes the announcement of two more theaters for this locality, one in the West End and the other in Maisonneuve, at the other end of the town. The Western house will be known as the Windsor theater, and at the corner of Windsor and Dorchester streets. This location is one block below St. Catherine street, Montreal's "White Way," and accessible to many lines of treet cars. It will make a policy of catering to the elite of the town. The other house will be at the corner of Ontario and Orleans streets, in a French-speaking locality of about forty thousand. The house's name will be the Orleans theater, and it is said will cost $100,000.

Short Notes of Special Interest.

The Globe theater has been under the management for the last ten weeks of Mr. Sam Bernstein. The house has begun to pay. It has generally been considered a losing proposition.

Recent Features.

Recent features at local houses were: "The House of Tears," Metro, at Imperal; Canada, "The Cheat," Paramount; Tivoli, "The Foundling," Paramount; Fairyland, "The Song of a Wage Slave," Metro; Domino, "Over Night," World Film; Passe-Temps, "Carmen," Fox; "Camille," World Film, Connaught theater.

The Montreal Mutual office is now in charge of N. Hepworth. He is very popular and a hustler.

Charges Against Censor

In Toronto, Manager C. P. Price of Mutual Film Corporation Brings Charges Against R. C. Newman, of the Appeal Board, of Incompetence, Discrimination and Neglect of Duty.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario.—Immediately after the Theatrical Board of Appeals for Ontario had made its decision on Bennett's "Damaged Goods," a definite condemnation of the whole picture, C. B. Price, Canadian general manager of the Mutual sprung a surprise at Toronto, the Ontario Capital, by making charges of incompetence against R. C. Newman of the Appeal Board and also of discrimination and neglect of duty.

Mr. Price announced that he had a witness to prove that Mr. Newman had not viewed the films in their proper order, a portion of the picture having been thrown on the screen at the Parliament buildings in an upside down position and reversed order, and that the member of the board in question had taken no notes as the picture was being shown in order to guide him in his decision, and that the same examiner continually urged the machine operator to speed up the picture in order to get through with it.

"I have had a raw deal," declared Mr. Price to the Toronto representative of MOVING PICTURE WORLD. "The picture has not been given a fair show and I intend to take this matter to the highest courts. Among other things, I will want to know why the Hon. T. W. McGarry the provincial treasurer, who is a member of the Appeal Board, did not make arrangements to see the picture when it was being shown. I have nothing against the Ontario Board of Censors, because they saw fit to reject "Damaged Goods," but I would like to know why Mr. Newman, who was a stage hand until he secured his present position on the appeal board, should have the power to say what is good for people of Ontario to see. I have secured the endorsement of many doctors, professors, social workers and others for the picture, but in the face of the opinion of these authorities, Mr. Newman declares that the film shall not be shown.

"The spoken play 'Damaged Goods' is being presented in various theaters throughout the Province of Ontario, and I am going to know the reason why the film version of the same story cannot be exhibited," continued Mr. Price. "I have written a polite letter to Hon. T. W. McGarry, asking him to see the picture, and I am also pointing out the improper manner in which Mr. Newman, a servant of the people, examined the picture. I have started a battle and I do not intend to give it up until I have secured some needed reforms. We have never raised any objections before against a decision of the censors in Ontario and possibly we have been too meek in accepting their decisions. I do not intend to stop fighting now until the present system and present customs are rectified."

The Toronto daily papers are giving considerable space to the clash between the Mutual officials and the government representatives and the public, apparently, is on the side of the film people, judging by the general encouragement extended to Mr. Price in the shape of several personal letters and telephone messages.

Changes at Mutual Exchange.

Important changes have been made in the staff of the Canadian Universal at Toronto. F. R. Lennon has been promoted from the Toronto managership to the position of assistant general manager for Canada. "Wally" Davidson, formerly a Universal traveling representative, has been appointed manager of the Toronto branch. Claire Hague continues as general manager for the Universal in Canada.

J. Davidson, a brother of the new Toronto Universal manager, has resigned as manager of the Grand Opera House, North Bay, Ontario, to become a traveling representative for the Mutual out of Toronto.

A rumor that Jack Droy, a pioneer moving picture man in Canada, would leave the Toronto office of the Mutual to go to the new Toronto branch of the V-L-S-E has been denied by Mr. Droy. He was, until recently, with Mr. Kauffman in the Canadian headquarters of the Famous Players.

Ontario Theater Changes.

After owning the Orpheum Theater, Queen and Bathurst streets, Toronto, for many years, George Dodds has sold the house to C. J. Murch. The theater has a seating capacity of about 400.

The Empire Theater, Timmins, Ontario, was recently seriously damaged by fire when flames consumed the adjoining premises. The damage to the theater, which is located in the extreme North of Ontario, amounted to about $400, and the house has been closed for repairs.

Mrs. Norris of Niagara-on-the-Lake, Ontario, has announced that she will re-open her large new terra-cotta theater, the Strand, in April, for the benefit of the 20,000 soldiers who will be encamped near that place during the summer months. She has booked the Mutual program.

F. R. Lennon Gets Many Bookings.

F. R. Lennon, in charge of the Universal exchange at Toronto, announces that he has placed Universal service in eight of the eleven houses in Ontario controlled by the Griffin Amusement Company, which is one of the pioneer picture theater concerns in Canada. The towns covered include Owen Sound, St. Catharines, Belleville, Welland, North Bay, Woodstock and Thorold.

H. E. Stonge, manager of the U-Kum theater, College and Dovercourt Road, Toronto, has made arrangements whereby first or second runs of V-L-S-E and General releases will be shown at his house, at 10c. and 15c. prices. He has also secured an orchestra of five pieces.

T. S. Coffey, assistant manager of the Strand, Toronto, for the past eighteen months, has resigned, in order to enlist as a private in the 166th Overseas Battalion of Canada's fighting army. Mr. Coffey is a Canadian by birth.

Calendar of Daily Program Releases

Releases for Weeks Ending February 26 and March 4

(For Extended Table of Current Releases See Pages 1378, 1380, 1382.)

General Film Company.

Current Releases

	Serial No
MONDAY, FEBRUARY 21, 1916.	
BIOGRAPH—His Mother's Son (Drama) (Biograph Re-issue No. 38)	20084
ESSANAY—The Strange Case of Mary Page No. 5 (Two parts—Drama)	
LUBIN—The Repentant (Rrama)	20085
SELIG—Virtue Triumphant (Three parts—Drama)	20079-80-1
SELIG—Selig-Tribune No. 15, 1916 (Topical)	20083
VITAGRAPH—Hughey, the Process Server (Comedy)	20082
TUESDAY, FEBRUARY 22, 1916.	
ESSANAY—The Bridesmaid's Secret (Two parts—Drama)	20086-7
KALEM—Ham the Diver (Comedy)	20088
LUBIN—Four Narratives (Two parts—Drama)	20089-90
WEDNESDAY, FEBRUARY 23, 1916.	
BIOGRAPH—The Guilt of Stephen Eldridge (Three parts—Drama)	20093-4-5
ESSANAY—Canimated Nooz Pictorial No. 5 (Cartoon-Comedy)	20092
KALEM—Earning His Salt (Comedy)	20091
THURSDAY, FEBRUARY 24, 1916.	
LUBIN—The Redemption of Helene (Three parts—Drama)	20096-7-8
SELIG—Selig-Tribune No. 16, 1916 (Topical)	20099
VIM—Bungles Enforces the Law (Comedy)	20100
FRIDAY, FEBRUARY 25, 1916.	
KALEM—The Night Watch (Drama)	20104
KNICKERBOCKER STAR FEATURE—Who Knows? (Three parts—Drama)	20101-2-3
VIM—Love and Lather (Comedy)	20106
VITAGRAPH—Freddy's Narrow Escape (Comedy)	20105
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 11, 1916 (Topical)	
SATURDAY, FEBRUARY 26, 1916.	
ESSANAY—The Despoiler (Three parts—Drama)	20107-8-9
KALEM—The Switchman's Story (No. 68 of the "Hazards of Helen" Railroad Series) (Drama)	20114
LUBIN—Billie's Revenge (Comedy)	20110
SELIG—A Safe Risk (Comedy)	20115
VITAGRAPH—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama)	20111-2-3

General Film Company.

Advance Releases

MONDAY, FEBRUARY 28, 1916.

BIOGRAPH—The Burglar's Dilemma. (Drama.) (Biograph Reissue No. 39.)
LUBIN—At the Doors of Doom. (Drama.)
ESSANAY—The Strange Case of Mary Page, No. 6 (Two parts—Drama).
SELIG—Selig-Tribune No. 17, 1916. (Topical.)
SELIG—Title Not Announced.
VITAGRAPH—Her Bad Quarter of an Hour. (Comedy-Drama.)

TUESDAY, FEBRUARY 29, 1916.

ESSANAY—Title Not Announced.
KALEM—Winning the Widow (Comedy).

WEDNESDAY, MARCH 1, 1916.

BIOGRAPH—The Indian (Three parts—Drama).
ESSANAY—Title Not Announced.
KALEM—A Riddle in Rascals (Comedy).

THURSDAY, MARCH 2, 1916.

LUBIN—Her Wayward Sister (Three parts—Drama).
SELIG—Selig-Tribune No. 18, 1916 (Topical).
VIM—The Serenade (Comedy).

FRIDAY, MARCH 3, 1916.

KALEM—A Leap Year Wooing (Comedy).
KNICKERBOCKER STAR FEATURE—The Master Smile (Three parts—Drama).
VIM—The Artist's Model (Comedy).
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
VITAGRAPH—Tubby Turns the Tables (Comedy).

SATURDAY, MARCH 4, 1916.

ESSANAY—Title Not Announced.
KALEM—The Girl Telegrapher's Nerve (No. 69 of "The Hazards of Helen" Railroad Series) (Drama).
LUBIN—Hamlet Made Over (Comedy).
SELIG—Title Not Announced.
VITAGRAPH—La Paloma (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH
QUALITY FILMS

Monday, February 28

The Burglar's Dilemma

Directed by D. W. GRIFFITH

The abuse of the third degree exposed in a sensational drama.

Henry Walthall	Lionel Barrymore
Lillian Gish	Robert Harron
Harry Carey	Charles H. West

The Biograph Re-issue

Tuesday, February 29

What Happened to Peggy

Directed by WALTER COYLE

Sprightly adventures of a girl mistaken for a daring female Raffles.

Vola Smith	Claire McDowell
Jose Ruben	W. C. Robinson

The Two Reel Biograph

Wednesday, March 1

The Indian

Directed by DAVID MILES

A spectacular drama of the last Indian rebellion against tyranny.

Linda Arvidson	Charles Perley
Alfred Paget	Gertrude Robinson

The Three Reel Biograph

The Indian

A spectacular production in three reels, totally different from anything released in the past few months. Big scenes of Indian warfare, a strong story of love and sacrifice, an unusual cast—Biograph Quality throughout.

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For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending February 26 and March 4

(For Extended Table of Current Releases See Pages 1378, 1380, 1382.)

Universal Film Mfg. Company.

SUNDAY, FEBRUARY 20, 1916. — Serial No.

LAEMMLE—No release this day.
L-KO—Twenty Minutes at the Fair (Comedy)..... 01211
REX—Dolly's Scoop (Two parts—Drama)..... 01210

MONDAY, FEBRUARY 21, 1916.

NESTOR—The Disappearing Groom (Comedy)..... 01214
RED FEATHER PHOTOPLAY—Sons of Satan (Five parts—Detective—Drama) 01213
UNIVERSAL SPECIAL FEATURE—Graft No. 11, "The Illegal Bucket Shop" (Two parts—Drama). 01330

TUESDAY, FEBRUARY 22, 1916.

GOLD SEAL—The Dupe (Three parts—Underworld—Drama) 01215
IMP—No release this week.
VICTOR—The Pipe Dream (Comedy)..... 01216

WEDNESDAY, FEBRUARY 23, 1916.

ANIMATED WEEKLY—Number 7 (Topical)..... 01219
REX—Turtle Doves (Comedy-Drama)..... 01218
VICTOR—Madam Cubist (Two parts—Society-Dr.).. 01217

THURSDAY, FEBRUARY 24, 1916.

BIG U—A Beast of Society (Three parts—Modern-Drama). 01221
LAEMMLE—John Pellet's Dream (Comedy-Drama).. 01220
POWERS—No release this day.

FRIDAY, FEBRUARY 25, 1916.

IMP—I'll Get Her Yet (Two parts—Comedy)..... 01222
NESTOR—Her Friend the Doctor (Comedy)..... 01224
VICTOR—After the Play (Drama)..... 01223

SATURDAY, FEBRUARY 26, 1916.

BISON—The Stampede in the Night (Two parts—Western—Drama) 01225
JOKER—Married on the Wing (Comedy)..... 01227
POWERS—Uncle Sam at Work, No. 10, "Preparedness" (Educational)..... 01226

SUNDAY, FEBRUARY 27, 1916.

LAEMMLE—Her Greatest Story (Drama)..... 01228
L-KO—Dad's Dollars and Dirty Doings (Two parts Comedy) 01229
REX—No release this day.

MONDAY, FEBRUARY 28, 1916.

NESTOR—Cupid Trims His Lordship (Comedy)..... 01232
RED FEATHER PHOTOPLAY—The Lords of High Decision, (Five-part—Drama)..... 01231
UNIVERSAL SPECIAL FEATURE—Graft No. 12 "The Milk Battle" (Two parts—Drama)..... 01248

TUESDAY, FEBRUARY 29, 1916.

GOLD SEAL—Lord John's Journal No. 4 "The Eye of Hours" (Three parts—Drama)..... 01233
IMP—Some Heroes (Comedy)..... 01234
REX—No release this day.

WEDNESDAY, MARCH 1, 1916.

ANIMATED WEEKLY—Number 8 (Topical)..... 01236
L-KO—Blue Blood But Black Skin (Two parts—Comedy) 01235
VICTOR—No release this day.

THURSDAY, MARCH 2, 1916.

BIG-U—Shackles (Drama)..... 01238
JOKER—Love Laughs at the Law (Comedy)..... 01239
LAEMMLE—The Heart of Bonita (Two parts—Mexican—Drama) 01237

FRIDAY, MARCH 3, 1916.

IMP—The Hoax House (Two parts—Comedy—Drama) 01240
NESTOR—The Lion's Breath (Comedy)..... 01242
REX—In the Heart of a Shell (Juvenile—Drama)... 01241

SATURDAY, MARCH 4, 1916.

BISON—The One Woman (Three parts—Smuggling—Dr) 01243
JOKER—No releases this day.
POWERS—Uncle Sam At Work—No. 11—"To Arms" (Educational) 01244

Mutual Film Corporation.

SUNDAY, FEBRUARY 20, 1916. — Serial No.

BEAUTY—The Battle of Cupidovitch (Comedy)..... 04491
GAUMONT—See America First No. 23 "Key West, Fla." (Scenic) 04490
—Keeping Up with the Joneses (Cartoon Comedy) 04490
VOGUE—Heaven Will Protect the Woiking Goil (Comedy) 04492

MONDAY, FEBRUARY 21, 1916.

MUTUAL MASTERPICTURE DE LUXE—I Accuse (Gaumont—Five parts—Drama—No. 71).....

TUESDAY, FEBRUARY 22, 1916.

AMERICAN—Life's Harmony (Three parts—Society Drama) 04493-4-5
FALSTAFF—Ruth's Remarkable Reception (Com.). 04496

WEDNESDAY, FEBRUARY 23, 1916.

BEAUTY—Too Much Married (Comedy)..... 04500
THANHOUSER—The Reunion (Three parts—Drama) 04497-8-9

THURSDAY, FEBRUARY 24, 1916.

FALSTAFF—Perkin's Peace Party (Comedy)..... 04502
MUTUAL MASTERPICTURE DE LUXE—The Oval Diamond (Thanhouser—Five parts—Detective—Drama—No. 72) .....
MUTUAL WEEKLY—Number 60 (Topical)..... 04503
VOGUE—Flooded with Trouble (Comedy)..... 04501

FRIDAY, FEBRUARY 25, 1916.

CUB—Going Up (Comedy) 04507
MUSTANG—Double Crossed (Three parts—Western Drama) 04504-5-6

SATURDAY, FEBRUARY 26, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Craving (American—Five parts—Society-Drama—No. 73) .....

SUNDAY, FEBRUARY 27, 1916.

BEAUTY—Cooking His Goose (Comedy).
GAUMONT—See America First No. 24 (Scenic).... 04508
—Keeping Up with the Joneses (Cartoon-Comedy) 04508
VOGUE—Lew Trembly (Comedy) 04510

MONDAY, FEBRUARY 28, 1916.

MUTUAL MASTERPICTURE DE LUXE—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74) .....

TUESDAY, FEBRUARY 29, 1916.

AMERICAN—The Happy Masquerader (Three parts—Drama) 04511-2-3
FALSTAFF—Rustie Reggie's Record (Comedy).... 04514

WEDNESDAY, MARCH 1, 1916.

BEAUTY—Johnny's Jumble (Comedy) 04518
THANHOUSER—What Doris Did (Three parts—Drama) 04515-6-7

THURSDAY, MARCH 2, 1916.

FALSTAFF—Maude Muller Modernized (Comedy).. 04520
MUTUAL MASTERPICTURE DE LUXE—Embers, (American—Five parts—Sociological—Drama) (No. 75) .....
MUTUAL WEEKLY—Number 61 (Topical) 04521
VOGUE—Title Not Yet Announced 04519

FRIDAY, MARCH 3, 1916.

CUB—The Desperate Chance (Comedy)..... 04525
MUSTANG—Margy of the Foothills (Three parts—Western—Drama) 04522-3-4

SATURDAY, MARCH 4, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Heart of Tara (Centaur—Oriental—Drama) (No. 76)..

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Stories of the Films

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SELIG.

SELIG-TRIBUNE NO. 9 (Jan. 31).

Mystic Lake, Mass.—Traveling at a speed of a mile a minute with a thrill and a near-spill at every turn, ice yachting proves a joyous sport for the venturesome.

Mohawk, Cal.—Enormous rotary snow plows are being used with feverish haste to clear snow-filled mountain passes and retain railroad traffic here.

Cambridge, Mass.—Preparedness is the slogan of the Harvard students who daily engage in military maneuvers.

Truckee, Cal.—Thorough believers in the value of a cold plunge as a stimulus to health, two men here utilize snow drifts for the desired exhilaration.

Buffalo, N. Y.—Fifteen persons are killed and more than a score injured in an explosion which wrecks the plant of the Kelker Blower Company here.

Portland, Ore.—"For you a rose in Portland grows" is the slogan adopted by the "boosters" club here, whose members men, women and children write letters to their friends back East to visit them.

Washington, D. C.—To be the first and only Indian ever appointed to the police force of the Capitol building, is the distinction accorded Frank Janis, a Sioux Indian.

Phoenix, Ariz.—The worst flood in Arizona's history rages in this city destroying bridges, hurling homes from foundations, overwhelming dams and railroads and leaving death and ruin in its wake.

Watertown, Mass.—Doomed to die, as the life of a horse in the present war is estimated at sixty days, 3,000 horses are shipped from here to the battle front.

Near Paris, France.—A huge concealed searchlight, cleverly hidden, and operating with great rapidity, is used to locate marauding warplanes.

Hazebrouck, France.—A model type of trench mortar gun which hurls a high explosive into the enemy's lines.

Corpus Christi, Tex.—U. S. troops, on duty, near the Mexican border, give an exhibition of machine gun target practice at the first Gulf Coast Exposition held here.

Selig-Tribune Special Feature Picture.—Gila County, Ariz.—In a laudable effort to preserve to posterity the methods of primitive Indian life, Chief Big Cloud, an Apache, kills, before the Selig-Tribune camera, buffaloes with bows and arrows.

SELIG-TRIBUNE NO. 10 (Feb. 3).

New York, N. Y.—The sixth annual showing of the Pomeranian Club opens at Hotel McAlpin.

San Francisco, Cal.—W. Morgan Schuster, former treasurer general of Persia, who, it is rumored, will act as a special representative of President Wilson in the Orient, leaves on the S. S. Nippon Maru.

Charlestown Navy Yard.—Secretary Daniels asks Congress for $150,000 for the restoration of the old frigate "Constitution," the most glorious naval relic of our history, which lies rotting at her mooring here.

Washington, D. C.—A monster petition, 15 miles long, signed by 1,500,000 people, asking for an embargo on arms and munitions, is presented to the Senate in clothes baskets.

Soissons, France.—That aeroplanes are important factors in warfare is demonstrated by the variety of anti-aircraft guns now in use. The best types are in constant use here.

New York, N. Y.—Helen Hayes Gleason, the original "Hilda" in "Young Hilda at the Wars," has returned to America, the only woman decorated for bravery by the King of Belgium.

Washington, D. C.—The equestrian carnival which is to be held here in early spring, occupies the attention of society women, who engage in practice tandem riding.

Miami, Fla.—James Whitcomb Riley, the Hoosier poet of childhood, and "Marse" Henry Watterson, while recuperating here in the sunny Southland, obligingly pose for the Selig-Tribune.

Juarez, Mexico.—Racing at Carranza's new Chihuahua track continues through the winter more popular than ever.

Selig-Tribune Feature Picture.—Elephants in India are the "day laborers." From early dawn till dark the massive pachyderms do the traction work in the native lumber yards.

New York, N. Y.—President Wilson makes this city the scene of his first address on "preparedness." Intimate views by our own cameraman, who by special permission, accompanies the Presidential party.

VIRTUE TRIUMPHANT (Three Parts—Feb. 21).—The cast: Helen Lord and Madam Dreasco (Fritzi Brunette); Billy Boyd (Jack Pickford); Thomas Burt (Edw. J. Piel); Gladys Earle (Virginia Kirtley); Mrs. O'Malley (Lillian Hayward); Phillips Dreasco (Sidney Smith). Written by Ouida Bergere. Directed by William Robert Daily.

Helen Lord is a clever young girl, but unable to convince the managers of her histrionic ability. However, she finally achieves a triumph, and Thomas Burt, a theatrical manager, susceptible to pretty women and dazzled by Helen's triumph, endeavors to make love to her. He is spurned. Not being inclined to a woman who resents his familiarities, Burt engages Gladys Earle, an actress with few morals, to succeed Helen Lord, and gives Helen her notice of release.

Billy Boyd is a young playwright, who finds that genius in the playwrighting line is most perspiration. Billy meets Helen, and is inspired by a scheme, in which to put his latest play over, with Helen in the leading role.

Helen, through make-up, impersonates Madam Dreasco, and Billy enacts the part of the Madam's son, both of whom are expected in the United States. Thomas Burt is summoned to the hotel of the supposed Madam Dreasco. He reads the play, is taken with it and purchases it. However, the contract reads that Burt is to leave the choice of a leading woman to the Madam.

Later, after a most successful "first night," Burt discovers that the leading woman is none other than Helen Lord, the girl he had once discharged. The real Madam Dreasco sends word to the theatrical manager and his leading woman, that she hopes for the girl's unqualified success, and that the playwright who wrote such a good play is certainly entitled to meet the success he has achieved.

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A SAFE RISK (Feb. 26).—The cast: Bill Hardluck (Sidney Smith); Joe Inright (Ralph McComas); Daisy Doolittle (Betty Nathan). Written by C. B. Hoadley. Produced by Sidney Smith.

The Hocum Accident Insurance Co. does a land office business and the lame, the halt and the blind who are in need of "safe risks" apply there for accident insurance. Joe Inright draws $25.00 for a week's idemnity, and from that hour on resolves to draw another indemnity if possible.

Bill Hardluck, attracted by the money drawn by Joe, resolves to take out an accident insurance policy. After he does so, needing ready money, he does everything in his power to experience an accident. He takes all kinds of long chances, but is always saved in the nick of time. Finally Bill is blown into the air by dynamite and falls through the skylight into a surgeon's operating room. When he is released, he is certainly in need of accident insurance and is hurried to the insurance office. When he arrives he discovers that the Hocum Accident Insurance Co. has been closed.

BIOGRAPH.

HIS MOTHER'S SON (Reissue No. 38—Feb. 21).—The cast: The mother (Jenny Lee); the father (W. Chrystie Miller); the daughter (Mae Marsh); the son (Walter Miller); an orphan (Robert Harron); restaurant owner (Joseph McDermott).

The quick-tempered masculine old woman has a meek husband and two children who would starve were it not for her efforts. When her son comes home from a spree with the boys she turns him out of doors. The excitement induces an apoplectic stroke, and she dies. Without her, the father and daughter soon are helpless, and at last are evicted from the old home. An orphan boy whom they have treated kindly, casts in his lot with them. In the city the three get work in a cheap restaurant, the old man carrying a banner while his daughter washes dishes and the orphan peels potatoes. The latter often has to take the part of his friends when the manager bullies them.

The old man's son has become a sailor, and after a successful voyage he returns home. Two girls give him a sailor's welcome, and he is going off with them when, in the window of the cheap restaurant, he sees his father, an object of ridicule to the passing crowd. Dashing in, he pulls the old man out of the window and makes short work of the manager when the latter interferes. In the kitchen the girl, who has just been hectored by the manager, hears the commotion. Her protector hears it also. Both come into the dining room and are carried off in triumph by the sailor, who inherits his mother's character and ability. The reunited family sits down to a gorgeous dinner.

THE GUILT OF STEPHEN ELDRIDGE (Three Parts—Feb. 23).—The cast: Stephen Eldridge (Charles H. Mailes); William Eldridge (G. Raymond Nye); John Gordon (Ivan Christy); Douglas Gordon (Jack Mulhall); Mrs. John Gordon (Adelaide Woods); Mr. Curzon (Jack Drumeir); Eleanor Curzon (Vera Sisson); Marie Abbot (Gretchen Hartman); George Trask (Charles Perley).

False entries in the bank's books serve to cover up the peculations of Stephen Eldridge, the cashier, but the discovery of the fraud results in the imprisonment of John Gordon, the paying teller. Gordon implores his wife to keep his little son in ignorance of the disgrace, and vows that he will clear his name some day.

Time passes, and Eldridge is made president of the bank. About the same time Gordon is made a trusty in prison. He takes advantage of his freedom to escape and makes his way to on him to effect his getaway. Questioned as to the source of the money, she replies that an old friend of Gordon, who wishes to remain unknown, sends her a monthly remittance through a lawyer. Gordon half guesses the truth and makes his way to Eldridge's home, where the bank president, seeing him looking through a window, believes it an apariticn conjured up by his guilty conscience. Gordon assumes the disguise of a scissors grinder, and thus contrives to keep in close touch with his wife.

Douglas Gordon goes to college and there meets the son of his father's betrayer. William Eldridge is a dissolute junior, always in debt. He has secretly married Marie Abbot, a show girl, and she demands money. He goes to his father and is severely lectured for his bad habits. On the table he sees a memorandum of his father's payments to Mrs. Gordon, and uses this knowledge to force money from his father. Later, at college, he quarrels with Douglas Gordon over a game of cards and taunts him: "You're the son of a thief, living on my father's bounty." Douglas is restrained by the presence of the girl he loves—Eleanor Curzon, daughter of Stephen Eldridge's old friend. He departs to ask his mother if what he has heard is true. When she tells him the

story, his one thought is to establish his father's innocence.

When William Eldridge taunts his father with paying conscience money to the embezzler's wife, John Gordon, in his disguise of a scissors-grinder, is watching at the window and overhears the words. His son resolves to get possession of the incriminating document, and goes to the Eldridge home late at night. His father follows him at a distance.

Stephen Eldridge is giving a house party for Eleanor. After the guests have retired, Eleanor returns to the study in search of her hand bag. Hearing footsteps, she secrets herself in a closet. William Eldridge enters the room and proceeds to rob his father's safe. Marie has threatened to reveal his marriage to his father, and, rendered desperate he will stop at nothing to buy her silence. He is interrupted by the entrance of Douglas Gordon. The latter finds the safe open and ransacks it. Eventually he finds, not the paper he seeks, but a signed confession of Stephen Eldridge's crime. As he turns to go, William grapples with him, revolver in hand. Eleanor screams, and the household is aroused. Stephen Eldridge, entering, is shot by his son's weapon. Police enter, and William charges Douglas with burglary. But Eleanor intervenes and accuses William as the thief. At this juncture John Gordon enters, and Stephen Eldridge looks into the face of the man he has wronged. Dying, he backs up his written confession by a declaration of his guilt.

VITAGRAPH.

HUGHEY, THE PROCESS SERVER—(Feb. 21).—The cast: Hughey (Hughie Mack); Kate (Kate Price); Binks (William Shea); Flora (Flora Finch); Spike (Robert Gaillard). Author, Olive Flammer. Produced by Wally Van.

Hughey longs to be a sleuth, but is only a poor process server. However, he has a chance to try out his disguising abilities when he is told to serve a process on Binks, who is noted for his ability to elude service. Hughey has an awful time, right from the start, for Kate, Bink's wife, packs him off to Punxsutawney, to escape the serving, and he leads Hughey a merry chase. Binks hires Spike, an ex-pug, as his personal bodyguard, and he proves an efficient watch-dog when Hughey tries to serve papers on him and Flora, an old maid, becomes struck with his manly beauty and decides to marry him.

Kate then takes a hand in proceedings, and Hughey succeeds in cleverly securing Flora's unconscious aid in serving his process upon Binks. As the old maid hands Binks the fatal papers she learns for the first time that he is married, and Hughey, listening outside, falls into the room with a crash at the news. Spike throws them both out, but Flora, now thoroughly enraged, trips him up and she and Hughey sit on their fallen enemy's chest and pledge their troth of life-long fidelity and love.

FREDDY'S NARROW ESCAPE (Feb. 25). The cast: Freddy (William Dangman); Maria (Helen Gurney); Rose Green (Daisy Devere); Judge Green (Frank Currier); Minister (William Lytell, Jr). Author, Edward Montague. Produced by Frank Currier.

Judge Green, typical small-town aristocrat, has strong objections to Freddy for a son-in-law, and appoints Aunt Maria, his maiden sister, as guardian of Rose, his daughter. Freddy happens to do a favor for Aunty before she knows who he is and pretending to be taken with her, pays a visit to her home, but manages to quietly slip an explanatory note to Rose. He makes violent love to the old maid and she thinks he is going to marry her. When he whistles outside at dark, she thinks Freddy has come for her. She locks Rose in her room, and heavily veiled, goes out to meet Freddy. He does not recognize her and carries her off to the minister's.

At the minister's he is dumbfounded to confront the angry judge, and still more dazed when aunty lifts her veil. Rose, meanwhile, has escaped and followed the couple and she arrives there just as Freddy desperately leaps out the window into her arms. He is caught, however, and Rose, refusing to listen to his explanation, Freddy breaks away and runs for life, pursued by the determined Aunty, while the judge leads Rose home by the ear.

THE ROAD OF MANY TURNINGS (Broadway Star Feature—Three Parts—Feb. 26.) The cast: Myrtle and Edna (Leah Baird); Mrs. Wagner (Louise Beaudet); Mr. Wagner (Van Dyke Brooke); Harry Anderson (E. A. Turner); Walter Irving (Kaiman Matus); Carl Whitman (Walter McGrail); Frank Norman (Gerald Gordon); Jonesy (Arthur Robinson). Author, Leah Baird. Produced by Van Dyke Brooke.

Myrtle and Edna are twin sisters. Myrtle is incorrigible, while Edna is sweet and lovable. Upon getting mixed up in a wild escapade at a cabaret, as a result of which Frank Norman is seriously injured in a fight, Myrtle leaves town at night with Carl Whitman. Her family, unable to endure the disgrace, also moves to a different city. A year later, Edna is courted by Harry Anderson and Walter Irving, both of whom are deeply in love with her. She loves and accepts Harry, and Walter swears revenge. Edna's father has insisted that she keep all knowledge of her twin sister from her husband, and when Walter meets Myrtle he gets an idea.

He sends Edna a note, purporting to come from her sister, asking her to come and see her alone. In this manner he succeeds in getting her in a compromising position. He then has Harry come to a certain restaurant where the latter sees Myrtle—whom Harry thinks is his wife because of the resemblance—in a tender attitude with Carl. In a frenzy he shoots her and escapes. Edna meanwhile escapes from the room where Walter has locked her in, and goes home. Harry is stunned at her appearance, for he believes he has shot her at the restaurant.

Rushing out of the house he gives himself up to the police, and in the morning explanations clear up everything, and Harry and Edna are reunited in peace and happiness. Myrtle recovers from her wound and, a changed woman, as a result of her experiences, begs forgiveness of Edna and Harry—which is granted—and marries Carl. The Road of Many Turnings has at last straightened out into the broad highway of virtue and happiness.

LUBIN.

THE REPENTANT (Feb. 21).—The cast: George Austin (L. C. Shumway); Frank Graves (Jay Morley); Hardin (George Borrell); Edythe Martin (Velma Whitman); Nellie (Elenor Belvins); Wiley, her father (Melvin Mayo). Written and directed by Leon D. Kent.

Among the students of a large university are George Austin and Frank Graves. Austin is wealthy, whereas Graves has to work nights in a cafe to pay his tuition. One night Graves reproves a number of boisterous students in the cafe for their actions, and they attack him outside. Austin comes to his assistance, and a bond of friendship is formed between the two men. Austin falls desperately in love with Edythe Martin, the university flirt, and becomes engaged to her. When he finds her flirting in the cafe, he works himself into a frenzy, and Edythe scornfully leaves him. Austin goes home with Graves, and in his rage, denounces the Almighty and the world in general. Graves, who is very pious, begs Austin not to speak so, and the result is a breach in the friendship. Austin soon develops into a pronounced atheist.

In the middle of the term Austin receives word that his father is dead, and he leaves college. Life in New York bores him after a while, and when the opportunity comes for him to visit a Western ranch, which is part of his father's estate, he welcomes it. The western life appeals to him, and he gradually forgets the past after he meets Nellie, a charming girl. He falls in love with her, and one day she accepts him, not knowing of his scorn for religion. Only when Austin tells Nellie she will have to give up her religion does she realize the type of man she is going to marry, and then she gives him his ring. Austin gives vent to his rage again, and leaves Nellie broken-hearted.

Back East, Graves follows his religious inclinations by entering the priesthood. The years pass. Nellie has become a nurse, and Austin has often regretted his action. He visits the East on business and meets with a serious accident. When he recovers consciousness, it is to find Nellie bending over him. He stretches out his arms to her and then remembers his unworthiness. Nellie impresses upon him the work of God in bringing them together again, and Austin finally sees the light. He asks for a priest, and Graves is summoned. There is a pathetic reunion of the old friends. Austin recovers, and asks Nellie if she can forget the past. She tells him she has prayed for this moment during all the years. And the repentant man folds her in his arms. A year later he no longer scoffs at the Bible, but plans with Nellie a great future for their infant son.

FOUR NARRATIVES (Two Parts—Feb. 22). The cast: Corridon (R. H. Gray); Phil Lessey (W. E. Parsons); Diamond (George Routh); Walter (George W. Chase); Mary (Velma Whitman); Morrill (Norman Napier). Written by Marc Edmund Jones. Produced by Paul M. Powell.

One afternoon Corridon, the detective, is at home. Phil Lessy, an Internal Revenue officer, is shown in, and, asking Corridon for his help, proceeds to relate an experience—the first narrative.

Hunting moonshiners in the mountains, Phil learns to love Mary, who is also loved by Diamond, an educated young moonshiner and bad man. On the day that Phil plans to raid them, Diamond receives a mysterious note and plans to leave for the city. Attempting to force Mary to go with him, he is compelled to shoot at her father who starts for him. Her father falls, and Mary joins the party leaving to raid the moonshiners. Diamond escapes and the only clue Phil finds is half of a note that apparently is from a fellow law-breaker seeking to obtain a hidden fortune. As both Phil and Mary's father are wounded, Mary conceives the notion of leaving herself to hunt for Diamond. She does not return and Phil obtains a leave of absence, comes to the city mentioned in the note, and learns of Corridon from his own sister.

Corridon is smiling as Phil concludes and goes to the safe and gets the other half of the note. Morrill, a wealthy clubman, is called in and he relates, at Corridon's request, the second narrative. He explains that his brother, Walter, was wild, got in bad company at college, and was expelled. He explains further that when their father died a large part of the fortune was hidden in cash and never found, and that so, when he began to discover systematic vandalism in his home, he knew that Walter was behind it, and so called Corridon in on the case.

Corridon takes up the story, making the third narrative. He tells that he found the other half of the note in the home of Morrill and that they went to an address given there, but found only a young married couple, and were baffled without further clue. But Phil now recognizes Diamond and Mary from the description, and the police are sent to bring them in.

Mary is persuaded to tell her story. She found no clues in the city until this very day, when she witnessed Phil taking a woman to his arms, and then, crushed at his apparent perfidy, she meets Diamond and is persuaded to go to his apartment with him while he pleads his love. While there word is sent up that the police are downstairs and Diamond tells Mary that the only way she can avoid arrest and scandal is to marry him. She consents, and so was just the bride of a moment when Morrill and Corridon saw them. Mary is then crushed when Phil explains that the woman was his sister, and was advising him to see Corridon.

But in the meantime, a trap has been set for Walter, and the police bring him in. Morrill is angered when he sees that Walter is disguised as a priest, and when Mary learns that it is a disguise she cries out, for it was Walter that has married her to Diamond, and so she is free after all.

THE REDEMPTION OF HELENE (Three Parts—Feb. 24). The cast: Charles Stuart (L. C. Shumway); John Allen (George Routh); Joshua Trent (W. J. Spencer); Helene (Helen Wolcott); Mary (May Cruze); Mrs. Storey (Ann Bronti); Mose Roson, theatrical manager (Melvin Mayo); A Millionaire (Benjamin Hopkins). Written by Julian Louis Lamothe. Produced by Edward Sloman.

In a small town lives Helene Trent with whom John Allen is in love. Thinking only of herself and her career, she hastens her father's death and uses her legacy to go on the stage. John bids her goodbye, hoping that she will return to him. He does not notice that Helene's younger sister, Mary, is deeply in love with him. Helene dances at a banquet and meets a young artist and theatrical manager. Stuart, the artist, falls in love with her and she accepts his money and attentions. Stuart is soon in debt, and works overtime, straining his eyes. A doctor is called and Charles' eyes are bandaged, the doctor warning him that blindness may result if the bandages are removed before six weeks.

During her visits Stuart has come to recognize the sound of Helene's heels in the hall. The manager becomes her friend and features her in a production, which is "tried out on the dog" in Helene's home city. After trying to induce Helene to return, Stuart receives a stinging letter from her, in which she tells of how she makes a fool of the men.

Opening night arrives. Helene has a talk with

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the manager in her dressing room. Stuart is admitted to the theater and overhears her declare her love for the manager. Stuart determines to see the man, and tearing off his bandages, he boldly enters the dressing room. Then ensues a story scene between Helene and Stuart. He shows her the letter which she sent him. She goads him into a frenzy, he proceeds to choke her, and then throws her to the floor, where she lies still. He stoops over her and, believing he has killed her, rushes from the theater. The manager returns and discovers Helene, just as John Allen, and Mary arrived at the stage door. They rush in and discover Helene as they think, dead. But Helene opens her eyes. John discovers the letter that Helene sent Stuart and reads it and realizes just what kind of a girl Helene is. He tells Helene that she is not fit to be Mary's sister. Stuart becomes blind. Helene wanders all night and finally comes to his studio. Helene enters and unburdens Stuart's mind as to her death. Then he tells her of his affliction. Helene is horrified, then all her womanhood and affection for him comes to the surface and she takes him into her arms.

BILLIE'S REVENGE (Feb. 26). The cast: Mrs. Boyd (Clara Lambert); Aunt Molly (Carrie Reynolds); Tom, Billie's chum (Clarence Jay Elmer); Billie (Billie Reeves). Written by Daniel Ellis. Produced by Earl Metcalfe.

Billie Boyd's mother goes away on a trip. Billie decides to give a series of poker parties during her absence, but he receives a postal saying that his Aunt Molly is coming on a visit. Billie telegraphs to his mother to come home and then goes to the club. He tells the boys of his disappointment, but decides to give a poker party that night. The boys plan that Tom, Billie's chum, shall dress up exactly as Billie has described his aunt.

The party is in full swing when the bell rings. Billie opens the door and tries to keep his aunt (Tom) out of the room, but she follows him in scolding. The boys depart and "aunty" follows Billie all over the house. He finally gets her in her room after she has pestered the life out of him with her attentions. Towards morning Billie gets up and tiptoes to "aunty's" room and is amazed to see Tom lying in bed. He writes a note to William the butler, saying, "When you get this be on the lookout. Aunt Molly has arrived and is a dangerous lunatic. Cold water is the best if she gets violent. Don't let her escape, I will come with a doctor and nurse." He then goes out.

The next morning Billie's real aunt, who is much younger than Billie, arrives. As she is about to step into a taxi Billie passes. He is very much attracted to her. Aunt Molly arrives at the house and the cook shows her up stairs. William discovers the note and he and the cook lock the house securely and then attach a hose to the faucet and they place buckets of water in convenient places. Billie determines to enter the house unseen and climbs into Molly's room. She screams for help. William and the cook hear the cry and as Bill comes flying downstairs he gets the full benefit of the hose. He then falls over a bucket of water. Billie explains the mistake about Aunt Molly to the cook and sends her upstairs to help her. The bell rings and the boys all come in and Billie has to explain matters. Molly hangs over the banister, listening, convulsed with laughter. Billie's mother then appears and she cannot see the funny side of the situation until Molly comes running down, throws her arms around her sister and intercedes for Billie. Billie is very much surprised to see Aunt Molly, the pretty girl who attracted his attention at the depot, and he falls on his knees in thankfulness and adoration.

KALEM.

HAM TAKES A CHANCE (Feb. 15).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mlle. Dainte (Ethel Teare); Prof. Nonpareil (Gus Leonard); Eph. (Jack MacDermott). Produced by William Beaudine.

Ham and Bud get jobs in Prof. Nonpareil's road show. Bud's job is to exercise Ethel's snakes, while Ham becomes the assistant of Prof. Nonpareil, a knife-throwing artist. When the professor is taken ill Ham takes his place, while he makes Bud the target. Ham is a wizard at throwing the glistening steel—fortunately for Bud.

A MOLAR MIX-UP (Feb. 16).— The cast: Dr. R. H. Pull (Jack MacDermott); His bride (Ethel Teare); Assistant (Bud Duncan); Mrs. Nogg (Myrta Sterling); Her husband (Gus Leonard). Author, C. Doty Hobart. Produced by William Beaudine.

As a dentist's assistant Bud is up to his old blundering ways. There haven't been enough mix-ups in this comedy due to jealous wives and husbands so Bud has to go and mix the electric wires so that every bit of metal in the house is charged with current—and soon every person in the house is dancing a painful jig while held in the power of the electricity. Bud, happy in the possession of rubber gloves, enjoys the big laugh.

THE GUIDING HAND (Feb. 18).—The cast: Stanton Garrett (Robert Ellis); Paul Garrett (Arthur Albertson); Gridley (Richard Purdon); Olive Leslie (Dallas Tyler). Author, Howard Irving Young. Producer, Robert Ellis.

Gridley has served the Garrett's, father and sons, for forty years so that his heart grieves to see Stanton becoming a money-grubbing nervous wreck and Paul a weak-kneed, though good-natured, spendthrift. Paul is about to marry Olive, a woman of the world, and Stanton, though he knows her past, maintains silence because of a clause in the will that deprives either son of his share in the Garrett estate should he marry before thirty.

Gridley appeals to his better nature, and after a grim struggle with himself he listens to the servant whom in recent years he had come to think a doddering old nuisance. Paul declares that the money is nothing to him and that Olive will stand by him, but that worldly person soon changes her mind. Awakened to his folly Paul sees that Stanton also has lost his sneering blase manner, and the years roll back as the two brothers once more reunited romp about the faithful Gridley.

THE PERILOUS SWING (No. 67 of the "Hazards of Helen"—Feb. 19).—The cast: The Operator at Lone Point (Helen Gibson); The Sheriff (Clarence Burton); "Red" Purdy (Franklin Hall). Author, C. Doty Hobart. Producer, James Davis.

Helen is enjoying a ride on her horse, "Hazard," after her day's work, when news comes that "Red" Purdy and his aides are escaping after making a big haul. When the automobile in which they are escaping breaks down they take to a handcar. Helen pursues them down the track while the Sheriff and his posse set out to head them off on a short cut. The gang reaches the drawbridge and after crossing bind the bridgetender and raise the bridge to prevent Helen from following.

Momentarily baffled, she suddenly bethinks herself of her lariat. Tossing a noose around the end of the bridge girder, she spurs the horse from under her and then swings out through space to the opposite bank of the river. The crooks have taken to their handcar again, but Helen reaches the bank in time to board the express and continue the pursuit. Needless to say, "Red" Purdy and his aides are finally brought to justice.

ESSANAY.

"GOLD DUST" (Two parts—Feb. 15). The cast: John Strang (John Cossar); Flo Dickson (Nell Craig); Jimmy, her sweetheart (Edmund F. Cobb); Edward Dickson, head bookkeeper (Thomas Commerford); O'Rear, the junior partner (Patrick Calhoun).

John Strang, head of the firm of Strang & Co., is ordered away for a rest by his physician. He sailed for South America, leaving O'Rear his junior partner, in charge of the business. O'Rear immediately discharges all the old employes and replaces them with young blood. Among those discharged is Edward Dickson, who has been head bookkeeper for 30 years. He becomes ill and is slowly pining away; as a result of his dismissal. Flo Dickson, the office favorite, and Jimmy, the stenographer, who is in love with her, risk their positions with the firm by writing a letter to the old man telling him to return to work, signing the president's name. Almost certain that he will not recover they wish to make his last hours happy ones. He begins to recover. About this time O'Rear closes a contract with a construction company, the heads of which are crooks. John Strang returns from South America just in time to save his firm from bankruptcy. He tells O'Rear the old employes knew the record of this construction company and had they been at work, would have blocked the deal. Strang then notifies all the old employes to return to work, including Thomas Dickson, Flo and Jimmy are saved.

"POLITENESS PAYS" (Three parts—Feb. 19). The cast: Nat Holsom (John Junior); Amos Broadstreet, a millionaire (John Cossar); Amy Broadstreet, his daughter (Betty Brown); Mrs. Holsom, Nat's mother (Marion Skinner).

Nat Holsom is sick for the first time in his life. Being his mother's only means of support, their funds are soon exhausted and they face starvation. About this time Amy Broadstreet, daughter of a millionaire, decides to take up charity work. By chance she happens in the tenement where Nat and his mother live. Seeing their pitiful condition, she orders food and coal for them. Nat improves and is soon well enough to be out. While taking a walk, he sees a gang of boys abusing an old man. In his weakened condition he strikes the leader down. The old man is very grateful. Amy Broadstreet becomes very enthused in her charity work and asks her father to finance a model tenement which she plans to build. Broadstreet sends his agent to buy the most suitable site possible. The agent tries to buy the tenement owned by the old man whom Nat defended. When he refuses to sell, the agent sends a gangster to put him out of the way. This is accomplished, but before dying the old man apparently a pauper, writes a will leaving his fortune of $1,000,000 to Nat, the only person in the world who had ever befriended him.

KNICKERBOCKER STAR FEATURE

THE BIG BROTHER (Three Parts—Feb. 11).—John Harrison, U. S. Consul, on a small imaginary island, probably around the Hawaiian Islands, returns home on leave of absence. His mind is filled with thoughts of one Violet Hempstead. A friend of his, Henley, has just married a native woman and he is disgusted. At home in Virginia, he proposes to the girl only to find she is engaged to his younger brother Billie. Discouraged, he decides to return and Billie begs to go along. He has his way eventually.

Billie meets Ollie, a native girl, she saves his life, and he falls in love with her. John, thinking of Violet, does all in his power to break this up. Finally, learning Billie is going to marry the girl, John marries Ollie, to save his brother for Violet. Meanwhile comes word John's mother has died, and Billie returns home without bidding John goodbye. When Billie returns, Violet returns his ring as she finds it was John she loved. Billie, rather relieved, goes away on a visit. Meanwhile, John, hopeless in the depths of despair, has resigned as Consul and is sharing a home with Ollie, although not living with her. Ollie tries all her wiles on John but to no effect.

Violet, not knowing of John's marriage, decides to go to him. She does and lands there at night. On the same night John has given up last hold on respect and broken down barriers; savagely he holds Ollie in his arms when he hears Violet outside talking to Henley. He rushes out, as in a dream sees the girl, and not telling her of Ollie takes her to another cottage and says he will talk with her in the morning. Ollie meanwhile follows with a gun, but Henley suspicions and follows her. In a struggle Henley is shot and later Ollie. John tells Violet that Ollie was his wife and girl shrinks from him in loathing, but Henley, who is dying, tells her true state of affairs and later she and John are united.

GIRL OF THE WEST (Three parts—Feb. 18).—Nora, or the tomboy, as she is called, lives alone with her dissolute and drunken father in an old tumbled down shanty. Father is killed in a fight by Jim Lopez and afterward when Lopez attempts to make love to the Tomboy she threatens to kill him. She meets Tom Avery, a well groomed, wealthy college man, who is the silent owner of Bar Z Ranch, and Tom becomes interested in her. She applies for a job cowpunchin, after her father's death and after argument gets it, and proves herself as good if not better than the men.

Meanwhile Mrs. Byrne Grahame, a wealthy society woman living with her daughter, Lillian, and son, Harry, traces her brother (Nora's father) and Nora to Red Gulch and sends the attorney for them. Nora wanders out one night and encounters Lopez, he makes violent love to her, and the girl, furious, takes out her gun and shoots him, thinking she has killed him. Tom coming on the scene takes her home and goes back to look for Lopez. Morson, the attorney, arrives meanwhile and Nora goes away with him, leaving only a note for Tom. She fully believes she has murdered Lopez.

Two years elapse and Nora returns to her aunt's house, a polished young woman. Harry falls in love with her but on the evening Nora is presented at the ball, she meets Tom, who is Lillian's fiance. They fall in love again but it is Nora who says they must break it off because of Lillian. A few weeks elapse and one day at the country club, Nora in her polo togs, sees Tom again. A wild horse, a mankiller, is brought out and Nora decides to ride it. Tom, in anguish, forbids her to ride it, confessing publicly his love for her. Lillian overhears it and is furious. Nora, however, catching Lillian's look, brings the whip down on the horse and it seemingly runs away.

Tom, of course, as Nora expected, pursues her. At a safe distance she slides off the horse and when Tom comes up, he finds her lying face down and thinks she is dead. As he flings himself down beside her, she starts laughing and explains her ruse. He gathers her in his arms and they hide behind a tree trunk, like two mischievous children while Lillian and Harry go past them. Of course, happy ending clinch, etc.

WHO KNOWS (Three parts—Feb. 25).—Gilbert, an elderly man and gambling partner of Dick, is startled by a shot in the next room. He rushes in to find Dick standing over the body of

a man whom he has just shot and killed while intoxicated. Gilbert, conversant with police and their ways, realizes flight would be futile until Dick has sobered. The shot has alarmed hotel guests, who are at the door trying to ascertain the cause of the disturbance. Gilbert conceals the body in the bathroom and closes the door. Assuming a provoked mood, he admits hotel manager and house detectives and offers an excuse that Dick is drunk.

After Dick has sobered, Gilbert informs him of his crime. He is horrified. They effect a daring escape and later meet in a distant city. Gilbert's only motive, although an accessory after the fact, is to protect Dick from apprehension. The eye of the law, however, never sleeps. A detective becomes suspicious of Gilbert, and Gilbert sensing the condition, again makes his escape, likewise taking Dick with him. They seek safety in boarding at the home of Myra, formerly employed at the hotel from which Gilbert made his second escape.

Time develops friendship and gratitude, Dick having protected Myra in time of danger, which develops into deeper sentiment. Dick, realizing the stain on his hand, does not permit his love for the girl to belittle his crime. It is here his life undergoes a change. The girl's purity and influence seem to open to him a new world. But his yearning for an existence commensurate with the girl's idealism is blackened by his crime of the past. All this Gilbert sees and understands. It proves an inception for Gilbert to make a noble sacrifice. He realizes his, Gilbert's, life is nearing sundown, while Dick, whose life has been with a rough element, has just passed the development of maturity. Then follows a stirring chase on the trail of the gamblers by the detectives, ending in the capture of Gilbert, who shoulders the crime, and convicing Dick for the girl's sake in his innocence. Dick later visits Gilbert in jail, forgives Gilbert for the "lie." Gilbert reflects that perhaps the Lord will understand and forgive—"Who knows?"

VIM.

ONE TOO MANY (Feb. 17).—Plump, a carefree bachelor, after a stormy night, awakes to find a letter from his rich uncle, stating that he is going to pay him a visit in order to meet his wife and baby. Plump who has been getting an income for this mythical wife and baby, is frantic. He employs Runt, the Janitor, and also seeks the services of Doris, an actress, to get him the much needed frau and kidlet.

Runt scurries around and corrals a bunch of babies. A male friend of the actress searches the apartment house for a child, a series of complications arise in which one baby answers the purpose of all the parties who are trying to help Plump. Plump, in order to play safe, persuades Madame Nitouch, a French woman, to pose as his wife for the afternoon. Runt also commands his wife to help out Plump. Mrs. Newlywed, who needs $50.00 to pay for a new dress also agrees to be his wife. The time is near at hand for the uncle to arrive.

The baby has disappeared from Plump's room and Runt is forced to be the baby. The uncle, who is near-sighted, arrives. The deception is proving a success when the uncle asks to see the wife. To Plump's horror the three women make their appearance at the same time. The uncle gets wise and Plump is on the verge of losing his income when Doris, the actress, who is an old flame of the uncle, arrives. The uncle acknowledges defeat, gives Plump a fat check and hikes back home, while Plump and Runt divide the spoils.

PLUCK AND LUCK (Feb. 18).—When Pokes, a plumber, is dispossessed from his humble place of business owing to his inability to pay his rent, he accepts the invitation from a neighbor, the piano tuner, to share his store. Jabb's wife is socially ambitious, and to advance herself into the ranks of the elite of her native city has decided to give a musicale at her home. In order to have the piano in excellent condition for the great event she sends Ethel, her daughter, to notify the tuner to come and inspect the piano.

During this time, Jabbs by his overbearing manner has incurred the hostility of two anarchists, tenants in one of his houses. To avenge themselves on their landlord they manage to hide a time clock bomb in the piano at Jabbs' home. When Ethel arrives at the piano tuner's she finds only Pokes present and he is so smitten with her charms that he cannot resist the desire to impersonate the tuner as he realizes that he will have an opportunity to make Ethel's acquaintance.

On Ethel's arrival home she surprises the anarchists at their nefarious work and is seized by them and carried upstairs where they have her bound and helpless. Pokes' attempt to tune the piano is a dismal failure for he succeeds in demolishing all parts of it until he finds the bomb hidden in the inside. He calls the attention of Jabbs to the bomb, driving both Jabbs and his wife in a frenzy of fear as the clock lacks only a few seconds of the time set for the explosion. After they reach the street in safety, their attention is called to Ethel on the upper floor and Pokes proves his nerve by dashing into the house and saving the girl at the peril of his life.

BUNGLES ENFORCES THE LAW (Feb. 24).—Owing to the disturbed financial affairs in their respective countries, three impoverished noblemen, Counts Boolum of Germany, Pierre of France and Shamus of Ireland, decide to marry the daughter of the wealthy Mayor of Mudton. The local police, distinguished for their absolute lack of even the smallest grain of intelligence, have failed in their efforts to drive the foreigners from the town and their worthy chief wires for the world-famed Bungles to bring his mighty brain to bear on the problem. The latter arrives in a cloud of mystery, electricity and uncertainty and forthwith lives up to his name by arresting the Mayor and placing him in the calaboose. The three rivals unfortunately choose the same hour for their proposal and challenged to mortal combat fly through the air.

At last Bungles gets on the trail. He gathers his forces and arrives on the field of battle in time to become a billet for the first shot fired. Undaunted, however, he surrounds the combatants and marches both them and the girl off to jail, where all are jammed in to keep the now frothing Mayor company. Leaving his valiant force on guard, he, almost bursting with pride, hurries off to tell the chief of his success. Fortunately for the prisoners, the jail is very old and rickety and they walk off with it. Scared to death, the guards dash off to tell of the escape.

Mad with rage, Bungles pursues, catches up with his quarry as it walks on to the ferryboat which is just pulling out. Resourceful as ever, Bungles orders his men to pull back the boat. They try but the ferry wins and they are on the point of being dragged into the water when Bungles grasps the rope and with a superhuman effort pulls the boat back to the slip. Pride once again proves his fate, for as he poses to receive the admiration of his followers, the boat again departs. This time, Bungles' effort is too late and the whole force is dragged into the water. Spitting out teeth, water and revenge, Bungles manages to hang on to the side of the boat and on its arrival at the opposite side, climbs over and strides to the calaboose. Horrors, he opens the door, only to find that the prisoners have escaped. Hardly believing his eyes, he enters the jail. A flash of golden hair dashes from behind and Bungles finds himself locked in and looking at him from the outside, is the mischievous face of his erstwhile captive.

LOVE AND LATHER (Feb. 25).—Spook, the barber, is in despair because he is unable to accompany his friend on a fishing trip owing to the fact that he has nobody to take care of the shop during his absence. In looking about for a substitute, he chances to see Pokes, the street cleaner, and mistaking Pokes' white wing suit for barber's clothes, he tries to press him into service for the day. Pokes is willing to accept the offer once he catches sight of Spook's daughter, Ethel, the manicurist of the shop, under whose charms he immediately succumbs.

The unfortunate customers who happen to fall into the none too gentle hands of Pokes suffer all kinds of tortures, even Ethel herself receiving rather rough usage from him. Pokes is notified by the police to be on the look-out for a desperate convict who has recently escaped from jail, and whose chief mark of identification is the absence of one-half of his mustache.

The police realize that the convict will head for a barber shop as soon as possible in order to remove the tell-tale half of his mustache, so hence after the warning to Pokes, they set in to watch the shop. The police warning gives Pokes the idea of securing revenge on Jabbs, Ethel's sweetheart, whose face is adorned by a beautiful hirsute growth of which both he and Ethel are inordinately fond. Finding Jabbs asleep in the barber chair, Pokes seizes the opportunity to shave off one half of his rival's mustache.

This incident succeeds in getting Jabbs very much in wrong with the police who happen to see him walking from the shop and give chase. In the station house Jabbs finds Spook and his pal who have also been arrested on the charge of fishing on private grounds, and for a time things look black for the unfortunate trio, until the real convict who has been arrested in the meantime, is brought in. On being cleared of the charges, Jabbs accompanies Spook home where they wreak the full vengeance upon Pokes for the trouble that he has brought upon them.

Universal Film Mfg. Co.

REX.

TURTLE DOVES (Feb. 23).—Jack proposes to Maisie, who accepts him. Maisie's father overhears and intervenes. He tells Jack to get a job, adding that if Maisie really wants him, she will wait. Jack goes abroad, gold-digging, makes a fortune and returns in five years. He calls on Maisie to see if she has waited for him. Maisie asks how he has filled in the years, and Jack tells her his story, illustrated by the camera.

"At first I thought the life a hard one, but, after a long spell, struck luck. Then I got a bad fever, through over-work and exposure. A neighbor's daughter saved my life by careful nursing, and when my strength returned, I went back to work, made a pile, sold my claim, came home, and here I am."

Jack now asks Maisie to tell him her own experiences, and Maisie replies, also illustrated by the camera: "Well, when you had gone, I was very miserable, my health suffered tremendously, but the doctor was most kind and attentive, and even when I was convalescent, he continued calling."

Maisie adds, as an afterthought: "Oh, yes—and afterwards I married him." She continues: "But, Jack, dear, I'm sure you won't mind that."

Jack, immensely relieved, laughs and replies: "Not in the least, dear, for I am married also!" Here Jack's wife—the girl who had nursed him, of course—enters and is introduced to Maisie; and Maisie's husband, entering at the same time, is introduced to Jack. All laugh heartily as the scene fades out.

IMP.

I'LL GET HER YET (Two parts—Feb. 25).—The cast: Harry Lightfoot (Pat Rooney); Terence Tightwad (Dan Duffy); Marion, his daughter (Marion Bent); Sallie Slappus, the maid (Jane Bernoudy); Slim, bell hop (Victor Potel); Fat, bell hop (Ed. Sedgwick); Miss Magneto (Eileen Sedgwick). Written and produced by Roy Clements.

Terence Tightwad does not approve of the attentions paid his daughter, Marion, by Harry Lightfoot. Neither does "Murphy," the family dog. "Murphy" and old Tightwad show their displeasure at Harry's insistence on visiting the Tightwad home by combining in a "free-for-all" fight with him, from which Harry emerges "third best."

When old Tightwad spirits Marion away to a nearby resort hotel, Harry picks up the love trail, and, following, finds employment as a bell-hop at the same hotel.

Overcoming all the hazards of the militant father's objections, Harry finally escapes in a spectacular manner with Marion, leaving father and the dog to fight it out among themselves.

LKO

DAD'S DOLLARS AND DIRTY DOINGS (Two parts—Feb. 27).—The cast: The Country Girl (Alice Howell); Her Sweetheart (Dick Smith); The Vulture (Phillip Dunham).

Lonesome Lizzie read so much about the joys of city life that she was tempted to steal a little of father's money and journey to the great city. As usual though with a country girl, she had hardly arrived in the city before she fell into the enemies' hands, who soon relieved her of her little hoard and left her on a park bench to sleep off the effects of the deadly drug.

Lizzie awoke with a start to find a rough policeman pounding her on her feet. She departed a sad girl and soon found the enemy who only laughed at her and turned her over to an officer, charging her with vagrancy. Along about this time father died from the effects of his daughter's sudden departure and the papers were full of the death and fortune left to Lizzie' One of the vultures recognized the picture of Lizzie and soon rescued her from prison in order to claim a part of the fortune. How the country lover came to the rescue and the fight he had to get her away from the vultures makes a thrilling story.

GOLD SEAL.

The DUPE (Three parts—Feb. 22).—The cast: Herbert (Herbert Rawlinson); Jennie (Agnes Vernon); Reno Kate (Miss Wright); Foo Wing (Barney Furey); Sing (Jack Pierce). Written by Jas Dayton. Produced by William Worthington.

Herbert and his mother, poor but honest people, live in a cheap tenement section of the town. Herbert works in a factory and they are comparatively comfortable and happy. Times get hard, however, and the factory closes down. Herbert tries elsewhere for employment but fails to get work. The landlord has threatened to dispossess them. Desperate, Herbert goes that night to a tough saloon. A well dressed stranger, supposedly wealthy, but who in reality is an opium smuggler, asks him to deliver a suit case at a certain street and for the service hands him five dollars. Herbert, delighted at the chance to earn some money, accepts the suit suit case and leaves.

Meanwhile the address given him by the stranger has been raided for an opium den, the police are waiting and seize Herbert as an accomplice. Having opium in his possession, he

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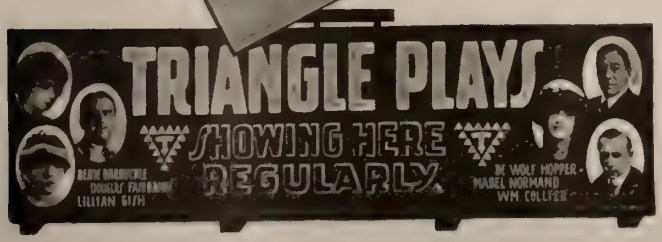

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is convicted at a speedy trial and sentenced to the penitentiary. The shock of his arrest and conviction kills the mother. Herbert swears revenge on the law.

A year later, Herbert, released from prison, comes to the city and takes up his life in the slums of Chinatown. Jennie, a little girl of the city, clerks in one of the Chinese curio stores. Herbert meets her and admires her. Foo Wing, a wealthy Chinaman of the neighborhood, also admires her and arranges with Reno Kate, a procuress of the neighborhood, to get the girl. Foo Wing arranges with the owner of the curio store to fire Jennie; he does so and Reno Kate follows her to the employment office and offers her a position in her own house.

Herbert misses the girl but cannot learn of her whereabouts. That night Herbert in escaping from a police raid overhears Jennie scream, as she fights Reno Kate to get free from her house. Herbert bursts into the room and rescues Jennie from Foo Wing and a couple of other Chinamen. In the melee, however, a Chinamen knifes him and he is taken to the hospital. He recovers slowly under Jennie's care. Through her good influence he is taken to the country home to recover.

A few months later the gang send him on a big deal. He finds that by being a party to the gang's deal he will get back at the opium smuggler who convicted him in the first case. Revenge appeals to him, but his reformation is complete, and he declines to join the gang in the plot.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 10—"The Harbor Transportation Trust"—Two Parts—Feb. 14).—The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Benn Travers (Jack F. Connoly); Dunn (E. P. Evers); Grant Fisher (E. Clark); Capt. Monk (Frank MacQuarrie); Stevens (Jack Abbot).

Bruce Larnigan, in connection with Jack Stevens, is editing the "Independent," the newspaper which Ben Travers had bought to assist the fight against the trusts. Tom Larnigan has located the head of the Harbor Transportation Trust. In order that he might get evidence against the trust he waits outside their office and follows Monk, an old sea captain, into the place as if he were with him. After learning that Monk has been successful in smuggling in a quantity of opium hidden in his cargo of wild animals and, hearing that the drug is stored in the shop of Gruen, a wild animal dealer, he leaves. Grant Fisher (head of the Harbor Trust) when Tom has left reproves Monk for taking into the private office what he (Fisher) supposed to be an associate of Monk. The old captain says he never saw the man before and was under the impression he was a member of the trust. Fisher then remembers the photographs of Tom and Bruce Larnigan which Stone had distributed to the members of the Graft Trust so that they may identify the trust breakers. Monk leaves and vows to get even with Tom. Fisher informs Stone, who, feeling sure that Tom will visit Gruen's place on a spying expedition, has Dunn, his lieutenant, go there with two assistants to capture Tom.

Dorothy Maxwell and her chum, Kitty Rockford, are shopping when Dunn and his two men come from the office building on their way to the animal dealer. The girls see and recognize him as the man in whose office they both had such exciting experiences. They decide to follow him. Dunn recognizes the girls as two spies of Larnigan. He decides to let himself be followed, hoping to trap the girls. A telegram arrives from the department of Secret Service at Washington, ordering Tom to report at once to the Consul at Rio de Janiero, who will instruct him regarding a secret mission. Tom decides to start at once and turn over the securing of evidence against the Harbor Trust to Bruce. Kitty and Dorothy follow Dunn. They are trapped in Gruen's place and put into a small cellar. Dunn and Gruen then prepare to land Bruce.

Tom and his friend, Ben Travers, have strolled down the docks while they discuss Tom's trip south. While they are gazing out to sea Captain Monk and several of his sailors pass. He recognizes Tom, and he and the sailors knock Tom and Travers senseless, carry them aboard his ship and make them prisoners in the hold. Stone feels much elated at the news that Tom Larnigan is shanghied and sailing for a distant country, and that Larnigan's two spies are prisoners at Gruen's. Curious to see what the female spies look like, he goes to Gruen's and is astonished to find that it is Dorothy Maxwell and Kitty Rockford who have been his secret enemies. He plans a revenge that is in accord with his evil nature. Near the animal store is a low dive where the poor female inmates are kept as slaves. Stone arranges with the keeper of this place to turn over the prisoners to him. He gives the Italian keeper the key to the cellar and tells the man to chloroform the girls before trying to remove them.

Dorothy and Kitty have not been idle. They have discovered an old pick and crowbar. These tools have no effect on the heavy doors, so they start to remove the padlock of a small door leading to the next cellar, their idea being to get to the cellar of the next house and so escape. But in the next cellar are untamed lions. Bruce and Stevens start for the animal store to get evidence against the Harbor Trust. Once inside, they are threatened by Dunn's men and Gruen. In backing away Stevens steps on the trap and falls into the cellar containing the lions. Bruce is knocked senseless by Gruen. Backing against the wall in horror as he sees the great beasts settle for a spring, Stevens feels the wall behind him give away, and he crawls through the open door just in time. The door is closed and the girls are overjoyed to find Stevens with them.

He hears the tramp of feet on the stairs outside, and thinking it is from the men above he proceeds to barricade the door. It is the men sent by Stone after the girls. Finding the door barred they proceed to force it. Reinforced by Gruen and Dunn's men, who have dropped Bruce on having heard the noise outside, the men break into the cellar. In spite of the efforts of Stevens and the girls to keep it closed, the door is forced. Stevens battles against great odds, but just before he is overpowered a number of police rush to his rescue. Fisher goes to the store to remove the opium, sees the body of Bruce and backs away in horror. He steps on the trap and falls to his death among the lions. The fight in the other cellar drowns his cries and his presence in the cellar is not known until his body is found.

Meantime Tom and Travers are dragged on deck by Captain Monk and given to understand there is no turning back on that ship. Tom asks him where the boat is bound for and receives the answer, "Rio de Janeiro." Tom shows his satisfaction, displays his official badge and declares they will go as passengers. He orders the best the ship affords and he and Travers settle down for a pleasant trip. Bruce, badly injured, attempts to carry on the fight alone.

UNIVERSAL.

ANIMATED WEEKLY NO. 7 (Feb. 16).—Be Prepared.—President Wilson speaks for national defense, St. Louis, Mo. Subtitle: First moving picture of Mrs. Wilson. Good-bye, St. Louis.

They Are Prepared.—Auto squadron makes spectacular test of transporting wireless equipment near Los Angeles, Cal.

Preparedness on Border.—Dashing cavalry manoeuvres make troopers on Mexican border ready for any foe, El Paso, Tex.

Aerial Preparation.—Americans train Englishmen to run war air craft, Newport News, Va. Subtitles: Universal cameraman takes a ride; Dropping bomb would be easy; Military tractor.

Quits Over Preparedness.—Ex-War Secretary Garrison (on left) resigns because he differed with President on army plan.

"Pirates" Take City.—Ye Mystic Krewe of Freebooters captures town for 10th time at annual carnival, Tampa, Fla. Subtitle: Mayor yields key of city.

305-Foot Dam.—Elephant Butte Dam will provide water for 180,000 acres in world's greatest irrigation project, Las Cruces, New Mexico.

Installing An Archbishop.—Imposing ceremonies at elevation of Most Reverend G. W. Mundelein, Chicago, Ill. Subtitles: Laymen awaiting arrival; The Archbishop; Prelates march in solemn ceremonial.

Snappy Scenes From To-day's News.—Motor sleds race in thrilling new sport, Wichita, Kan. "Letting 'em skid" is sensational new ice motor sport, Detroit, Mich. Electric locomotives displace steam-driven ones, Chicago, Ill. Big bald eagle captured by farmers, Clark County, Kan. Oil "gusher" at work, Kansas; 10,000 barrels of oil afire.

Throngs See New Sea Queen.—Stately big liner glides into Pacific amid plaudits, San Francisco, Cal.

Northwest Welcomes King Winter.—Features galore as 20,000 march in gigantic ice carnival, St. Paul, Minn.

Handcuff King Foils Police.—Hoisted high in air, feet first, he frees himself from bluecoats' bonds, Houston, Tex.

Cartoons by Hy. Mayer.

VICTOR.

HIGH FLIERS (Two parts—Feb. 9).—The cast.—Miss High Life (Rosemary Theby); Mr. Dude (Harry Myers). Produced by Harry Meyers.

Miss High Life works behind a counter for the stupendous sum of $6 a week. Mr. Honest, who is rather near-sighted, is smitten with the charms of Miss High Life, but though he makes good wages, she rejects his overtures, for he is miles from being what is popularly termed a "sport."

The unwearying hum of life at cabarets is a great annoyance to Miss High Life's sister, Miss Plain. Unlike her sister, Miss Plain never spends a cent on complexion, talks sense and laughs only when there is something to laugh at. She is secretly in love with Mr. Honest, who is pining in vain for Miss High Life. A change is brought about when Mr. Dude, proposes to Miss High Life and is accepted. Mr. Honest gradually becomes wise to the fact that his affections have been misplaced and promptly bestows them on Miss Plain.

Financed by Mr. Dude, who makes $20 a week, but looks like $100, Miss High Life plunges into real life. That is, she spends her evenings in smoky cafes watching the antics of the cabaret and ordering her special cocktail very strong. Many are the silver cups that she carries away from dancing contests. Joy-riding is as elemental to her as food, while the only joy-ride her sister occasionally indulges is in a rocker on Mr. Honest's lap. What does it matter to Miss High Life that she frequently returns home in the small hours dead weary and with a splitting headache; that the next day she must stand behind her counter more dead than alive. And what does it matter to Mr. Dude that he has to subsist the rest of the week on pork and beans and one lone dollar and press his own clothes.

And then comes their wedding, financed by Miss High Life's parents. It is a big affair and is followed by a $40 apartment and $1,000 worth of furniture. Mr. Honest marries Miss Plain at his own expense and they content themselves with an $18 flat.

Mr. Dude has occasion to discover that a rag-time player, cocktail imbiber and A1 dancer may make a very poor cook. In addition to that the next month finds him absolutely stranded, unable to pay the rent or even distantly approach the wife's extravagant habits. While their belongings are being moved to poorer quarters they have the additional mortification of beholding Mr. and Mrs. Honest make themselves comfortable in an automobile. It is but a "flivver," and they walk the car at five miles an hour, but they do enjoy it.

THE PIPE DREAM (Feb. 22).—The cast: Mrs. Hopeful (Rosemary Theby); Hubby (Harry Myers); Mr. Piffle (Joseph Daily). Written by Samuel Greinger. Produced by Harry C. Meyers.

Mrs. Hopeful devotes her time to the Cause, completely overlooking hubby. Things come to a crisis when he tells her that he can't feed on woman's rights. She replies that if he doesn't like it he is at liberty to march, for she can always shift for herself. He takes her at her word, packs his grip and leaves.

To celebrate her liberation she goes to the movies. They suggest to her an idea. She will write scenarios; it is the easiest way of making a living. She writes a photoplay entitled "Mean Husbands" in ten parts. Before inserting the manuscript into an envelope her womanly instinct prompts her to give it a dash of finely scented perfume.

The scenario safely on its way, she gives herself up to visions. She imagines Mr. Piffle, the scenario editor, offering her a $50 a check for her script besides begging to do him the favor to accept a $10,000 staff position. She imagines a good many other things and in the end considers her success an established fact.

She communicates the news of her imaginary checks to Mrs. Exaggerate, who communicates them in an improved form to Mrs. Gossip, who tells them to hubby. By this time the $50 check has grown to three times that amount. His wife's phenomenal success nearly breaks hubby's heart. Now she is lost to him for good.

A month passes without Mrs. Hopeful hearing a word of Mr. Piffle. But this is a sure sign that he likes her scenario. Unfortunately the landlord calls for his rent and he leaves in a terrible huff when she refers him to the day when the check is bound to materialize.

This is the naked truth: Mr. Piffle is so delighted with the perfume of Mrs. Hopeful's script that he decides to keep it until the last whiff is gone out of it. The entire office staff uses "Mean Husbands" in ten parts as a means of perfuming their handkerchiefs. Finally the day arrives when they have to part with it. One last and lingering farewell whiff and the script, including a note from Mr. Piffle, speeds back to its owner.

Hubby, in the meantime, summons sufficient courage to go and beg his wife's forgiveness. She does not even deign to bestow the favor of a word. She merely points to the door. He turns to go.

At this critical moment the letter carrier's whistle blows. Hubby fetches the letter, hands it to her and turns to go. She feels nervous, for checks are as a rule not conveyed in large envelopes. She motions her husband to stay awhile. Yes, it is her scenario. Mrs. Hopeful's emotions as she read Piffle's note cannot be reproduced in words. It contained the few significant words: "The perfume is excellent." Hubby stays at home.

MADAME CUBIST (Two parts—Feb. 23).—The cast: Madame Cubist (Mary Fuller); Tom Decker (Curtis Benton); Carl Dana (Herbert Grey). Written by Elaine Sterne. Produced by Lucius Henderson.

Tom Decker, a young society man, loses his money gambling. His friend, Carl Dana, suggests he try the easiest way of making money, which is to marry it. Carl has been in love with a woman of great wealth and beauty, known in society as Madame Cubist. She has laughed in his face, and Carl, eager to be revenged, hides his true motive and urges his friend, Tom, to try to win the beauty. Tom turns from such a proposition with disgust, but his comrades at the club, headed by Carl, bet him five hundred dollars he cannot land Madame Cubist, and Carl offers to stake him to the courtship. Tom, never having seen the famous lady, save in photographs, hesitates but after awhile consents.

Tom meets Madame Cubist unconventionally and soon finds that he is falling desperately in love with her. She, too, is enamored. But over Tom's head hangs the thought of the wager, and he determines to tell her all—and thus place himself at her mercy. But although he tries repeatedly to tell her, she never gives him an opportunity.

Madame Cubist plans a brilliant ball to announce their engagement. All their friends are invited. Tom plans to go after one perfect evening with the woman he loves. He decides to go away until he has worked honestly and made himself worthy of her. He writes her a letter telling her all this, and gives it to one of her servants to deliver after he has gone that night.

The dance is a gay affair and Madame Cubist is the life of her party. But Carl has not forgotten his rejection. His time for revenge has come. He claims a dance and takes her away to an alcove where he brutally tells her the truth—that the man she loves is marrying her for her money. She will not believe it until he lays the signed note in her hands.

After the guests have all gone, she faces Tom and tells him what she has learned, and begs him to tell her it is not true, but he cannot. Dejectedly he tells her it is true. Then he listens to her volume of wrath and leaves her. He returns home while she sobs her heart out, but even as she is crying the servant gives her his letter which was to be delivered after all had gone. She reads it. It is a full confession telling her how he has learned to love her, but is going away until he feels he deserves to strive for her love.

In a flash she has forgiven all as she sees the bigness of the man. She flies to the telephone. "Tom," she sobs, "if you are going away tonight, I want to go too. Will you ask me to elope or must I ask you?" Needless to say he asks her and all ends well.

AFTER THE PLAY (Feb. 25).—The cast: Warren Prescott (Herbert Rawlinson); Princess Olga (Edna Maison); The Husband (Herbert Barrington); East Indian (George Gerunger). Written by Ben Cohn. Produced by William Worthington.

As Warren Prescott was sitting by his fireside he heard a gentle tapping against the window pane that attracted his attention. He saw a form bending low. The person manifested that he wished to enter, and Warren opened it, only to find himself looking into the barrel of a revolver. After binding and blindfolding his victim, the intruder escorted him to an automobile. After a long ride Warren was taken into a house where he was released of his bonds. When he opened his eyes after the bandage was removed, he saw no one, but as he looked around he saw lying upon a tiger skin, the most beautiful woman he had ever seen.

The woman looked at him for a moment with a sort of languid look, and then a slight smile played about her lips, and she began to speak. "You no doubt wonder what this is all about?" Warren could do nothing but nod in assent, so bewildered was he. "Im the Princess Olga, my father is a reigning prince in India and has betrothed me to a neighboring prince whom I dislike, and, to avoid him, I came to New York, but he has followed me, and is now on his way to this house. I saw you on the street today, and felt sure that you would help me. Will you?"

"The reason that I do not seek help from someone else is that the Prince must be done away with without anyone knowing of it," said the Princess.

"What is the matter with your man Friday who brought me here?" Warren answered. "He seemed to understand the work thoroughly."

"No, he is of my tribe, and that could not be, besides even he must not know why I had you brought here."

When Warren indignantly declared he would take no part in the contemplated murder, her eyes flashed fire. "Very well then, you shall never leave this house alive, for when the Prince arrives, I will tell him that you have forced yourself upon me, and he will kill you, and if you attempt to leave, I have given orders that you be shot at dawn.

As Warren was trying to think out a solution, some way out of the dilemma, the noise of an auto was heard. The Princess arose and hurried to the window. She turned towards Warren, and as she looked at him, she seemed to melt before him, and tears filled her eyes. She fell on her knees and pleaded. She became hysterical, she told him that she believed in him, and that he was a real man, and that he would help her. Her orders that he be shot if he attempted to escape were given in a moment of thoughtlessness; she was sorry, but now it was too late; her man was deaf, and could not be called, and was standing ready to shoot.

At last a knocking at the door was heard, and a demand for admittance, and the Princess bade Warren to open, which he did at once, but as the key turned in the lock, he remembered that he had no weapon, not even a penknife. It was then too late, and a burly fellow entered. As Warren and the man stood face to face, he could see no trace of an Indian Prince in him. The man accuses Warren of being in his wife's room and demands an explanation. Warren realizes he is the victim of a "badger game" and writes out a good big check. The woman leaves to cash the check.

Warren, sitting reading, turns the last page, reads for a moment, then slowly goes to the window and looks out. The rain is still beating against the window. He turns, looks at the book, smiles, shrugs his shoulders, tosses the book on the table, picks up a cigar and sits down as the picture fades out.

JOKER.

MARRIED ON THE WING (Feb. 26).—The cast: Ernest Smythe (Ernest Shields); Grace Darling (Lois Wilson); Jay Lee Bean (Sherman Bainbridge); The Attorney (Roy McCray). Written by Ben Cohn. Produced by Ernest Shields.

Ernie has just been notified by his attorney that his uncle has bequeathed his entire fortune to him on the condition that he marry Grace Darling, a girl to whom he has been engaged for some time. Owing to an unfortunate delay in getting the will, it happens that the same day on which the condition expires is the same day that Ernie is notified of his inheritance. In case Ernie fails to carry out his uncle's wishes as expressed in his will, the estate will revert to Ernie's cousin, Jay Lee Bean. While the attorney is telling Ernie of his good fortune, Jay comes in; and, hearing his name mentioned, hides behind curtains and waits to learn more.

Ernie is a good looking young man. While they are talking, Jay sees Ernie frequently drinking cough medicine from a bottle and he gets a brilliant scheme to get possession of the estate himself. While Ernie is showing the attorney out, Jay dilutes the cough medicine with strong whiskey, and when Ernie returns, he finds the cough medicine has quite a different taste. While he is talking to Grace over the 'phone, telling of the condition of the will, he is seized with a violent coughing spell, and has access to his bottle of medicine. It takes only a few swallows of the potent remedy to put Ernie in an intoxicated condition.

Jay comes in at this moment, pretending he has just arrived. He is greeted by Ernie as a long-lost brother. Jay persuades Ernie to take a cold plunge, and while the latter is in the bathroom, Jay locks the door and takes all of Ernie's clothes and hides them.

The cold water revives Ernie, and he realizes that he has only a short time to have his marriage performed. Unable to get out the door, he escapes through the window, clad only in his B. V. D.'s. In attempting to enter the house through a window to get his clothes, he is arrested by a policeman who takes him for a burglar. Grace, who is impatiently waiting at the church for Ernie to show up, finally calls up his home, and, unable to get a response, communicates with the police station. Ernie recognizes her voice, and grabbing the 'phone from the astonished sergeant, quickly tells her of his predicament before the police can grab him. Unable to get any reply, Grace determines to investigate conditions at the police station.

Ernie meanwhile has persuaded the police to allow him to go to the church, accompanied by an officer, and he and Grace miss each other on the journey. Ernie, learning that Grace has gone to seek him at the police station, grabs the preacher and hurries back to the police station. Grace, having missed Ernie, starts back for the church. The God of Chance is with them, for half way between the two places they meet, and the ceremony is performed in the middle of the street, just as the clock strikes twelve. The discomfitted Jay has been foiled in his attempt to steal the inheritance, and for his pains is taken to the police station on the charge of speeding, while the happy couple hurry home to dress Ernie in more appropriate attire than that which he obtained in an old barn in his escape from the policeman.

BISON.

HIS MAJESTY DICK TURPIN (Two parts—Feb. 12.) The cast: Old King Corona (Peter Gerald); The Madcap Queen (Grace Cunard); Count Charles (Jack Holt); Prince Frederick (Francis Ford); His servant (I. Lippner); Captain of Guards (Neal Harding).

The old King of Corona, by his heavy taxation, has heavily oppressed the peasants. His young wife, by her frivolous ways, has earned the name of "The Madcap Queen." Prince Frederick sympathizes with the poor peasants and an unsuccessful endeavor to lower this burden by reducing the tax. The charming personality of the madcap queen has quite won the heart of Prince Frederick, but he congratulates himself that he has kept the secret so well hidden that no one suspects him of loving the queen. Count Charles has the good will of the king and resents the popularity of Prince Frederick. He is outspoken in his admiration for the pretty queen and his attentions to her have become a matter of talk.

Prince Frederick, leaving the palace one day, sees the miserable condition of the peasants. At home that night he picks up a book of the adventure of Dick Turpin. He reads of how that famous highwayman robbed the rich and gave the money to the poor. He decides to do the same thing, and a short time later the count and several others come in with the news that they have been robbed. In another part of the town a mysterious person leaves a bag of gold with a crowd of peasants, telling them that it is the gold of the rich to pay their taxes. The robberies of the rich continue, even the king and queen being made victims. Later the king remarks on the familiar appearance of the bandit and says that he reminds him of some one he knows well. The queen suspects the identity of the gentlemen bandit and through strategy learns who he is.

The king orders out every available soldier and tells them to capture the bandit. The queen learns of the plans of the pursuers and believing that the bandit will be captured makes a quick trip in her car and manages to hide the man in her car and take him through the lines of the pursuers to safety. Some one has seen a man in the queen's car and tells the king. When the king asks the queen if it is true that some one was in the car, she says, "Certainly, I was in it myself!" The queen slips into Frederick's apartments and when he returns from one of his robberies hides behind the curtain. Prince Frederick comes in accompanied by his servant and dismisses the latter with a warning that if he should ever disclose the adventures they have gone through his reward will be a home in a dungeon or possibly death. Frederick discovers the intruder in his room and orders her to come forth. The prince is very much disconcerted when he recognizes the queen. She tells him that she is going to tell the king because he did not thank her when she assisted in his escape. He pleads that if she does it will mean his death and asks if she really intends to let him die. Upon her assertion that she does, he tells that as he must face death, he may as well confess that he loves her. His surprise is very great when the madcap queen tells him that she has been trying to get him to say that he loves her for some time, and they agree to keep the matter secret. In the excitement which follows the news of his capture the old king dies and there seems every prospect that peace will come to the country and its queen.

A RECOILING VENGEANCE (Three Parts—Feb. 19).—The cast: John Clifford (Edward Hearn); Helene, his wife (Betty Schade); Mme. Aimee Ledoux (Rosita Maristini); Nysam of Thrahore (Albert Miller); Thesba, the Nysam's favorite (Caroline Meredith). Scenario by Ruth Ann Baldwin. Produced by Norval McGregor.

To John Clifford, confidential agent of the British Secret Service, is given the task of delivering into the hands of the Ameer of Afghanistan important papers. Mme. Aimee LeDeux, adventuress, and in the employ of the Turkish government, is sent to get the papers away from Clifford. She and her three confederates board the ship, Brama, on which Clifford and his young wife sail next day for India. As Clifford, his wife, and the adventuress are walking on the deck one of Mme LeDoux's confederates drops from an advantageous position on an upper deck a pail of water on the head of clifford. Instantly the two other agents run up as though to help. Helene kneels by her husband's side and Mme. LeDoux stoops to aid her, thus shielding the actions of the two men who search Clifford's pockets, securing a mass of papers before the captain and other passengers come up. The injured man recovers consciousness and is taken to his cabin where it is found that he was only stunned. He then tells his wife that he felt the men going through his pockets.

But the two men did not get the much-wanted papers. He is alarmed for their safety, but his wife offers a plan. Carefully she folds the papers and pins them around her Panama hat,

slipping the silk scarf over them. The party arrives safely in India. Still not suspecting that Mme. DeLoux has had anything to do with the attack, the Cliffords invite her to accompany them to an army post in the northern part of India, where Mrs. Clifford is to await her husband's return from Afghanistan. Mme. DeLoux goes with the Cliffords after leaving instructions with her agents to follow them. Arriving at the post the officer in charge informs Clifford that he has been apprised of his coming and has arranged for a camel train with military escort into Afghanistan, leaving the next morning. Mme. DeLoux hears this news with a scowl, and that night the conspirators manage to secure both Clifford and his wife. Mme. LeDoux to get rid of Helen, Clifford's wife, has one of her agents carry the young woman to the notorious Nysam of Thrahore.

Arrived at the harem, Helene arouses the jealousy of Thesba, who is the favorite of the Nysam. Martha and one of the unhappy inmates of the harem takes Helene under her protection. Together they escape into the jungle after bribing a eunuch. The Nysam discovers the escape and starts out to search for the runaways. Thesba, infuriated, hides in the elephant's howdah. Meanwhile, Mme. LeDoux has taken Clifford to the ruins of an ancient temple where she thinks they will be safe from possible pursuit. Martha and Helene escape through the jungle, but the latter sprains her ankle and at last can go no farther. They see the ruins in the distance and Martha decides that Helene shall hide there while she goes for help. Suddenly Helene spies her husband and runs to him. Mme. LeDoux's men instantly separate the two, Helen's hat falling to the ground in her struggles. Martha realizing that they have fallen into a hornet's nest, hurries into the jungle towards the army post. The next morning Mme. LeDoux realizes that the absence of the Cliffords must soon be discovered by the soldiers at the post and determines to act at once.

"We will now provide you with entertainment," she announces to Clifford, and leads him out, followed by one man, while the other seizes Helene. When Mme. LeDoux's party first arrive at the ruins, they discovered two tigers inhabiting a room. Quickly barring the doorway they imprisoned the tigers. Mme. LeDoux then leads Clifford along a wall overlooking the den below. A moment later his eyes behold Helene on the opposite wall.

"Tell me where the papers are or I will have your wife thrown into the den of tigers," declares Mme. LeDoux.

"Don't tell her. Don't tell her, John" calls Helene wildly. "She does not dare to do it and besides, Martha has gone for the soldiers."

At the news Mme. LeDoux, infuriated, gives the signal to the man holding Helene. He gives the girl a push and down she falls into the tigers' den. Clifford pushes aside Mme. LeDoux's restraining hand, snatches the whip from her girdle and jumps down into the den beside his wife. Just then the native whom Mme. LeDoux had beaten sometime ago because he was caressing Helene creeps up behind her and pushes her into the den. The tigers see the broken body on the flags at the opposite side of the den, and are attracted by the smell of blood. Clifford and Helene escape from the barred doorway to meet the soldiers whom Martha has brought. The soldiers congratulate Clifford, and the captain asks concerning the papers.

"They are quite safe," replies Clifford, and they return to the courtyard where the papers are indeed found, still reposing under the scarf of the Panama hat.

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THE STAMPEDE IN THE NIGHT (Two parts—Feb. 26).—The cast: Jack Harding (Hoot Gibson); Nell Wilson (Olive Golden); Her Father (William Canfield); Neal Banning (Neal Hart); His Daughter (Peggy Coudray). Written and produced by Jacques Jaccard.

Old man Wilson is much inclined to a liberal use of liquor. His daughter, Nell, is known and liked by all the cowboys of the surrounding ranches. Jack Harding is especially fond of Nell. Old man Wilson fears Jack.

The manager of the ranch on which Jack works is negotiating with a live stock exchange relative to the sale of a bunch of horses; and, accordingly, the buyer of the exchange, Neal Banning, arrives on the ground, accompanied by his daughter, to look over the stock. Jack finds the city-bred girl very fascinating, while she finds much to admire in the young cowboy. The two take many rides together, in which Jack explains the country and the business of the live stock people to the girl. Nell notices the growing intimacy between the two, and is very down hearted over it.

Banning takes a liking to Jack and the girl tells him he can secure a place with her father in Kansas City. Jack promises to think the matter over. Banning and his daughter leave for the railroad station to await the arrival of the stock. Nell, noticing the growing preoccupation of Jack surmises he is thinking a great deal of the other girl, and she decides to exert herself to win him back. The boss of the ranch receives a letter from the buyer stating that the horses must be delivered at the railroad point at a certain time, and asking that Jack be allowed to accompany the horses, as he has a position in mind for him.

The men in charge of the horses set out on the journey, which will take a couple of days. On the second stop they throw up a temporary corral, to keep the horses from straying. Nell follows the men and arrives at their camp after dark. She determines upon a desperate move to prevent Jack from leaving. Accordingly, she cuts the corral fence and stampedes the horses. The cowboys, aroused by the uproar, hurriedly pursue the fleeing horses while Jack, seeing the fleeing figure whom he thinks is guilty of the outrage, pursues it. Fearing he will not overtake the fugitive, Jack begins to shoot, and a well directed shot brings the figure down. When Jack arrives, he is very much surprised to find that Nell is the one he has wounded; and he asks her why she did such a foolish deed. Nell then tells him that she stampeded the horses because she did not want him to leave. Jack realizes that it has been Nell all along whom he has cared for. He picks her up and carries her safely to the house.

At the station, Banning and his daughter are anxiously awaiting the arrival of the horses, which finally arrive just as the train starts to leave. The girl is very much disappointed when she is handed a note from Jack, telling her that he has changed his mind and decided to remain on the range.

NESTOR.

THE DISAPPEARING GROOM (Feb. 21).—The cast: The Bride (Billie Rhodes); The Groom (Ray Gallagher); The Best Man (Neal Burns); Captain Blunt (Harry Rattenberry). Written by Al E. Christie. Produced by Horace Davey.

When a man is about to get married he sees all things in a happy light and such was the outlook of the groom on the day before his wedding. His friend Neal was to be best man and the hours fairly flew by. The bride-to-be is make preparations for the happy occasion, while her parents are congratulating themselves on getting such a nice son-in-law.

In a seaport nearby, there is "trouble in the camp." Three of the sailors fall out with Captain Blunt and in a "peeve" desert the ship. When the captain learns he is short three men, he tells the mate to get three men and it doesn't make any difference where they obtain them. The mate leaves on his errand and locates one man in the person of a hobo. The arrival of one man soothes the skipper's wrath somewhat, but he sternly informs the mate to get busy and capture the others.

Neal meanwhile has been assisting Ray to get ready for the ceremony and the two set out for the house of the bride, where all is ready for the wedding. Unfortunately they cross the path of the mate from the schooner and he tries to take the two friends to fill the vacancy on the ship. They resist and in the scuffle Neal escapes while poor Ray is taken to the ship and set to work. Neal tells of the bold abduction and the wedding party sets out to rescue the unlucky groom.

Captain Blunt decides that he can do with the two men and the ship leaves. When the party arrive at the dock the ship is some distance out, but they charter a launch and set out in pursuit. Ray is ordered to furl the sails and in spite of his protestations is forced to climb into the rigging. From this point of vantage he sees the pursuing launch and is happy that he is about to be rescued. The skipper, thinking the party are coming to take one of his men, has Ray hidden below and when finally they board the ship he cannot be found.

Ray finally manages to escape and reaches the launch alongside. The wedding party returns to land and go on with the delayed wedding. When the ceremony is started, the best man is missing and all realize he is beyond their aid. The happy bride and groom are united while the unhappy best man is forced to manipulate a mop on the deck of the fast disappearing ship.

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HER FRIEND, THE DOCTOR (Feb. 25).—The cast: Mr. West (Harry Rattenberry); His Wife (Stella Adams); Eddie (Eddie Lyons); His Chum (Lee Moran); Mary West (Betty Compson); Doctor Bonner (Ethel Lynn). Written and produced by A. E. Christie.

Mr. West, the owner of a village grocery store, is considered the "magnate" of the town. Eddie is head clerk in the store, and he and his employer's daughter, Mary, have been in love with each other for sometime. Mary is at college and things about the village are pretty dull for Eddie.

Eddie's employer shows him a letter from Mary stating that she will soon be through school. Eddie tells his chum, Lee, the good news. Mary arrives, and the first few days after her return are happy ones for Eddie. But the "green-eyed monster" comes between them, and Eddie is inconsolable. Mary has met many friends at college, among them being Dr. Bonner. One day Eddie is given a letter by Mary to mail, and he sees that it is addressed to Dr. Bonner. He tells his chum of the trouble, and the chum offers him lots of consolation, but is unable to drive Eddie's "blues" away.

One day as Mary is cleaning up the boys' room she sees that Eddie has been drawing comical pictures of what he thinks is Dr. Bonner. She realizes that Eddie is suffering from jealousy and determines to cure him. She accordingly writes a note to Dr. Bonner asking the doctor to visit her, and manages it so that Eddie happens to see the note.

This fans Eddie's jealousy into a flame, and he tells Lee that he will "fix the doctor" when he arrives. Mary meets her guest and takes the doctor to her house. The two boys refuse to even meet the doctor, and late that evening Mr. West tells the boys that Mary has taken supper up to the doctor's room, as the doctor is indisposed. They determine to run the doctor off that night. Mary bids her guest "good-night" and is soon fast asleep. The two boys, masked and armed with revolvers, sneak into the doctor's room, intending to scare him away. They are very much surprised when the doctor shoots at them and wounds Lee. When the lights are flashed up, Dr. Bonner is discovered to be a young girl, and the two friends are hard put to it for an excuse. They claim they have just routed a bunch of tough burglars.

Eddie realizes his jealousy is unfounded and a reconciliation takes place. Dr. Bonner takes personal charge of her victim and he finds much to admire in the skilful way she handles the case. Eddie agrees with Mary that her friend the doctor is a "great friend," but insists that Lee keep the doctor out of his way.

LAEMMLE.

JOHN PELLET'S DREAM (Feb. 24).—The cast: John Pellet (Rupert Julian); Carter (Bertram Grassby); Thompson (Abe Mundon); Marcia Gray (Elsie Jane Wilson); Parson Gray (Sydney Haben); Mrs. Gray (Mrs. Alexander). Written and produced by Rupert Julian.

Parson Gray lives with his wife and daughter, Marcia, in a Western town. Due to Marcia's winning personality the Gray house is well known. John Pellet and his two comrades, Carter and Thompson, are in the government survey service and have been enjoying the society of Marcia, while waitng for orders from the government. Each of the three men is straining every effort to win Marcia and it is a sad blow when they receive a notice to carry a survey in the Death Valley country.

The three friends reach their territory and spend a few days getting everything in shape. John, thinking of the long hot days, has brought along a supply of beer and at the end of a hot day, the friends are anticipating a good drink. Unfortunately they have diminshed their supply more than they thought and the only remaining bottle is a small one, hardly enough for one man's thirst. The friends propose to toss a coin to see who shall get the bottle, but the toss turns out a failure, each man's coin being the same. Accordingly the boys agree to postpone the decision until the next day when the man who can relate the most interesting dream shall get the bottle of beer.

Next morning finds the three up early and Carter, as master of ceremonies, suggests they tell their dreams. He tells his first. His dream was that he had won Marcia and saved John from suicide (after he had learned he had lost the girl). Thompson relates his dream. He dreamed that he and Marcia had married and lived happily ever afterwards. John's turn is next and he is slow about starting. Finally he relates the following story:

He and Marcia had been married the day the three left town. Marcia had placed a locket about his neck. After the three had arrived in the desert, John was deserted and left to die of thirst. By will power alone he had followed the two and found their camp, and the bottle of beer had saved his life. He ends the story with the statement that he dreamed he was thirsty and drank the beer. The others agree that his dream was wonderful and dash inside to get the beer. Their surprise is great when the bottle is found empty. They then return to the other man and opening his shirt find a locket around his neck. They agree that he deserved the beer and congratulate him on his success.

HER GREATEST STORY (Feb. 27).—The cast: Mazie King (Myrtle Gonzalez); Eugene Tilton (Fred Church); Con King (Val Paul); Jim Wharton (Alfred Allen); Benny King (Frankie Lee). Written and produced by Lynn Reynolds.

Mazie King is "sob sister" on one of the large daily papers and because of domestic troubles at home her stories have lost their "punch." She is called "upon the carpet" by

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Wharton, the managing editor, and told that there must be some improvement in her stories. Tilton, the city editor, hears their talk and tries to comfort the girl.

Mazie's home life is not happy. Her husband, Con, is a gambler and dope fiend, and has no consideration whatever for his wife. In order to gain money for his ventures, he does not hesitate to threaten harm to their child, a boy of three, unless he is furnished funds. Mazie has often given up her carfare in order to keep the child from harm.

Things reach a climax one Saturday when Mazie receives a notice that her services will not be needed after the end of the next week. She tries to keep the knowledge of her disappointment from the office force, but Tilton surmises the trouble and in his friendly way proves of comfort to the girl. There is little consolation for Mazie at home. Instead she is threatened and even roughly handled by her husband, when she refuses to give him money. The husband has his revenge later by taking their child to a low saloon and leaving word for his wife to bring him some money if she wants to see the child. Mazie unwillingly borrows the money from Tilton and rescues the child from the low dive.

Con has a gay time on the money and his spree ends up in a fight in which he is mortally wounded. The managing editor learns of the killing and assigns Mazie to the case, telling her to get something out of it. Mazie recognizes the body as her husband and is shown a note he left begging his wife for forgiveness. She leaves without revealing her identity.

That evening Mazie writes the real story of her life and closes with the episode of her husband's death. The story makes a hit with the editor and he holds the presses to get the story in for the Sunday edition. He remarks to the boys that the story reads like truth. Later Mazie eating a much needed lunch in a restaurant, is joined by Tilton. He notices the briuse on her arm and then she tells him the story was real and the dead man was her husband. Wharton sees the two and joins them, telling Mazie to be sure and report as usual the next week. Tilton cheers the unhappy girl and suggests that they had better see how Benny is getting along. The two leave and Mazie accepts the kind attention offered by her friend, and there is reason to believe she will depend more and more upon him in the future.

POWERS.

UNCLE SAM AT WORK (No. 8, "As Fisherman, Postmaster, Health Officer") (Feb. 17). Installment No. 8 of this exhibits Uncle sam in the triple role of fisherman, postmaster and health officer.

We are shown part of the work of the Bureau of Fisheries, the interior of the government fish hatcheries with their myriads of tiny fish and thrilling scenes in the pursuit and capture of the whale. Methods of capturing the monster are illustrated, and we have a glimpse of the great creature before he is cut up for the valuable products which his great carcass contains.

The interior of the general postoffice in Washington gives us a vivid idea of the handling of the vast quantities of mail which pass each day through the hands of the officials. Sorting and stamping of letters, all done at incredible speed, is strikingly illustrated.

Uncle Sam is a splendid doctor and is tireless in his experiments for bettering the health of his children. Here he is shown in the midst of one of the experiments upon small animals which have so often resulted in benefit to the human race.

TRAPEZE WORK BY MISS LEITZEL (on same reel as foregoing). Miss Leitzel is well known in vaudeville as a skillful and daring performer on the trapeze. She performs feats of agility before the eye of the cameras, varied by feats of remarkable strength for such a slender girl. Hanging by one hand, she whirls her body around like a human pin-wheel, making no less than fifty revolutions in the air. An exhibition of rope-climbing ends the act.

RED FEATHER.

SONS OF SATAN (Five Parts—Feb. 12).—The cast: Henry Normand (Gerald Ames); William Freshley (Lewis Gilbert); Arthur Felix Sawyer (Arthur Cullen); Editor of "Whispered Words" (George Bellamy); Winifred West (Blanche Bryan); Dick Fenton (Charles Rock); Lord Desford (Hayford Hobbs); Earl of Littleborough (Windham Guise); Countess (Nina Grey); Detective Ransom (Douglas Munro). Produced by George L. Tucker.

Henry Normand is the chief of a gang of thieves and murderers known as the Sons of Satan. Under the name of Paul de Villereau he is also a famous detective, and both he and his organization, "Freshley's Detective Agency," have at times been of service to Scotland Yard, though their real purpose is the levying of blackmail.

De Villereau is attracted to Winifred West, an actress, who is engaged to Lord Desford, the son of the irascible Earl of Littleborough. Winifred refuses a gift sent by the detective, who determines to get the girl into his power by foul means. Dick Fenton, Winifred's guardian and stage manager of the theater in which she appears, who loves Winifred, suspects the evil character of the detective.

De Villereau's plans are facilitated by his relations with Desford's stepmother, who has been afraid that a foolish letter of hers will come into the hands of her husband. She pays heavily for its recovery, but the letter restored to her by De Villereau is only a forged copy. She is summoned to her tormentor's headquarters and there finds herself completely in the toils. The presentation of the Littleborough jewels to the new countess is to take place shortly. De Villereau has a description of the safe, and it is soon made clear to Lady Littleborough that she must assist him to obtain possession of the jewels.

De Villereau effects an entrance into the grounds for himself and his gang. Lady Littleborough is forced to act as a confederate and bring the dressing gown which is to incriminate the unconscious Winifred, who has been invited to spend the night. A fragment of stuff found caught in the safe and a jagged rent in Winifred's dressing gown prove damning evidence against the girl. The distracted Desford tells Fenton what has happened and the stage manager is certain that Winifred is the victim of a plot.

Desford consults Freshley's Detective Agency and engages De Villereau to find the real criminal. But the suspicious Fenton discovers that there is some understanding between Lady Littleborough and the detective. De Villereau realizes that she is dangerous to his scheme. She is accordingly gagged and bound, while the criminal hastens back to London to secure possession of Winifred.

Fenton, disguised as De Villereau, releases Lady Littleborough and hears the whole story from her. Winifred has been cleverly abducted under the eyes of the police by De Villereau and his gang. Fenton determines to beard the villain in his den. He writes a note to the countess, which Desford is to give her at midnight if he has not returned by that time.

Fenton interviews Freshley, but the man escapes and turns the tables upon Fenton by pumping a suffocating gas into the room. De Villereau seems to triumph all along the line. Winifred is forced to go on an errand which will bring the countess into the same trap. Finally De Villereau and his men drive away, bearing their drugged victim, Winifred, while Lady Littleborough and Fenton are left bound in an oil-soaked hut, the light fuse left by De Villereau creeping ever nearer to the oil. Young Lord Desford, however, has opened Fenton's note. The two victims are released just in time. As De Villereau sees the flames of the burning hut he smiles and exclaims: "The last possibility of evidence against us has gone."

In the presence of Desford and Fenton, Lady Littleborough tells her husband everything and his love proves equal to the test. After considerable difficulty with Scotland Yard a raid is organized, led by Fenton, who is disguised as De Villereau. It is then that the latter drives up with the jewels and finds his stronghold taken. He realizes that the game is up, and facing the victors smilingly takes a gentle puff at a doctored cigarette, which kills him as it had killed a previous victim. His master, Satan, who has been shown gloating over his career at intervals, now receives his faithful disciple.

BIG U.

A BEAST OF SOCIETY (Three Parts—Feb. 24).—The cast: Jason Foley (Herbert Barrington); Giles Luther (Douglas Gerrard); Cora Foley (Louise Vale); Elsie Foley (Betty Schade). Written by Harvey Gates. Produced by Travers Vale.

Better than all else, Jason Foley loves his wife, Cora. Prosperous up to this time, he has indulged her whims, gratified her most extravagant wants. They have one child, Elsie, a girl of six years. Cora, raised by a selfish, pleasure-loving aunt, has fallen into her ways. The instant Jason attempts to retrench the young wife commences to be dissatisfied. The woman's discontent makes room for the attentions of Giles Luther, Jason's business partner, who is infatuated with her. Luther ruins his partner financially, and Cora is furious. She blames it all on her husband, believing him to be stupid, weak and inefficient.

Jason and his wife are forced to move to a small, modest home. Cora is sullen and unresigned to her poverty. Then Luther comes to her and secretly furnishes her with money which the woman, under the vague pretext of being a loan, accepts. Soon after Jason makes the discovery that his one-time partner, Luther, was back of the pool which reduced him to poverty. Suspicion, not only of Luther, but of his wife, grips him. He remembers his wife's hand in urging him into the pool. Jason hastens home; he arrives in time to catch a fleeting glimpse of Giles Luther scurrying away. He breaks into the house in time to catch Cora in a suspicious action, as though she were hiding something. It is the money Luther has left her. Jason demands an explanation, to be shown what it is she is concealing. Refused, he tears her aside and brings the money out. For the first time Cora seems vaguely to realize her position, and the possibility of losing Jason; and, more than all, her child. She pleads for forgiveness, for her child to remain with her, or at least to be allowed to take it. Jason refuses. Luther takes her, but the years that follow are sorrowful, painful for the girl

Jason disappears. He moves to another city and assumes another name. Years later finds Elsie, a girl of seventeen, with a wonderful gift for the violin. Jason has plodded along, with poor success financially. Elsie, to assist, has taken up playing in one of the fashionable restaurants. Jason has brought her up to believe her mother dead. Luther finds it necessary to the enlarging of his profession to move to the city where live Jason and his daughter. Time comes when the pair, visiting the fashionable cafe, see Elsie. Cora is enchanted by the girl's playing, while Luther becomes infatuated with her beauty. Cora makes the girl's acquaintance and finally takes her under her wing as a protege. Luther takes advantage of this to win the girl's trust and friendship. Too late, Cora is made aware of his real intent—to desert her and secure Elsie for himself. Both Cora and Luther are unaware of the girl's identity. Jason is shocked when his daughter tells him the name of the woman who is interested in her, and he tries to dissuade her from associating with the woman.

Jason learns through young Fred Larson, Elsie's sweetheart, that she has accompanied Luther to his studios of an evening after work. Thoroughly aroused, Jason sets out alone to bring his daughter home. Cora has suspected Luther, also. Preceding the above action, the maid has brought to her an odd pin, found upon the floor. Elsie had worn the pin there. Cora recognized it as one which belonged to her husband. Cora hastens to the cafe where Elsie plays. It is late. Elsie has left. Through one of the waiters she learns that Luther accompanied the girl. She speeds to Luther's studios and intrudes at the moment when it would seem that the man would gain his ends by brute force. In the struggle that follows, Cora kills him.

Jason Foley enters on the instant. Elsie goes from Cora's arms to those of her father. The woman looks from the dead body of Luther to Jason, her eyes pleading silence as to who she is. Her arms go out suggestively in longing, and then, shielding her face, she begs Jason to hurry the girl away. Jason understands something of what has happened. He knows that Cora knows her own child. Jason leaves the place with Elsie, and places her in the arms of the boy she loves, a good man. The mother love is too strong, and later Cora again seeks out the girl. There is a suggestion that Cora and Foley will come to an understanding later.

Mutual Film Corp.

SIGNAL FILM CORP.

"THE GIRL AND THE GAME" (Chapter 8—"A Race for the Right-of-Way"—Two parts—Feb. 14.—Seagrue, who had established a construction camp out on the desert and was pushing railroad building operations in keen rivalry to Rhinelander, on appearing in the streets of Las Vegas one morning, discovered Helen in Spike's company. She had him thoroughly outfitted with new garments, provided him with pocket money and purchased a railroad ticket for him to the city.

Seagrue called for the assistance of the local sheriff and after Helen had gone her way, accosted Spike. Spike was resolved to have nothing more to do with Seagrue, but when Seagrue flashed before him a big document offering $500 reward for Spike's arrest and conviction, Spike gave in, tore up his railroad ticket gloomily and got into Seagrue's car.

The unusual sensation of two railroads being built across the desert spread like a boom from town to town and the territory was invaded. Even patches of sagebrush became worth fabulous prices in the eyes of residents. Native sons promoted all sorts of industrial projects to take advantage of the new wave of prosperity.

In the path of the rail-laying crews was Cassidy's land, the ownership of which meant the control of the strategic. Cassidy had been carried sky-high by the terrific inflation values and refused to sell to Rhinelander for a penny less than $10,000. No sooner had Rhinelander

Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight the Bill

by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

All communications on this subject may be forwarded to Mr. Blumenthal, 110 W. 40th St. (Room 403), who will incorporate them into his program.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

grudgingly completed the deal when Seagrue arrived. Playing upon Cassidy's credulous idea of what his property was worth he influenced him to accept a check for $15,000, thereby establishing a competitive claim to the property.

When Seagrue decided to use force to get rid of his competitors, Rhinelander wired Helen Holmes at Las Vegas: "Seagrue is using force to protest my right-of-way. Have attorney meet me at the depot at 11 o'clock. Arrange for special to bring deputies up here. Rhinelander."

Seagrue tapped the wires and heard the message, also Helen's reply. "Attorney will meet you on arrival. Special will be ready to leave any time after 11. Helen."

As a result Seagrue had Cassidy's house moved in front of Storm's crew, thus impending their progress. In the meantime, Rhinelander had gone to town, secured the deputies and with them boarded a special train to return. But Seagrue's men were busy. Bill and Lug secreted themselves in the head end of the coach and as soon as the train was well out of town, held up the fireman and engineer, cut off the engine, putting on speed and left the coach full of deputies far in the rear. The conductor, using an emergency telephone, notified Helen, who immediately started out in pursuit in an old engine.

In the meantime Storm decided that radical action was necessary. Hooking up a powerful engine with a heavy equipment car he drove these at terrific speed in the direction of Cassidy's house. Suddenly the engine was detached but the heavy equipment car headed forward like a catapult, straight at Cassidy's home. The next instant it tore straight through.

Seagrue was maddened beyond reason. Calling his men he dashed forward at Storm's crew. The ugly gang was armed with picks and shovels. Bloodshed was in sight. Then came the old engine driven on the front of the coach, their rifles gleaming menacingly in the sun. Seagrue had enough. Once more he had been defeated by Helen.

CUB.

TOO PROUD TO FIGHT (Feb. 18).—The cast: Jerry (George Ovey); the Swede (George George); Sam (Gordon McGregor); the Father (Louis FitzRoy); the Daughter (Belle Bennett); the Mother (Janet Sully); Tilly (Louise Horner).

Jerry sees Tilly being chased by, as he supposes, a vicious dog and, seeing a chance to play the hero, he goes to her rescue. The owner of the animal appears and proves that the animal is quite harmless, much to Jerry's chagrin. Tilly and the dog's owner then have the laugh on the disgusted Jerry, who talks to himself and goes through such strange actions that a cop, who has been watching and listening to him, decides he is crazy and starts to take him away. Tillie pleads with the cop to release Jerry, which he finally does.

Jerry accompanies Tillie to the house where she is employed as servant and she invites him in and treats him to a glass of beer. Tilly sees one of her admirers, a husky Swede, coming and hides Jerry under the table. The Swede sits down at the table and helps himself to Jerry's beer. Startled by the approach of someone outside, whom they believe to be the owner of the house, the Swede runs out the back way and Jerry emerges from under the table. The frightened Tilly barely has time to hide him in a clothes basket when Sam, a laborer, enters. The Swede retraces his steps and, finding that the intruder is Sam, throws him down the cellar. His rival thus disposed of he begins to make love to Tilly. Jerry ventures to raise the cover of the basket and look out but is discovered by the Swede, who makes a dash for him but the nimble Jerry is too quick for him and jumps into the dumb waiter. The Swede, not to be thwarted, runs down the cellar but Jerry hears him coming and jumps into the furnace, which is the only place of refuge in sight. Not wishing to follow him into the furnace the Swede returns to the kitchen, only to be hit on the head with an empty beer bottle by the angry Tillie and knocked unconscious.

Sam stars a fire in the furnace and Jerry is forced to crawl up through the pipe. Emerging from the furnace he scares the mother and daughter nearly to death and their screams bring the father, revolver in hand. He fires at Jerry, who being unable to find an exit, dives back into the pipe and falls unconscious on the cellar floor, his clothes on fire. He revives in time to escape the clutches of father, who chases him about the cellar until, somewhat blinded by the smoke from Jerry's clothes, the father runs upstairs, thinking Jerry has gone out that way. Jerry, however, jumps out of the window but is seen by the Swede who starts in pursuit. A chase takes place, which ends by the Swede chasing Jerry into a sawmill and on to the roof. Here a fight takes place between the two but Jerry is no match for the husky Swede, who picks him up and throws him into the midst of a bunch of loafers. The Swede is not content with this, but seeing that Jerry is uninjured he takes a chimney and hurles it into the crowd, knocking them helterskelter. Jerry has no trouble in inciting the crowd to capture the Swede and they all pounce upon him while Jerry stands back and applauds. While the fight is raging two policemen are seen coming and the crowd soon scatters headed by Jerry, and the Swede is left to be arrested and taken away by the police. Jerry, laughing in derisive triumph, is seen peering around a post as his enemy, the Swede, is lead protestingly away.

MUTUAL.

MUTUAL WEEKLY NO. 59 (Feb. 17).

At the Front.—With a map of the enemy's territory, an aerial scout leaves on a reconnoitering flight. Subtitle: Wounded Belgians are surrounded with the best of care in the hospitals at the front.

San Francisco, Cal.—Nine perish in wreck of schooner. The "Aberdeen's" shattered hull pounds to pieces in surf off Golden Gate Park.

Palo Alto, Cal.—Dr. Ray Lyman Wilbur becomes president of Leland Stanford University. Former President, David Starr Jordan, crosses the campus with him.

Seattle, Wash.—Fatal blaze kills six. Eighteen carloads of hemp burn in warehouse here.

Locust Valley, N. Y.—Ninth annual bob sled race. The "1911" breaks all records.

San Francisco, Cal.—Forty-two million dollars for new water system. City Treasurer McDoughland receives fund voted by Congress for Hetchy Hetchy project.

Ottawa, Canada.—Six perish in fire and explosion. Stately Parliament House is destroyed. War plot suspected.

San Diego, Cal.—Cloudbursts in mountains cause floods. Otay Dam breaks, drowning ten.

Quincy, Mass.—Colossal statue in memory of Titanic heroes. Mr. John Horrigan, sculptor, finishes work on memorial, which will be erected in Potomac Park, Washington, D. C.

Atlanta, Ga.—Old time fiddlers' convention. Champions of the bow and string compete for valuable prizes here.

St. Paul, Minn.—Outdoor sports carnival draws 150,000 spectators. King Boreas reigns supreme.

Wilmington, Del.—Floating hospital launched. Gift for St. John's guild, New York, cost $100,000.

Little Rock, Ark.—Rivers go on rampage. Twenty dead and thousands homeless in flooded districts.

BEAUTY.

"TOO MUCH MARRIED" (Feb. 23). The cast: Nell (Carol Halloway); Jack (John Sheehan); Uncle (John Steppling); Mrs. O'Laughlin (Lucille Ward). Directed by Jack Dillon.

Jack and Nell are newlyweds. Nell simply can't cook and Jack is sure that if he goes on eating her grub much longer, dire things will result. He plays ball with her biscuits and they certainly do bounce—but don't break. Helen tearfully goes right home to mama, but Jack concludes that she will be back all right, and doesn't spend any time worrying. He decides to give her a surprise when she does return and phones an employment agency to send a cook. The cook arrives—full-blooded Irish, and encumbered with a baby.

Then Jack's uncle comes for a visit to give him a start when married, as promised. Fearing that Uncle will not come through with a donation if he learns of the quarrel, Jack presents the cook, Mrs. O'Laughlin, as his wife, and while uncle is not overly pleased, he makes the best of it and writes out a large check. In accordance with his policy that the lady of the house should handle all moneys, the check is given to Mrs. O'Laughlin, "phoney" wife.

Hark! From the kitchen comes forth the squeal of a baby. Jack tells Uncle that he has been married secretly for two years and that the baby is his. Uncle has the little family pose for their picture and then sets out to get baby some toys. Passing through the park, on his way back, he decides to rest a while and sits down on a bench beside Nell, who is crying repentantly. She sees the photo in his hand and he proudly tells her that it is his nephew's family. Uncle likes Nell's looks and invites her to come home with him to see the family and she accepts. When they arrive, Jack is introduced to Nell and they meet as strangers. He introduces Mrs. O'Laughlin as his wife. Uncle persuades Nell to stay as nurse. In the meantime, Mr. O'Laughlin seeks to recover his wife and learns of her whereabouts through an employment agency.

Uncle leads Jack and Mrs. O'Laughlin to "their" room and bids them goodnight. Nell, indignantly returning downstairs for her suitcase, admits O'Laughlin, who wants to see his wife. Nell immediately sees a light, and leads him to Jack's room. Then O'Laughlin starts to massacre Jack and Nell unintentionally flees into Uncle's room. A mighty shove from O'Laughlin sends Jack into Uncle's room and he demands to know what Nell is doing there. Mrs. O'Laughlin appeases her husband with the check and as explanations follow, Uncle squares Jack with another large check.

"COOKING HIS GOOSE" (Feb. 27). The cast: Ima Knut (Orral Humphrey); Mrs. Banks (Gladys Kingsbury); Her Daughter, Liza (Dixie Steward). Directed by Nate Watt.

Ima is a bachelor whose love of whiskey is only exceeded by his love of pie. The local eat house goes broke and the bachelors of the neighborhood are compelled to cook their own grub. Ima stands in for a while until he eats a morsel at Mrs. Banks', which she informs him has been cooked by "my darter Liza." He then finds he loves Liza with his whole stomach, and for fear some other gay Lothario will capture this culinary treasure, he marries her.

Ima's state of mind can be imagined when he discovers that Liza is a base deceiver as to her culinary capabilities and the only things she can cook are pork and beans—the latter according to the labels on the cans, already prepared under strict, scientific and antiseptic conditions. His bitter disappointment drives him to drink and to the horror of Liza, he returns to the connubial hearth blissfully intoxicated.

Even a bad cook will turn at last, and driven desperate by Ima's unkind remarks on her cooking, her mother's cooking, her father's cooking and the whole family's cooking, she reaches for the whiskey bottle and vents her anger on Ima's head. As the last flicker of consciousness departs, he seems to see Liza changing into an animated whiskey bottle, which, with a wicked leer, starts chasing him about. Wherever he runs, he is pursued by the bottle.

At last he discovers an enormous club and attacks his erstwhile friend, and now bitter enemy. With joy he sees it scatter into a million pieces; then it unites once more and pursues him madly. Exhausted, he at length escapes to the shade of a friendly tree. Here he falls asleep only to be awakened and deluged from above, where the bottle, having climbed the tree, is pouring its contents over his aching head. He comes to and finds that Liza has revived him with the contents of a milk jug, prefering a live drunkard to a dead husband.

MUSTANG.

"DOUBLE CROSSED" (Three parts—Feb. 25) The cast: John Kling (Thomas Chatterton); Ort Lemp (Jack Richardson); Anna Kling, John's wife (Anna Little). Directed by Tom Chatterton.

Big-hearted John Kling, a stock raiser, made his money by struggling for it. He mingled with his "boys," shared in their joys and helped them through their sorrows. Anna, Kling's wife, longed for his personal devotion, thinking because he was so engrossed in his business that he neglected her, though he is working for her alone.

Lemp is a tramp. He has but one redeeming trait and that is his personality. Kling receives a rush order from Drift & Co., the packers. The boys work with tireless energy for the man they love and the train starts for the East on schedule time. It is a long hard pull and the heavily taxed engine has all it can do to draw the train load of cattle to the

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summit. Kling's consignment almost reaches the top when the coupling, back of the engine, snaps and the trainload of cattle starts downgrade. The telegraph operator sees the runaway train and wires Kling. He and one of the men leave on a hand car, pumping their way toward where they suppose the wreck will be. The crew has deserted, but Lemp was on the train.

Death stares him in the face, but Lemp is no coward. He climbs the ladder to the top of the train and works the chain brakes. When Kling comes up to the standing train, he thanks Lemp and gives him a chance to make good. Kling shares his business and home with Lemp, and Lemp falls in love with Anna. Anna repulses Lemp's profession of love. Kling's attention lags and Lemp's increases and Anna, discontented, finds some comfort in the only companionship offered, while Kling is working to earn money for her pleasure.

Kling leaves one night to oversee his boundary posts. Lemp pleads with Anna to go away with him. Kling's horse steps into a chuck and breaks a leg. Kling, returning to the ranch for another mount, through a window of the house sees Lemp and Anna together. He hears Lemp's entreaties and he sees Anna draw a gun when Lemp oversteps himself. Kling laughs bitterly but treats Lemp as though nothing had happened. He inveigles him into a stock deal, advances him money and takes his share in the ranch as security. When word comes that all is lost, Kling has his revenge, for he shows Lemp the cowboys driving his cattle onto Kling's land, and Lemp realizes that he is ruined. He pleads with Kling, but Kling taunts him. He locks the door and turning to Lemp, accuses him of trying to steal his wife, and forces him to fight.

Anna, hearing sounds of the scuffle, beats upon the locked door and begs and pleads that they stop. But Kling was beating an everlasting lesson into Lemp and when he has finished, Lemp has learned his lesson well. Then Kling turns to Anna, tells her of his great love, and their reconciliation is complete.

AMERICAN.

"LIFE'S HARMONY" (Three parts—Feb. 22.) The cast: Faith Pringle (Vivian Rich); Josiah Pringle (George Periolat); Gordon Howard (Alfred Vosburgh). Directed by Frank Borzage.

Josiah Pringle, a benevolent old musician, who ekes out his livelihood by giving music lessons, after playing the organ for twenty years in the church of a little New England hamlet, must make way for a younger man, Gordon Howard, who comes from Boston. Faith Pringle, adopted by Josiah and his aged sister, Letitia, is leader of the choir, and when Pringle is replaced, she refuses to sing, but relents at Pringle's gentle insistence. When the new organist appears, Pringle's pupils leave him for the younger man, but he feels no resentment against Howard and compliments him on his playing.

A young ruffian attacks Faith, but Howard rescues her and Pringle, deeply appreciative, invites Howard to the house. For many years Pringle has been working upon an improvement in organs. He shows the model to Howard who discovers a point that has baffled the old musician for ten years. The young ruffian, seeking a way to revenge himself on Howard through Pringle, shows Pringle a newspaper bearing the picture of a young man, resembling Howard closely, sought as an embezzler, but Pringle, in his kindly way, says that if Howard has reformed, he will not be the first to persecute him.

Pringle places his model in the hands of Howard, to obtain a patent. Howard writes that he has secured an advance of $20,000 royalties and they hear nothing further from him. As the weeks drag by and Pringle's small store of money is exhausted, he and his sister are forced to the decision that Faith must be returned to the orphanage whence she came. The day of her departure comes all too soon. At the last moment, Howard comes in and explains that after receiving the money he placed it in a safe for the time being. In passing a building in the course of construction, he was injured. At the hospital to which he was taken, no means of identification were found on him, and just as soon as he recovered his memory he returned to the Pringles. The cloud on his antecedents is cleared when he looks at the newspaper pictures and says "My brother—the poor fellow is dead now."

Through Howard's influence, Pringle is reinstated as organist and the friendship between Faith and Howard quickly ripens into love.

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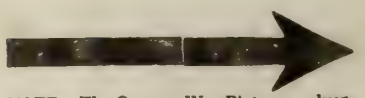

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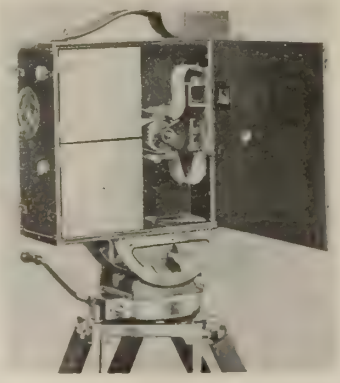

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FALSTAFF.

RUTH'S REMARKABLE RECEPTION (Feb. 22).—The cast: Ruth (Frances Keyes); Butler (Jay Yorke); Head Conspirator (Gus Anderson); His Helper (Arthur Le Vin); Student of Ruskin (Maurice Steuart).

Ruth, an old maid, was the only one who had ever visited Hades Square and felt sorry for the poor little children there. It was a favorite place to send new policemen and test their courage, and if they were alive at the end of the week they were considered good cops.

The old maid decided to invite the boys of Hades Square to her home for a children's party. Settlement workers who realized what was in store for the kind-hearted woman pleaded with her to abandon her purpose.

In spite of protests, however, the old maid had her way, and the dirty-faced little boys came to her home to the party prepared for them. She invited them to have a good time and enjoy themselves, and they did. The dignified butler felt the impact of a missile from a sling-shot, a rare and expensive statue was destroyed during a fist fight between two of the "dears," while the chandeliers in the reception room crashed to the floor during acrobatic stunts performed by one of the children.

A little boy sat on the steps of his home, next door to the old maid, reading a volume of Ruskin. He was just the kind of child that the bad boys from Hades Square would delight to torment. He was deeply immersed in Ruskin when a lassoo thrown by an expert hand landed around his neck and he was jerked, protesting, into the house next door.

The bad little boys were very rude to the student of Ruskin, but they got the surprise of their lives when their prisoner, angered by their disrespect for his favorite author, soundly trounced them all, and converted them into eager, if unwilling, students of Ruskin.

As the children were leaving, their meek attitude, far different from their former belligerency, their tough leader asked the studious little boy if he could borrow his copy of Ruskin. The student of Ruskin agreed, and asked why he wanted to read it.

"Well, it's dis," said the boy from Hades Square. "You seem to do everything to this book except swaller it, and you're de best rough-house scrapper I ever seen, so I guess when I get through chewin' de words in dat book I'll be able to lick every kid in de square."

PERKINS' PEACE PARTY (Feb. 24).—Henry Perkins (Walter Heirs); His Wife (Louise Emerald Bates); Sailor (Riley Chamberlin).

Among his neighbors Henry Perkins was regarded as a human incarnation of the Dove of Peace. He hated strife. But Henry Perkins' domestic existence was one of domestic warfare. His wife had a high-geared tongue and Henry's sister, who lived with them, could also talk like a house afire. They nearly drove Henry distracted, ne day he disappeared, leaving a note to his wife in which he said: "I cannot stop the fighting in my own home, so I am going abroad to stop the war in Europe."

Henry went away with one of his pals, a business man who claimed he had been ruined by the way. They traveled in Henry's Ford car, all the way from Jacksonville, Florida, to New York, picking up en route a tramp whom they ran over. To prevent him from suing for damages, they offered him a free trip to Europe, but the prospects of the trip looked dubious when they lost their car through a crack in a New York sidewalk, it carrying along most of their funds. Then they met a kindly sailor man, who offered them a free trip to Europe, because he was in sympathy with their project. He told them it would be necessary to stow them away, but added "after we are out on blue water you will be my honored guests."

The kindly sailor, as it later developed, was a fraud. His ship was shorthanded, and the unfortunate peace advocates found that they were compelled to work their passage. Worse than that, the ship did not go to Europe but returned to Jacksonville, their home town, and Henry's wife was waiting at the dock. Much to Henry's surprise she put all the blame on the others, and vengefully horsewhipped them, then leading Henry back to his home. Perkins never again attempted to interfere with the war in Europe. He decided that the best thing to do was to remain at his own fireside.

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VOGUE.

"PADDY'S POLITICAL DREAM" (Feb. 10). Directed by Jack Dillon.

Paddy is a laborer who goes to sleep during his noon hour and dreams that he has been lifted to the rank of a political boss. His first official act is to enter a saloon where he is immediately the center of an admiring company of hangers-on, bums, etc., and the object of the particular attention of the bartender. Going down the street he encounters a widow who is in straitened circumstances and he furnishes her with money to supply the daily bread. Nearby he notes his political antagonist, Eddy Simpson, making a stump speech to a large crowd of factory hands. He immediately calls his henchmen, the police among the number, and starts a riot which results in breaking up the political mass meeting and scattering the crowd to the four winds.

Paddy has a great pull at police headquarters and when some of the rioters are brought in, he shows his power by securing the release of his own sympathizers and throwing the ward-heelers of the opposition into jail. Being a friend of the people, he is very hard on autoists who break the speed laws, etc. Consequently, the motorist who comes under the wrath of the court is very thoroughly fined and given the limit of the law.

Paddy's office is located next door to the police station and constant communication is established by means of a chute through which various donations from those seeking political help come. Local merchants send various gifts of produce—meat, etc.—in lieu of cash. The local butcher, from whom money is expected, makes the fatal mistake of sending Paddy a side of beef. Paddy's "meat inspector" consequently calls upon the unhappy butcher, finds his meat unfit for use and condemns the entire shop. Paddy is astonished to receive a coffin containing a dead man as graft from the undertaker. Supposed dead man, however, comes to life and smokes Paddy's cigar. Before Paddy can overcome his confusion the man escapes.

When an important election comes up Paddy has completed a very strong organization which works for him at the polls with the result that there is very much adroit stuffing of the ballot boxes. When a voter in his booth starts to mark the wrong side of the ballot, the curtains part and Paddy appears with a large mallet. Unless the voter changes his mind and his vote, the mallet does terrible execution. As a result of Paddy's strenuous efforts, there are very few votes for the opposition and while he is gloating over his political power and success of his various methods, the one o'clock whistle blows surely. Paddy wakes up to find that his political triumphs have only been a dream.

IGORROTES, CROCODILES AND A HAT BOX (Feb. 13.) The cast: Madame Parlevoo (Louise Alva Owen); Count Romany, a spy (Arthur Moon); Baron Pooh Pooh, also a spy (Paddy McQuire); Josie, Madame's friend (Priscilla Dean). Directed by Jack Dillon.

Madame Parlevoo, a foreign emissary is carrying a hat box in which a secret code is hidden and this information is contained in a letter addressed to Count Romany a spy in the employ of the army of the unemployed.

Romany calls his chief lieutenant, Baron Pooh Pooh by name and orders him to get the code which Madame is carrying in the hat box. As Madame is stopping at the sea shore the spies go there and after many attempts Baron Pooh Pooh finally succeeds in purloining the coveted hat box.

The theft of this causes him, in his attempts to escape to enter the village of an Igorrote chieftain who declares the Baron's intrusion to be a violation of an inviolate law of their religion and the only atonement to appease the anger of their God is the blood of the Baron.

The Igorrotes tie him to a lunging board and throwing spears at him are about to make the fatal lunge, when Count Romany appears on the scene, and interrupts the execution by stealing the hat box. The sacrifice of the Baron is abandoned until the Count is captured the Igorrotes overtaking the latter in an alligator farm, where he takes refuge in the section of an old alligator. They are about to lead him back to the village when the police intervene and learning of the theft, open the box to find it empty.

AT THE END OF HIS ROPE (Feb. 17).—The cast: Rube (Rube Miller); Madge (Madge Kirby); School Teacher (Alice Noice); Slick-Fingered Matt (Arthur Tavares).

"You'll have to ask father," declares Madge. Father, a redoubtable sheriff, is reading a poster promising a liberal reward for the arrest, dead or alive, of Slick-Fingered Matt. The poster shows a large, lifelike portrait of Matt. Rube interviews the sheriff, argues with him and finally fights with him. He is considerably worsted in the mixup. The young couple decide to elope. But they lack money enough. The sheriff goes to the village and posts the reward notice, where it is viewed by Matt, whom the sheriff fails to recognize because Matt is using a baffling disguise—a large black moustache. Matt, however, is recognized by Rube, who decides to catch him and win the reward money.

Matt knows the School Teacher and sends a note to her telling her to dismiss school and meet him by appointment. The scene changes to the school room, where Madge is blowing beans at the School Teacher. She is in danger of severe punishment when Matt's note arrives and school is dismissed. Rube, in the meantime, arrives and flirts with the School Teacher, but is settled by Matt—with a mallet. His prone form is concealed by the Teacher. The sheriff arrives. The School Teacher flirts with him and leads him on, all of which is seen by Madge at a window. In the meantime Rube revives and beats Matt, and Madge calls her mother, who finds the sheriff making undue advances to the School Teacher. A general chase results, in which Madge follows the School Teacher and Rube takes hotly after Matt. A posse of citizens, armed with brickbats, starts in pursuit.

Matt gains a hayloft and the girl follows. Matt seeks to escape by a hoist, but, while he goes down one side, Rube goes up on the other, and vice versa, thus frustrating his opportunity to get away. Finally Madge jumps on a rope with Rube, and the crook is cornered, and both Matt and the School Teacher taken into custody. Rube wins the reward money, which is more than sufficient for his elopement with Madge.

HEAVEN WILL PROTECT A WOIKING GOIL (Feb. 20).—The cast: The hero (Russ Powell); the heroine (Priscilla Dean); the villain (Arthur Moon); his accomplice (Paddy McQuire); the shop girl (Louise Owen).

The villain is having a stormy interview with his accomplice. They argue over a matter of ten cents, which the villain advanced to the tool the day previous. The scene changes to Nellie's home in the country, where the hero, Joe, is taking leave of Nellie's mother, promising to find the heroine who has gone to the city in search of her drunken father. Joe beats his way on a freight train. In the meantime, the villain and his accomplice are making attempts to lure away a sales girl in a nearby department store. During their nefarious operations, the tool spies Nellie on the street, and follows her. He is joined by the villain in an automobile.

By a ruse, they get Nellie into their car and take her to the villain's office. The villain has a terrific struggle with Nellie. Nellie bests the villain and escapes. The shop girl is discharged and is given notice by her landlord that unless she pays the rent she must leave. She is just in the act of taking poison when Joe, who has found Nellie, arrives. The bottle of poison, thrown out into the hall, accidentally strikes the villain, and he and his accomplice enter, endeavoring to capture the shop girl. But she escapes. Joe and Nellie get away in a "Flivver." The villain and his accomplice give furious chase. They capture Joe and Nellie and brutally tie them to a railroad track.

A passenger train is approaching. As it draws nearer and nearer, Joe and Nellie struggle furiously to free themselves, but are unable to do so. In the nick of time they are saved by a passing tramp. During this time the shop girl has warned the local police, who gave chase to the villains. Their automobile has been disabled, so they get away in the "Flivver." They accidentally take a terrible leap over a dizzy cliff to a point several hundred feet below, but escape injury. However, they are well punished for their attempted villainy and decide to permanently leave the territory.

GAUMONT.

SEE AMERICA FIRST NO. 22.—"The Home of the Lumber Jack" (Feb. 23).—Each part of the country has its traditions, and in the north pine wood country the traditions are those of the lumberjacks, who are fast disappearing with the depletion of the forests. In this installment the Mutual Traveler spends the day in the home of these great, strong, picturesque fellows among their giant pines. She is shown visiting the shanties, where each lumberjack has his bunk and the mess cabin, famous for its excellent food. Then are pictured the two methods of logging—the old, which was by the use of horses the new, by wire cables, which drag the logs to the railway. The pretty Traveler is shown out in the woods with the men at work with their axes and saws, and she herself takes a hand in chopping down the great kings of the forest.

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Pan-American Argentine Steamship Co..	New Orleans...	Montevideo, Buenos Aires, Rosario	.....	.....	Monthly.

[The Royal Mail Steam Packet Corporation of London has discontinued its sailings from New York, but maintains a fairly frequent service from Liverpool to the eastern coast of South America and the Falkland Islands, and through the Straits of Magellan north along the west coast to Callao.]

to the cities, to spend the money they have saved in one mad carousal before going to work in the mills for the summer, will be particularly interesting to those who have read of them.

SEE AMERICA FIRST, NO. 23, "Key West, Fla." (Feb. 20).—Tropical Florida offers such wonderful wintering facilities that the mutual Traveler can't resist them, so in the Gaumont (Mutual) split reel scenic, "See America First," No. 23, she takes her audiences with her on a jaunty little trip along the famous trestle railroad down to Key West, in the midst of its sparkling waters. And then she visits all the wonder spots of the place and sees the tropical foliage, the flowers, the fruits, the drives and the picturesque homes. She also visits a tortoise shell factory, where she is given a wonderful and costly comb to take back up North with her as a proof that she had visited the South.

KEEPING UP WITH THE JONESES (On the same reel with "See America First," No. 23).—In the second half of the picture, "Pa" McGinnis has a lot of fun "Keeping Up With the Joneses." Harry Palmer, the famous cartoonist, makes him do it, much against his will, and to "Ma" McGinnis' disgust.

MUTUAL MASTERPICTURE DE LUXE.

LIFE'S BLIND ALLEY (American—Five parts—Feb. 17). The cast: Walt Landis (Harold Lockwood); Helen Keating (May Allison); Rose McKee (Nell Franzen).

After a long, dry season, Walt Landis, the owner of an isolated ranch, is in desperate need of water. His cattle are dying for lack of it. The young ranchman tried to persuade his neighbors to let him use their water supply but they refuse to accept his note, and he has no money.

Walt wins the devotion of Wampanah, an Indian, by saving him from a poisonous snake. But he distressed the redskin greatly by killing the snake. It is Manpanah's belief, according to the traditions of his race, that the snake is the messenger to propitiate the rain god.

They wait and wait for rain, but none falls. At length, one day, Walt saves the life of an Eastern millionaire, Adam Keating. The older man's daughter, Helen, is sent for, and comes West to take care of her father during his illness. Hearing of Walt's predicament and moved by gratefulness, the Easterner buys an interest in the young man's ranch, and advances money to help him from his distressful predicament.

As the father and daughter linger, Walt becomes more and more in love with Helen. After their return home, he follows them to the East, and proposes to Helen. Used as she is to the more cultivated but more shallow men of the East, Helen sends the stalwart rancher away, and marries a New York club man named Fred Sherwood. Walt, growing more lonely on his solitary ranch, at length marries Rose McKee, a factory girl, with whom he has come in correspondence by answering a note she had placed in a box of collars.

As time progresses, Helen's blase husband tires of married life. On Walt's ranch, Rose, used to the rush and whirr of busy life, is palled on by the solitude and pines for the city again. At length, weary of his son-in-law's dissipations, Helen's father sends his daughter and her husband to Walt's ranch, in which he still retains a share, to see if life out-of-doors will not have a regenerating effect upon the young man.

Thrown together, the four find themselves turning naturally to their tastes. Helen sees the real worth of Walt Landis. Fred finds Rose more to his taste than his wife. He flirts with her, and she is flattered by his attention. One day, Walt and Helen discover the two in each other's embraces. As they start to cross a stream, Rose and Fred are caught in the quicksands.

It seems like a solution to their problem to the young rancher. If the two would only sink to their death, he and Helen might be left to face happiness together. But his higher nature gets the better of him, and he saves them from a horrible death.

Helen and Sherwood return to their home in the East, mismated and unhappy as ever. Rose and Walt remain on their ranch with no bond of sympathy in common to see the wonder of the stars together, and be happy in the beauty of nature.

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SILAS MARNER (Thanhouser—Five parts—Feb. 19).—The cast: Silas Marner (Frederick Warde); His Sweetheart (Louise E. Bates); Supposed Friend (Morgan Jones); Godfrey (Thomas Curran). The story of Silas Marner was that of a man who became embittered and estranged because of a false accusation for thievery which had been placed on his head by a friend whom he had trusted. Driven from his native town, he settled down, a miserable, unhappy weaver far from home, and let one passion—the love for gold—become the absorbing motive of his existence. In the town where he plied his trade lived Squire Cass, the father of two sons. One of them, Godfrey, by name, was a serious-purposed conscientious young man, on whom his father leaned for support. The other, Dunstan, the younger, was a spendthrift and a roysterer. As the elder son grew in favor with his father, and as his marriage to Nancy Lammeter, the daughter of a most respectable family, seemed imminent, Dunstan resolved that his brother should be forced to fall from grace.

Thereupon he succeeded in getting his elder brother under the influence of rum, as they were on a journey through the country, and while Godfrey was in this condition, Dunstan inveigled him into marrying a pretty barmaid. When he returned to sobriety, Godfrey was horrified at what he had done. He provided for his wife, and returned to his home. But Dunstan used this knowledge to force money from his brother's share. At length, the younger brother's rioting used up what money Godfrey could easily give him. Godfrey was forced to ask for time. As Dunstan returned from hunting one night, he stopped in Silas Marner's cabin as shelter from the rain. He discovered the miser's hidden gold, and taking it in his hands, ran from the house.

In the darkness and the rain, he did not see an old well near by. He fell into it, as he ran, and was drowned. Silas, on returning home, was nearly crazed at the loss of the only thing he loved in the world. Squire Cass and Godfrey, hearing nothing from Dunstan, believed that he had wearied of his restricted life, and thought that he had run away from home. And so Godfrey married Nancy, and the following New Year's Eve the Squire gave a ball.

That same night, Molly, Godfrey's bar-maid wife, decided that she would confront the squire's son with their child. But as she reached the road near Silas Marner's hut, she became exhausted from her journey through the snow, and fell by the way. Eppie, the child, ran to the light shining from Marner's window, entering the house, and fell asleep by the fire. The weaver was also asleep, and when he awoke and saw the child's golden hair shining in the fire light, he thought it was his gold come back to him. He reached for it and picked it up in his hands, to find that it was the curly locks of the child.

The mother's voice was heard calling, but when Silas reached her, she was unconscious. She later died. Godfrey, recognizing his barmaid wife in the dead woman, knew that Eppie was his own child. But he did not confess to Nancy—not until years had passed and life had granted them a childless fireside.

Then the Squire's eldest son told his wife the tale. Together they went to Marner's hut and begged Eppie to come with them. But she remained true to the old weaver who had grown to love her more than life itself. When the old well was drained, the remains of Dunstan were found, the money box clutched in his hands.

"I ACCUSE" (Gaumont—5 parts—Feb. 21.) The cast: Judge Gray (Alexander Gaden); Rev. Morgan Landman (Charles W. Travis); Eloise, his daughter (Helen Marten); Harold, his son (Albert Macklin); James Harrison (Henry W. Pemberton); Luke Harrison (John Reinhard); Jake (John Macklin); Banker Ward (W. J Butler); Alice Ward (Iva Shepard); old man servant (James Levering); old woman servant (Mary I. Davis). Scenario by G. D. Proctor. Directed by William F. Haddock.

Robert Gray, a brilliant young lawyer, who has just been elevated to the bench, is greatly in love with Eloise, daughter of Reverend Morgan Landman, rector of the village church. Though well beloved by his flock, the rector has one failing—an ungovernable temper, which is evidenced when he discharges his coachman for a trivial offense. Unknown to anybody excepting the rector, Abel Harrison has a mortgage on the rector's home. James Harrison, the son is also in love with Eloise. When James proposes to Eloise she refuses him, and he taunts

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FEATURE RELEASES

her with loving the judge, who has never asked for her love. The rector, coming on the scene, canes James. James induces his good-for-nothing brother Luke to take a job at the rector's left open by the discharge of the coachman.

Emboldened by his successful career, the judge proposes to Eloise and is accepted. They are about to be married when James Harrison comes to the judge and demands the arrest of the rector on a charge of murder. James says that the rector murdered his brother Luke, and produces numerous witnesses with seemingly conclusive proof. Much against his will, the judge is forced to issue the warrant and hear the case. The rector is found guilty of manslaughter and given a long term by the judge.

Meanwhile, in order not to hinder his career, Eloise refuses to marry the judge until her father is vindicated. James finds that he holds a mortgage on the Landman home, and turns Eloise and her brother Harold out of the house. Judge Gray tries to raise a loan to help Eloise, but the banker to whom he applies is the father of the girl, Alice Ward, whose advances the judge had received coldly. She blocks the loan.

Five years later, James Harrison, now a church warden, is haunted by memories of the rector. Thinking he sees the rector in his old pulpit he drops the collection plates and falls unconcious to the floor. The ordeal affects his mind and body. Meanwhile Luke, the good-for-nothing brother, is discharged from prison, where he has been serving a term for a minor offense. Luke is in the power of an evil man who demands money. Luke tries to raise money from his brother at whose house he is staying, concealing his identity from everybody, but his brother, James.

Refused by James, Luke puts his room in disorder, leaving bloodstains everywhere, thus manufacturing evidence of a probable murder. The old servants take the story to Judge Gray, who orders the arrest of James Harrison.

At the trial the jury failed to agree. The old servants came and asked the judge to go to the home where they were haunted by strange noises. The judge finds Luke Harrison there hiding in a closet. "It is Luke Harrison," cries the judge to Harold Landman. "Then your father and James Harrison are innocent men."

The appearance of Luke in the flesh automatically brings about the release of the rector. His story causes the conviction of James Harrison. The rector is reinstated in his position in the church and in the hearts of his parishioners. Eloise and Judge Gray are married by the rector a few days later.

THE OVAL DIAMOND (Thanhouser—Five Parts—Feb. 24).—The cast: Robert Ledyard (Harris Gordon); Sylvia Daunt (Barbara Gilroy); Her Uncle (Arthur Bauer).

The story is centered about an oval diamond, a priceless gem, found by a South African miner on his claim. His possession of it has aroused the envy of his stepbrother, Major Dennison, his former partner, and the latter's son, Arthur Dennison, and of four miners who owned adjacent claims. To escape their plotting to gain possession of the stone, the owner and his daughter, Sylvia, left for America.

Shortly after their arrival in the United States, however, Major Dennison and his son had effected an automobile accident with the taxicab in which Mr. Daunt and his daugther were riding, had killed his stepbrother, and had escaped with diamond. Later, on her search for the gem, Sylvia had gone to her uncle's house where she had been imprisoned and restrained from going beyond the high walls which enclosed the place.

All this had happened before the beginning of the play. Things of importance for Sylvia do not begin to happen until the entrance of Robert Ledyard, impressionable youth, over the garden wall. On a trip south, Robert discovers that there is something mysterious and unfathomable about the house next to the one in which his uncle, whom he is visiting, lives.

To further his suspicions, he discovers a very hampered and unhappy looking girl in the enclosed yard. Feeling certain that she is in trouble, he throws a note to her in which he offers his services, and asks her to nod her head if he can be of assistance. Hardly waiting for a reply, he follows his note over the garden wall, and learns the story of her distress. The complications which follow with the return of Major Dennison and his son before Robert has time to return to his uncle's house, start Robert's fight for the possession of the oval diamond.

Robert escapes, eludes now Major Dennison and his son, and later the four miners, who, too, have come to America determined to possess the diamond. He finds the diamond a thousand times and loses it again. It travels through hundreds of hands during the brief five thousand feet of its existence, but in the end it comes back to stay in the hands which own it. Sylvia marries Robert. They start North on their wedding trip. In his pocket the young bridegroom carries a small package which he carefully guards, feeling nervously now and again, to see that he has not lost it.

Following them is a mysterious character who watches and shakes his head shrewdly as he sees the evident feeling of insecurity which possesses Robert. As the young bride and groom sit on the rear platform of the train, the stranger appears before them, removes his mustache, and demands at the point of the pistol, that Robert hand over the small package in his pocket. It is Colby, one of the miners. Knowing that resistance is futile, the young man hands over his guarded package, and the thief drops from the speeding train. After he had gone, the young husband laughs, and pulls from an inside pocket the real diamond. The one he had given to Colby was paste.

A LAW UNTO HIMSELF (Five Parts—Centaur—Feb. 28).—The cast: Allan Dwight and Jean Belleau (Crane Wilbur); Bill Holden (Louis Durham); McFadden (E. W. Harris); Bob Clayton, Jean's friend (Carl von Schiller); Paul Belleau, Jean's younger brother (Francis Raymond); Pascal, a Mexican (Steve Murphy); Senator Thurston, his daughter (Virginia Kirtley). Written by Lillian V. Brockwell. Directed by Robert Brockwell.

Allan Dwight, sheriff, and Jean Belleau, a young French surveyor, live in Circle City. They bear such a striking resemblance that they can hardly be distinguished one from the other. Jean has a half-wit brother, Paul, whom Holden, a political crook, teases and bullies. Dwight catches him in the act, thrashes him, and incurs the enmity of the bully. That night Holden and Pascal, a Mexican, meet McFadden to get from him their share of money contributed by Senator Thurston for certain nefarious undertakings. McFadden does not turn over what Holden and Pascal consider their rightful share and they vow vengeance. Their opportunity comes when Paul, the half-wit, in trying to enter McFadden's outhouse to get his runaway dog, is menaced by McFadden. Pascal fires at McFadden, killing him, and then throws the gun and Paul beside the dead man. When the crowd, which is attracted by the shot, gathers around, Holden accuses Paul of the murder, and incites the mob to lynch him.

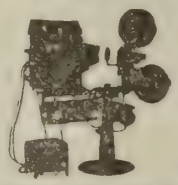
Bob Clayton, a friend of Jean's, attempts to stay them, but, being unsuccessful, he hurries to notify Jean and Dwight. Dwight arrives first and tries to circumvent the mob's fury. A struggle follows in the course of which Dwight is thrown against the barrel upon which Paul is standing and the boy is hung. Jean arrives and swears vengeance upon those responsible for his brother's death.

Dwight is in love with Evelyn, the daughter of Senator Thurston, who is in control of the party known as the Thurston gang. Dwight makes his feelings known in the matter of the gang's activities, and Evelyn feels that her father is the brunt of his remarks. Dwight, however, continues his course of attempting to stamp out the work of the gang. A month or so rolls by and a mysterious bandit appears. After each successful robbery he leaves a note signed "The Devil." He becomes so daring that a vigilante committee is organized to capture him.

In his mountain lair it is seen that "the devil" is none other than Jean Belleau. His lieutenants are Clayton and Holden, the latter having confessed to Jean that Pascal was his brother's murderer, causing Jean to end the Mexican's existence. Holden has grown jealous of Jean and makes known the bandit's identity to two detectives, advising them that he may be known by his horse, which is branded with the form of a pitchfork. When Jean goes to town he is pursued by the officers, but escapes capture by hiding in Dwight's automobile. Dwight learns that he is in his car, and, desirous to save the good that is in him, Dwight permits the bandit to take his car to escape while he takes charge of Jean's horse. Jean returns the car the next morning and leaves with it a note saying that he has decided to give up his lawless life.

Soon after Jean leaves after extracting a

MACHINES



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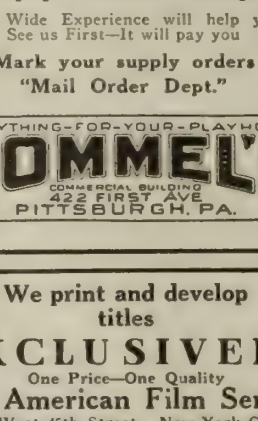

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promise from his friend, Clayton, that he, too, will also abandon the life of an outlaw. Holden assumes the leadership of the gang and plans a bold daylight robbery, proposing to assume the character of "The Devil." Clayton overhears the plot and determines to frustrate it for the sake of "The Devil's" name. In the attempt Clayton is shot by Holden, who, with his gang, escapes to the mountain retreat.

When Dwight hears of the robbery and is told that "The Devil" is responsible, he determines to seek out Jean and either make a man of him or bring him back a prisoner. He starts out on Jean's horse. Meanwhile the vigilante committee is also bent upon entering the bandit mountain stronghold. Holden was badly wounded in the affray at the bank. Holden wounds Dwight and, noting the remarkable resemblance between the sheriff and Jean, he places evidences of the bank robbery upon the man he has wounded. So the posse finds Dwight, and, of course, their natural assumption is that Dwight has been the bandit.

Dwight is taken back to town and arraigned before the authorities. An account of the bandit's career is printed in the papers and attributed to Dwight. Jean, speeding Eastward on a train, reads the story and, realizing the situation, wires back to the Circle City authorities to stop prosecution until he arrives. He does return and Dwight is released from custody. The police are anxious to run down Holden and offer Jean certain clemency if he will lead them to the mountain stronghold, where Holden and his men are hidden. Jean consents to avenge the death of his friend Clayton, at Holden's hands.

When Jean and the posse arrive a pitched battle takes place. At last Jean and Holden meet. After a terrific fight Jean succeeds in rolling Holden over to the edge of a cliff. Holden falls over it, but Jean, with a firm grip upon his wrists, holds him suspended in midair as he himself lies at the edge of the cliff on his breast. One of the bandits takes aim and fires at Jean. As the bullet enters his body Jean, with a convulsive movement, loosens his hold on Holden's wrists and the latter is dashed on the rocks thousands of feet below.

Jean struggles to his feet and tries to make his way back to the posse, but only succeeds in reaching his faithful horse and at her side he falls. Meanwhile Dwight has recovered from his wounds and found a happy resting place in the arms of Evelyn.

Triangle Film Corp.

HONOR'S ALTAR (Kay-Bee—Feb. 20).—The cast: Frederick Mallery (Walter Edwards); Winnie Mallery (Bessie Barriscale); Warren Woods (Lewis Stone); Dolly (Lola May); Paul (Robert McKim).

Frederick Mallery, a self-made millionaire, wants to get rid of his faithful wife, Winnie Mallery. At a club Mallery hears Warren Woods boast to his cronies that he has lost his sense of honor. Later Mallery makes Woods an offer of $50,000 if he will win the affections of Mrs. Mallery and so free him. Woods agrees. With the connivance of the husband who is always claiming to be busy, Woods takes the woman to receptions, dinners and balls.

Finally Woods manages to break down toward dusk at a notorious roadhouse. He induces Mrs. Mallery to enter the place. Then he thinks to compromise her by informing her husband where she is. But her trust in his manhood overcomes this idea. He gets an automobile and takes her home. Woods lures Mallery to the house that night, promising to show he has won over Mrs. Mallery. Instead he meets him outside the door, scores him as unworthy of a good woman's love, and tears up the check for $50,000 he has received. Mallery is humiliated, but goes up to his wife's room and is forgiven.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 20).—The cast: Chief of police (Ford Sterling); mayor (Guy Woodward); his daughter (Juanita Hansen); chief's son (Bobbie Vernon); chief crook (Bobbie Dunn).

A band of crooks make life interesting for everybody concerned. First the police capture the chief crook. Later he gets free and is recaptured by the chief of police. Then the chief's son is locked up in the cell, while the crook hies himself away. But the police chief's son makes good in the end by helping the mayor's daughter to freedom across slippery roofs, narrow girders and finally across a cable. The chief of police and the mayor get all tangled up together and sometimes mistake each other for crooks and fight desperately.

HELL'S HINGES (Kay-Bee—Feb. 20).—The cast: Blaze Tracy (William S. Hart); Faith Henley (Clara Williams); Rev. Robert Henley (Jack Standing); Silk Miller (Alfred Hollingsworth); Clergyman (Robert McKim); Zeb Taylor (J. Frank Burke); Dolly (Louise Glaum).

To the tough western town named Hell's Hinges come the Rev. Robert Henley and his sister, Clara Williams. Silk Miller, the crafty saloon and gambling house keeper, stirs up sentiment against the better element. Some rough men and women interrupt the esrvice. Blaze Tracy, a notorious gun man, drives the bunch out of the church when one of the men insults Faith. Silk decoys Henley to his saloon, where Dolly, one of the dance hall girls, induces him to drink till he is intoxicated.

Blaze goes away to a nearby town to fetch an organ for the church. On his return he finds the church burned down, Henley killed and Faith brokenhearted over the disaster that has come to the good element. In fury Blaze shoots the treacherous Silk, sets the saloon on fire and sees the flames wipe out the town as the result of a high wind. He takes Faith away with him, saying that their future would henceforth lie beyond the mountains.

DAPHNE AND THE PIRATE (Fine Arts—Feb. 20).—The cast: Daphne La Tour (Lillian Gish); Philip de Mornay (Elliott Dexter); Jamie d'Arcy (Walter Long); Prince Henry (Howard Gaye); Fanchette (Lucille Younge); Francois La Tour (Richard Cummings); Duc de Morney (Jack Cosgrave).

Tiring of the idle life at court, young Philip de Mornay goes on a hunting trip with his father, Duc de Mornay. Philip comes across Daphne La Tour, the daughter of the gamekeeper. As she eludes him, he has some toughs in his pay to steal her. She is taken to the house of one Fanchette in Paris. All the women of this place are seized by officers and sent on a ship to America, where they are to be auctioned off as wives for the planters.

Meanwhile, Philip has quarreled with the King's Counsellor. In a fight he thinks he has killed the official. He flees to the purlieus of the city, joins a band of pirates and goes to sea. There is a fight between the pirate ship and the ship bearing the women. The pirates are defeated at the last moment by the bravery of Daphne. As a reward she claims the life of Philip. On shore he rescues her just as she is to be married to Jamie d'Arcy. Philip and Daphne are married, and afterward live happily in France as people of rank.

Pathe Exchange, Inc.

PATHE NEWS No. 11 (Feb. 5.)

San Francisco, Cal.—Nine lives are lost when the S. S. Aberdeen is completely battered to pieces in a ninety-mile hurricane.

Newport News, Va.—The British liner Appam, a prize of daring Teuton steamship, arrives in American waters flying the German flag. Subtitles 1.—Lieutenant Berg, hero of the exploit (center of group on upper deck). 2.—A German sailor guards the gangway to prevent the prisoners of war from leaving. 3.—Freed by order of the Secretary of State the passengers are glad to go ashore after their arduous experiences. 4.—The Appam (in background) is added to the fleet of vessels interned at Newport News. 5.—Some of the captured captains whose vessels were sunk by the German raider.

Salonica, Greece.—For miles around this allied concentration port the tents of the British troops dot the hillsides. Subtitles.—1. Tommy packs his kit in his sleeping blanket which is carried on the march by the transport wagons. 2.—The roll call—sometimes a melancholy task indeed. 3.—On the march. Note the jaunty confidence of British Tommy's step.

Le Creusot, France.—"Guns, guns and still more guns" has become the slogan of the French government and armament plants are furiously working to supply the increasing demand. Subtitles—1. Preparing a few of the famous "75's" for service. 2. Finishing one of the huge howitzers, which are so necessary for demolishing trenches. 3. France strives to outdo the artillery of the Teutons with this huge demand of destruction. 4. Many of the guns are made more effective by being mounted on armored railway cars.

Sault Ste Marie, Mich.—The struggle for the McNaughton Hockey Cup is marked by a spirited contest between the Soo team, holders of the amateur championship of the United States, and the St. Paul seven. Subtitle—1. The Soo team, who won, 7-2.

Near Lemnos, Greece.—Powerful French and British warships are guarding the movement of the Allied troops now being concentrated in Salonica. Subtitles—1. Torpedo boat destroyers plow through heavy seas to locate enemy submarines.

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Milwaukee, Wis.—(Ex. Chicago). President Wilson carries his campaign for preparedness into the Middle West. Subtitles.—1. Vast crowds welcome the Chief Executive at the Auditorium. 2. With Mrs. Wilson he greets waiting admirers at Waukegan. 3. *We must be able to defend our honor.*

St. Paul, Minn.—(Ex Chicago). Novel scenes of merrymaking mark the first annual outdoor winter sports carnival. Subtitles.—1. The men are forced to yield the laurels of the pushball contest to their fair maidens of the Nor'west. 2. Even the dogs enjoy their share of the festivities.

Coventry, England.—Ex Wash., Phila. Indianapolis and St. Louis). A novel method of transporting the wounded from the field by means of a cycle ambulance is employed by the Army Medical Corps.

Marshfield, Mass. (Ex Phila., Wash., Indianapolis and St. Louis). Sandy Sherman, Superintendent of Game Preserve, has made friends with his winter flock of wild fowls.

PATHE NEWS NO. 12 (Feb. 8).

Epinal, France.—The problem of removing the wounded over the snow covered Vosges Mountains has been solved by the use of sled stretchers drawn by ski runners.

Tampa, Fla.—Manned by a blood-thirsty crew of villains, the pirate craft Gaspar sails up the harbor to open the annual carnival. Subtitles: Ye Mystic Krew of Gasparilla makes ready to disembark for the invasion of the city. The Royal Chamberlain receives the keys of the surrendered city from the Mayor. King Gasparilla IX and his queen lead the parade of floats.

Ottawa, Ont.—Incendiaries fire the Canadian Parliament buildings, completely gutting the interior and causing the death of six persons, and damage amounting to $5,000,000. Subtitles: The entrance from which the victims tried to escape. Ruins of buildings in which four bodies of Government employees are burned.

Smoky Mt., Tenn.—Leonard G. Moore, one of the last of the famous Tennessee trappers, still pursues his craft in the rocky fastnesses of the Cumberland Mountains. Subtitles: The sly raccoon falls a victim to the skill of the trapper. Rewarding his faithful mountain dogs. A lesson in curing skins.

St. Louis, Mo.—Citizens of this section show their approval of the President's plans for defense by an enthusiastic demonstration.

Miami, Fla.—The worries of town life are gaily banished by society folk at this famous winter resort. Subtitles: Braving the dizzy height of the diving board. Andrew Carnegie enjoys a quiet sojourn on the water. The orange groves of Florida are not forgotten by the visitors.

Verdun, France.—German prisoners captured in the recent trench fighting are marched away. Note the new shrapnel helmets of the French Guard. Subtitle: Their fate does not seem to trouble them.

Great Lakes, Ill. (Except Chicago copies.)—Bayonet practice has been added to the curriculum of U. S. Naval Training Stations as a result of observations of European fighting methods. Subtitle: No harm is done, however, even if you do get "run through."

Newark, N. J. (Newark only.)—A spectacular fire nearly destroys the gas works on Lawrence Canal, with a damage of $50,000.

Cape Horn, Ore. (Except Portland and Seattle.)—Steamboat Tahoma is caught in the ice when the Columbia River freezes during the most severe cold snap experienced in years. Subtitle: Winter's magic wand is Nature's fairyland.

Atlantic City, N. J. (Wash., Phil., St. Louis, Indianapolis.)—A great conflagration destroys the center of this city, with a damage of $250,000.

Coventry, England (Except Wash., Phil., Indianapolis, St. Louis, Chicago.).—A novel method of transporting the wounded from the field by means of a cycle ambulance is employed by the Army Medical Corps.

New York City (Los Angeles, Portland, Seattle, Boston only.).—Snow plows hitched to Fifth avenue busses are effectively used to remove the 6-inch blanket of snow that mantles the city.

Locust Valley, L. I. (Except Portland, Seattle, Los Angeles.).—Bob sledding is one of the features of the Annual Matinecock winter sports celebration. Subtitle: The crew of twenty fair riders finds quarters tight on deck.

Flag.—The banner of our President waves in the breeze of America's needs.

THE RED CIRCLE NO. 10 "EXCESS BAGGAGE" (Balboa—Two parts—Feb. 19.) "Smiling" Sam arrives at the Travis town house concealed in a trunk. He threatens to "squeal" if June and Mary refuse to hide him. Unable to do otherwise, they conceal him in the attic.

Wishing to make Lamar believe that she is interested in his search for the red circle, June calls at his office. Lamar, worn out after a tedious day, leaves for his club. While awaiting his return, June meets Attorney Gorden, wrongfully accused of embezzling. He has come with the intention of throwing himself on Lamar's mercy. Besides Mary, her companion "Smiling" Sam, knows that June is a member of the race of red circle crooks which was thought to be extinct.

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Miscellaneous Features

V-L-S-E CORP., INC.

VULTURES OF SOCIETY (Essanay—Five Parts—Feb. 14).—The cast: Teddy Bimms (Lillian Drew); Eloise Cleverman (Marguerite Clayton); Raymond Raphael (E. H. Calvert); Abraham Cleverman (Ernest Maupain); Mrs. Cleverman (Florence Oberle); Joseph Gripp (Edward Arnold); Diamond Kate (Mae Howard); Prince Aggregio (Hugh Thompson); Baird (A. W. Bates).

A little waif of the prairie, "Teddy" Bimms, grows to girlhood under the care of a rancher who had known her father before he was shot by Mexicans. Baird decides to send her East to school, "to make a lady out of her," and while she is in the midst of her studies he dies, leaving no will.

With little money and no friends she seeks the city and employment as a stenographer. Her smart appearance wins her work, but when she refuses to comply with all the employer's conditions she is invariably discharged. She finally gives up the struggle after obtaining a position as secretary to the great Abraham Cleverman, millionaire merchant. She had been temporarily aided financially by Raymond Raphael, a fellow roomer, who saved her from being thrown into the street. She was destined to meet the debonair Raymond again.

Mrs. Cleverman, society leader, is preparing for the most brilliant event of the season—the debut of her daughter Eloise, who but a short time before had created consternation in the family by dancing on a table in a gay midnight cafe. Teddy Bimms demands Cleverman obtain an invitation. It is sent to her under the name of Senorita Theodora De Monza.

In the meantime Raymond Raphael, who is leader of a band of society thieves, finds that his resemblance to Prince Aggregio makes things easy. He kidnaps the Prince and poses as Aggregio himself. The real noble is imprisoned in "Diamond Kate's" home. Raymond goes to the Cleverman reception.

He meets Teddy and makes love to her. She later catches him in a daring theft of a tiara and learns his game, but says nothing. Eloise tires of the party and joins her Bohemian companions. Later she is carried into the "Diamond Kate" flat intoxicated. She is locked in a room. But Teddy, returning home in a taxi, sees it all. She enlists Gripp, the detective, who had been on the trail of the jewel thieves.

In a daring attempt she liberates Eloise. Later police raid the flat and the Prince is freed.

"There is your rescuer," Gripp tells the Prince, pointing to Teddy. The gratitude of the Prince is unbounded.

Cleverman decides to come to an understanding with Teddy.

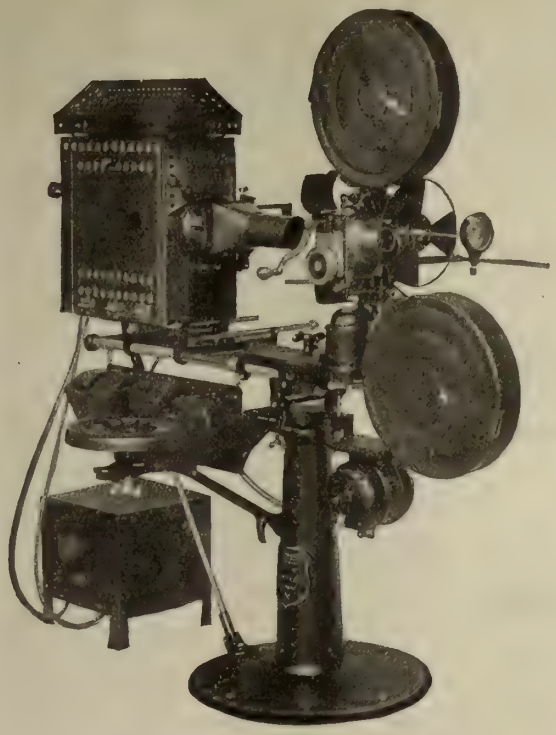
"We must break. What's your price?" are his words here.

"Your coffee plantation in South America and $500,000," she replies.

He pays and shortly after the Princes Aggregio, she who had been a prairie wolf, sails for Brazil with her Italian nobleman husband.

KENNEDY SQUARE (Vitagraph—Five Parts—Feb. 21).—The cast: St. George Temple (Charles Kent); Harry Rutter (Antonio Moreno); Kate Seymour (Muriel Ortriche); Hon. Douglas Seymour (Thom Brooke); Landon Willetts (Raymond Bloomer); Colonel Rutter (Dan Jarrett); Mrs Rutter (Hattie Delara); Doctor (Harold Foshay); Pawson (Herbert Barry); Artig (Logan Paul). Produced by S. Rankin Drew. Author, F. Hopkinson Smith.

St. George Temple, a typical Maryland gentleman of the old school, lives in an aristocratic home on Kennedy Square, liked and respected by everyone. Harry Rutter, a warm-blooded young Southerner, tells him of his falling out with Grace Seymour, with whom he is in love, and her father, the Hon. Douglas Seymour, on account of his having been intoxicated. The old Southerner gives him a good scolding, then promises to act as peacemaker. He does so very effectively, and some time later, in a reception in the Rutter home, the engagement is about to be announced when he gets into a quarrel with Willetts, who is also in love with Kate. Words come to blows, and the two men fight a duel in one of the outbuildings by torchlight. Willetts is severely wounded. Colonel Rutter, the boy's father, disowns him, angrily exclaiming that he has disgraced himself, his family and broken every



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law of hospitality. Kate refuses to see him, and Rutter turns to his friend, St. George, who takes the boy to live with him. Kate remains firm, and the Colonel cuts both his son and St. George at the club.

The Patopsco Bank fails and St. George mortgages his home to pay Harry's debts. He learns this, and goes to South America. There, after many exciting adventures, he is given a half interest in a valuable ruby mine by Senor Ortiz, a wealthy South American, and Harry's fortune is made. Shortly after, Harry returns to his old Maryland home to find St. George living in extreme poverty. He buys back the old home and restores the old gentleman to his proper position; then a reconciliation is effected by Colonel Rutter asking his son's pardon. The meeting between Kate and Harry is brought about, and Kate, with a cry of joy, comes into Harry's arms.

HER BLEEDING HEART (Lubin—Five Parts—Feb. 28).—The cast: Marion Lane (Rosetta Brice); Dr. George Page (Richard Buhler); Allen Craven (Crauford Kent); Lucy Mallory (Inez Buck); Sonia Crator (Karva Poloskova); Mr. Lane (William Turner); Mrs. Lane (Mrs. Carr). Written by Daniel Carson Goodman. Directed by Jack Pratt.

Marion Lane lives with her parents in a small town in the Middle West. Being the possessor of a fairly good voice, Marion is jollied along by her vocal teacher and her friends who insist that if she could only get to the city and complete her studies she would become a second Patti. Marion persuades her parents to let her go to the city and later through a girl friend, who is studying art at the Academy, Marion is introduced into the best social set. She meets Allen Craven who takes advantage of her innocence and then runs away, leaving Marion to bear the responsibility of her indiscretion alone. Later at the maternity hospital, Marion meets Dr. George Page, who becomes interested in her, believing her to be a poor young widow.

Marion grows despondent and tries to commit suicide, but is prevented from doing so by Dr. Page, who cheers her up and gives her a new incentive in life through a suggestion that she study nursing. Upon her recovery Marion takes a course in nursing and after her graduation she becomes Dr. Page's most valuable assistant. Gradually Page and Marion grow to love each other, and after a time Page proposes marriage, but Marion will not listen because of her past. Finally through reading a book that dwells with great emphasis on the very same subject, Marion changes her mind and becomes the wife of Dr. Page. For a while all goes well. Then one night Dr. Page takes Marion to a skating rink. Among the skaters Marion recognizes Craven. He is in the company of a celebrated Russian dancer, who has been his mistress for years. Dr. Page seeing Marion's agitation, thinks her ill and takes her home, where unable to stand the strain any longer, Marion confesses her past, withholding nothing. Although crazed by grief at Marion's confession, Dr. Page in his bigness blames only the man and prays that the time may come when he can get his hands on him.

After Dr. Page and Marion depart from the rink, Craven and Sonia leave their seats and at Sonia's solicitation, telephones to Dr. Page and asks him to join them at supper. Page declines, but in return invites Craven, who is his old time pal, to come to his (Page's) house, saying that he (Page) is in deep trouble and needs a friend's advice. Craven goes to Page's house, but leaves Sonia outside the door to wait for him. In the meantime Marion, believing that her confession has put an end to everything, has gone to her room and secured her husband's revolver and is just about to kill herself when she overhears Page and Craven talking. With the revolver clutched in her hand, Marion creeps softly downstairs to the room where the men are and suddenly the realization is brought to Dr. Page that the man who has been his life long chum, is the man who ruined his wife. Marion seeing the horror in her husband's face, faints, and Page with the cry of a maniac throws himself upon Craven.

A struggle ensues during which each man strives to secure possession of the revolver. A shot is heard, and Craven sinks to the floor. Sonia, hearing the shot, rushes into the house later when the servants arrive accompanied by a passing policeman. Sonia says "It was a clear case of suicide, I saw him shoot himself." Page with a look of gratitude to Sonia turns to Marion, folds her in his arms and leads her away.

METRO PICTURES CORP.

DIMPLES (Columbia Pictures Corp.—Five Parts—Feb. 14).—The cast: Dimples (Mary Miles Minter); Her Father (William Cowper); His Friend, Horton (John J. Donough); Robert Stanley (Thomas J. Carrigan); Joseph Langdon (Schuyler Ladd); Melbourne Howard (Fred Tidmarsh); Eugenia Abbott (Peggy Hopkins); Mrs. Riley (Charlotte Shelby); Tom Craig (Harry Ford); Minister (William Raushser); His Wife (Mae De Metz).

Dimples lives with her father in an old attic room. He is a miser who hoards his gold in a bag hidden in the room. Dimples does not know about the money, but Horton, the miser's only companion, does. Dimples wants a doll, but her father is too miserly to buy it. Horton pawns his watch and gets a rag doll for Dimples, making her happy.

Dimples' father dies suddenly, and Mrs. Riley, an aunt, who lives in a southern city, is notified. Mrs. Riley writes that she will come and get the little girl. Horton is afraid Dimples will lose her inheritance to this strange relative. He changes the gold into bills of large denomination and seeks a place to hide the money. He is followed to Dimples' home by Craig, a thief, who watches Horton sew the money inside the doll. Craig, in attempting to get the doll, kills Horton. People arrive and Craig is frustrated in his plan but escapes. Mrs. Riley takes Dimples south with her.

In a southern city Robert Stanley and Joseph Langdon are in love with Eugenia Abbott. Robert and Eugenia have been engaged since childhood. Langdon, meeting Robert in the club, accuses him of winning Eugenia through his money. Eugenia really loves Langdon, feels the childhood engagement is binding—besides Robert has a fortune. Langdon and Robert have a quarrel, which ends in Robert knocking Langdon down. Robert gets to thinking the matter over and writes Eugenia telling her he is penniless, and that he is willing for her to break the engagement if she desires. She is glad of a chance to escape and writes him to that effect. Langdon and Eugenia announce their engagement and Robert goes to the country for a few days to forget. Before leaving Robert places his entire fortune in the hands of his attorney, Welbourne Howard, and leaves for Mrs. Riley's farm, Mrs. Riley having advertised for boarders. On the farm Robert meets Dimples and she falls in love with him. He also is smitten by her, but hesitates to speak his heart on account of her youth.

One day a panic occurs on the stock exchange and Robert's entire fortune is swept away. Howard sends a messenger boy to the Riley farm to notify Robert that he must have more money to protect his margins. Meantime, Craig, the thief, discovers where Dimples and her doll have gone. He makes his way to the Riley farm, where he steals the doll. Robert gives chase and overtakes the thief. Begging his freedom, Craig tells Robert of the money inside the doll. Robert cuts open the doll and finds the fortune. Just then the messenger boy arrives and Robert gets the telegram. He knows he has no money and he is ruined. Dimples sees a change come over him. Dimples finds the telegram as Robert wanders away to think over his troubles. Dimples has an idea. She manages to get the bicycle belonging to the messenger and hurries to town in time to save Robert's fortune with the money from the doll. There is a reversal and Robert cleans up a large sum of money. Howard takes an automobile to the farm and arrives there just as Dimples returns. Robert discovers that Dimples has saved him, and subsequently their fortunes and their hearts are united.

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"THE FOOL'S REVENGE" (Five Parts—Feb. 13.)

Anson, a clown, lives happily with his wife and his small daughter until Randall, a wealthy libertine, begins to pay attention to Anson's wife. Randall alienates the love of Mrs. Anson and induces her to leave her home. Anson follows his wife to Randall's home, murders her and chokes Randall into unconsciousness. He disposes of his wife's body by throwing it over a cliff.

Anson transfers to his daughter the affection he formerly lavished on his wife. He makes money in the oil industry and leaves the stage. Despite his opulence and his love for his daughter, he can not forget the man who wrecked his home. He learns that Randall, now married, is to be the guest of a Mr. and Mrs. Mendell. Anson, who has become the partner of Mendell although the two have never met, sends word to Mendell that he is going abroad and that in his absence his business interests will be cared for by his confidential man. He suggests that his confidential man be allowed to take up residence in the Mendell household. The proposition is favorably received, and Anson, disguised as a butler, becomes an inmate of Mendell's home.

Mendell devotes no small attention to Mrs. Randall. When Anson discovers this he does everything in his power to aid Mendell in the latter's conquest of Mrs. Randall. Mendell, however, is also an admirer of Anson's daughter, Ethel, whom he has seen while out riding. Unaware that Ethel is Anson's daughter, he

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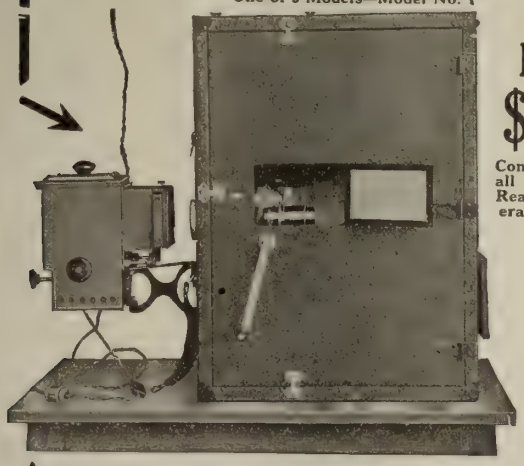

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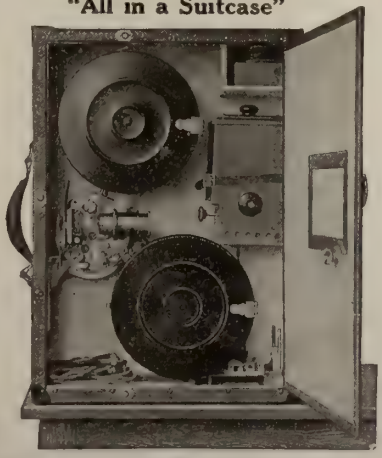

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breaks into Anson's home, carries off Ethel and speeds away in an automobile. En route to his special apartment, the machine is wrecked and Ethel is knocked unconscious. She is taken into the Mendell home and placed in bed in the room which has been vacated by Mrs. Randall, who tired of Mendell's attentions.

Mendell, recovering from slight injuries sustained during the automobile accident, returns to his home. He goes to the room in which Ethel is sleeping. Anson, unaware that it is his own daughter in the room, suggests that Mendell take the woman he admires to his apartment. Anson slips into the room, chloroforms his own daughter in the belief that she is Mrs. Randall, and carries her off to the den maintained by Mendell. He leaves her in the power of Mendell and then telephones Randall that Mrs. Randall is in an apartment with Mendell. Randall hurries to the apartment, kills Mendell and then discovers that the woman in the room is not his own wife. The big moment of the action comes when Anson discovers that the woman he has turned over to Mendell is his own daughter.

BLUEBIRD PHOTOPLAYS.

THE WRONG DOOR (Five Parts, Feb. 21).—The cast: Fern Hardy (Flora Parker De Haven); Phillip Borden (Carter De Haven); "Bumps" (Ernie Shields); Housekeeper (Helen Hayward); Hardy (G. A. Williams); Bates (Harry Schumm); Herne (Fred Church).

Phillip Borden, a young millionaire owner of a steel foundry, attends a musical comedy and sees Miss Frou Frou, who in private life is Fern Hardy. He immediately loses his heart and determines to win her. Fern Hardy is the foster-child of a reformed "crook," but these facts are entirely unknown to her. Bates, a notorious New York crook, with his accomplice, Herne, visit the Hardy flat, and after Fern retires, the men "frame up" a great haul. Hardy agrees to steal a sum of money from Borden's foundry.

The crime is committed and the foundry watchman is discovered half dead. In his hand he clasps a card case, which bears Hardy's name. The following day, Fern gets a note from her father telling her that Bates will let her know where he is. Fern goes to her father, who is in hiding in a secret chamber, in Bates' apartment, and Hardy confesses that he committed the crime.

Hardy begs Bates to allow him to go out. While on the street Hardy is overcome with guilt and is at the point of committing suicide, when Phil Borden happens along in his automobile and takes him to his home. Hardy ultimately confesses how in his youth he kidnapped a little child from a wealthy home, taking with him an ivory box, containing jewels. He determined to keep the baby for ransom, but his wife prevailed upon him to raise her as their own.

Hardy then resolves to obtain the money from Bates and return it to the man from whom he stole it. He goes to Bates and makes his request. The result is a fierce fight. The same night Phil becomes intoxicated at his club and decides to finish off at a Turkish bath. He staggers up the steps, but instead of entering the right door, he enters Bates' apartment which is next to the Turkish bath establishment. The room is dark when Borden enters and as he strikes a match he sees in the dim light the face of Hardy, being distorted with agony and two hands clutching his throat. The match goes out and Borden is violently thrown to the floor. When he opens his eyes he looks directly into the face of a tiger skin rug. Suddenly a blow stuns him and the next thing he knows, he is being arrested.

Fern goes again to visit her father and accepts a sum of money Bates gives her remarking that her father left it for her. Bates' housekeeper, seeing Fern receive the roll of bills, demands a share and is refused. Resolved to obtain money somehow, she steals some jewelry from his desk, takes the ivory box and sells the box and contents at an auction shop. While on a shopping tour, Fern is attracted by the sound of an auctioneer's voice. She enters the shop and is surprised to see the auctioneer holding up for bids her much treasured ivory box. Unable to resist, she enters the place, but not before Phil Borden sees her and follows her in, and when the bidding for the box starts he secures it. He offers it to her, but she refuses to take it without paying for it. Phil then gives her his card and tells her that whenever she wants it she may call upon him and get it. When Fern has saved enough money to pay for the box she goes to Phil, but he refuses to take the money. He forces the box into her arms and she leaves thankfully. After she has gone, Phil finds several bills on his desk where she has slipped them under the blotter.

Upon examining the bills, he recognizes the number marks of his stolen money. Borden goes to Fern to find out how she obtained the money, and she gives the address of Bates. When Borden is admitted to Bates' apartment he recognizes the tiger rug on the floor. His mind reverts to the night of his adventure and he realizes that this is the house in which Hardy was being tortured. He compels the housekeeper to confess to him and she tells the complete story of the raid. Hardy was pleading with Bates to be allowed to return the money and Phil unexpectedly entered the room.

After the housekeeper finishes her story, Borden is confronted by Bates. In an instant Borden springs upon him and they are in a struggle. The housekeeper, frightened and fearing one of them to be killed, opens the secret doorway and Hardy weakened by months of confinement totters forth. He manages to gather strength and filled with hate towards Bates, springs upon him like a dying panther and claws him from Phil. In this struggle Hardy is mortally wounded and sinks back dying as the officers, called by the housekeeper, enter the house and the raid is made. Fern comes to the house for news of her father and enters just as Bates, the housekeeper and the gang are arrested and taken away. The dying Hardy tells Phil that Fern is the little child that he stole and begs him to take her to her rightful parents.

THE GRIP OF JEALOUSY (Bluebird—Five Parts—Feb. 28).—The cast: Virginia Grant, (Louise Lovely); Beth Grant (Grace Thompson); Harry Grant (J. Belasco); Phillip Grant (Hayward Mack); Hugh Morey (Conlin Chase); Jack Morey (Harry Hamm); Silas Lacey (Lon Chaney); Harvey Lacey (Mr. Neff); "Uncle Jeff" (Walter Belasco); Linda (Marcia Moore); Cora (Dixie Carr). Scenario by Ida Mary Parks. Director Joseph De Grasse.

The Grant and Morey families have been enemies for generations. Beth Grant and Jack Morey marry secretly, and when the expected result of marriage is near at hand, decide to leave home rather than betray their secret. Virginia Grant overhears their plans to leave, and, thinking Morey has dishonored her sister, tells Harry Grant, who proclaims vengeance upon Morey.

Silas Lacey, a rich planter, asks of Harry Grant consent to Marry his sister, Virginia. Lacey, not being of the proper social strata, Grant is indignant in his refusal and throws Lacey bodily from the house. Lacey kills Grant, but everybody suspects Jack Morey, who has fled when his secret wife gives birth to a

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child and dies. Only Jeff, an old slave of Lacey's knows that Lacey is the murderer of Harry Grant.

Virginia, in the belief that Beth's child is illegitimate, conceals the fact of its birth and secretly leaves it upon Jeff's doorstep. Inside Jeff's cabin at the time was Jeff's daughter Cora, safe from bloodhounds that have been trailing her, but ill unto death by childbirth. When Jeff finds the baby on his doorstep he believes it is his grandchild and rears her as Linda.

When fifteen years elapse the story is resumed. Hugh Morey lays siege to Virginia's hand, but she will not marry him because she believes it was Jack Morey who had killed her brother Harry. Lacey is also a persistent suitor, but is disdained by Virginia who really loves Hugh Morey despite the family feud. Virginia's greatest burden is the secret knowledge that Linda, who is being raised by Jeff as his grandchild is actually her niece, the daughter of the dead Beth Grant.

Lacey claims possession of Linda, as she is supposed to be the offspring of one of his slaves. Lacey's son, Harvey, covets the girl Linda. To old Lacey, however, Linda is valuable. Virginia's care of the girl at Jeff's and her great interest in the welfare of the supposed slave-child gives him a strong influence to bear upon his suit for Virginia's hand. Finally Virginia consents to marry Lacey if he will free Linda.

Harvey Lacey hears of the bargain and while old Lacey is "waiting at the church,' kidnaps Linda and takes her aboard a river boat. By the coincidence of moving picture license, Jack Morey, who has never been heard from since he left home, following the murder of Harry Grant, is travelling on the same steamer. Seeing Linda carried on board the boat and locked in one of the cabins, Jack Morey rescues her in the nick of time. Complications are soon set right. The ending of the story is the wedding of Hugh Morey and the proof, through Jeff's disclosure, that Lacey was the murderer of Harry Grant.

WORLD—EQUITABLE.

THE CLARION (Equitable—Five Parts—Feb. 14).—The cast: Harrington Surtaine (Carlyle Blackwell); Dr. Surtaine (Howard Hall); Esme Elliott (Marion Dentler); Dr. Mark Elliott (Charles Mason); Norman Hale (Geo. Soule Spencer; Milly Beal (Rosemary Dean); Max Veltman (Phillip Hahn). Director James Durkin.

Dr. Andre Surtaine is a wealthy manufacturer of a patent medicine cure-all. He idolizes his son Hal, who knows little of his father's business and does not realize that their wealth has been built upon a fraud and on the pitiable weakness of sufferers throughout the nation. Hal falls in love with Esme, the daughter of Dr. Mark Elliott.

Years before, Dr. Surtaine, while at the beginning of his career as a peddler of his nostrum, had been attacked by a man whose wife contracted the morphine habit through taking Surtaine's fake medicine. In his father's factory, Hal meets Milly Beal, who is ignorant of the fact that she is the daughter of this old time enemy of Dr. Surtaine.

"The Clarion" is a newspaper published in the city where Surtaine's medicine is manufactured. Through the influence of a minister "The Clarion" attacks editorially Dr. Surtaine and his business. Taking his father's explanation for granted, Hal believes the newspaper attack unjustified and in order to get a retraction, purchases "The Clarion." Hal conducts the newspaper along ideal lines but meets with all forms of opposition from the heavy advertisers and influential citizens.

One of his attacks is against Kathleen Pierce, a wealthy girl guilty of reckless automobile driving. The editorial against her swamps "The Clarion" with libel suits and brings about the withdrawal of most of its important advertisements. The attack also estranges Hal and Esme, who is one of Kathleen's friends, and who tried in vain to keep the story out of the paper.

Hal's father heads an attempt to suppress news in "The Clarion" of an outbreak of contagious disease in the poorer quarter of the city, lest the news interfere with an "Old Home Week" celebration then in progress. Hal bravely refuses to be influenced and reveals the conditions that brought about the epidemic.

Milly Beal, starts on the downward path. Under the influence of drink she visits Dr. Surtaine and denounces him as having been the cause of her mother's death, through his fake medicine. She shoots Dr. Surtaine, but Hal arrives just in time to spoil her aim and Surtaine is only slightly wounded. Hal then learns from Milly the truth about his father's medicine business. Torn between his love for his father and his duty as an editor, Hal leaves his home and goes to live in a hotel and work out his problem for himself. He finally publishes the names and pictures of the owners of the "Rookeries," as the district in which the epidemic started is called, and that section of the town is quarantined.

Led by Veltman, an anarchist and old employee of "The Clarion," the mob of foreigners pours down to attack "The Clarion" in the belief that the newspaper is responsible for their troubles. Veltman hurls a bomb into "The Clarion" office, wrecking the building and killing a number of the mob. This crime turns the sentiment of the mob against Veltman who is pursued furiously through the town and finally run down with Hal in lead of the pack of pursuers. Hal and Esme are re-united and Dr. Surtaine, to regain his son's affections and respect, abandons the manufacture of his notorious medicine.

A WOMAN'S POWER (World—Five Parts—Feb. 21).—The cast: Minerva Rawlins (Mollie King); Newt Spooner (Douglas MacLean); Red Spooner (Charles Mitchell); Bud Newton (N. J. Thompson); Lucinda Mertch (Lillian Cook); MacAllister Falkins (E. M. Kimball); Clem Rawlins (Simeon Wiltse).

Newt Spooner's determination to kill Henry Falkins, who has denounced Newt and sent him to prison, grows deeper rooted with the years. It seems that the red-branded hatred in his mind has seared its impression upon every fibre of his being. And then Minerva Rawlins enters his life. The change in Newt's nature does not come in a flash. Despite the influence of the girl he loves, he still cherishes his hatred

Fate throws the two men together in the Philippines. Amidst battle and bloodshed the vision of Minerva follows Newt. His opportunity to slay Henry Falkins occurs; but the influence of Minerva reaching out even across miles of salt ocean, stays his hand at the eleventh hour. How Newt's final stage on the upward path he has set himself to follow is reached, is depicted dramatically. The last barriers with which Newt has steeled his dark hatred are swept away and a woman's power saves him from himself and the vengeance of the law.

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AMBITIOUS—YOUNG MAN WITH SOME EXPERIENCE, WISHES POSITION AS ASSISTANT DIRECTOR, WITH PRODUCING COMPANY. NO PAY REQUIRED. ADDRESS ASSISTANT, CARE M. P. WORLD, N. Y. CITY.

POSITION—Theater manager, nine years' experience. Reference responsible people. Sign card writer, designer, operator. Investigate. G. E. W., Batavia, N. Y.

CAMERAMAN—Expert photographer, artistic ability. Scenic, commercial, industrial. Studio work. Own outfit. Moderate salary. H., care M. P. World, N. Y. City.

DIRECTOR—Years' experience. Comedies my long suit. Have own stories. Address W. J., care M. P. World, N. Y. City.

CAMERAMAN—Experienced studio, industrial, laboratory work. Desires position reliable company. Moderate salary. Address Technical, care M. P. World, Chicago, Ill.

MOVING PICTURE OPERATOR—Thoroughly experienced all machines. Strictly sober, reliable, go anywhere. Salary reasonable, projection guaranteed. Write or wire Henry Alsman, Backusburg Ave., Mayfield, Ky.

YOUNG LADY—Wants position on negatives. Address A. M., care M. P. World, N. Y. City.

OPERATOR—Eight years' experience, all machines. First class projection, repair work guaranteed. Non-union, sober, reliable. Pianist nine years' experience orchestra, vaudeville, picture work. Sight reader, large library music. Salary reasonable. Excellent references. Wish to locate central states. State all. E. L., care M. P. World, N. Y. City.

PIANIST—(Leader) or alone. Long experience. Pictures, vaudeville. Sober, capable, reliable. Address Nat E. Solomons, 2024 Maryland Ave., Apt. 4, Baltimore, Md.

EXPERT CAMERAMAN — Travel, studio, trick pictures and laboratory. Can furnish complete Prestwich camera outfit. Go anywhere. Camera, care M. P. World, N. Y. City.

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MILES BROTHERS—Stock of 3,500 reels. Excellent choice of subjects, splendid condition, many with paper. As a whole or in lots, price upon application. 1145 Mission St., San Francisco, Cal.

SNAP—For film producer. Farm, outdoor work. Billingham, 336 West 16th St., N. Y. City. Phone 4524 Chelsea.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

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TO RENT—Picture theater within commuting distance of New York. Seating 300 to 500. Town not less than 4,000. S. W. Hennesey, 923 Forest Ave, N. Y. City.

THEATERS FOR SALE OR RENT.

FOR SALE—Picture house, 275 seats, can be enlarged. First-class equipment. Address Box D, Rantoul, Ill.

FOR SALE—Picture theater business and building—either separately or together. 300 seats, modern, fully equipped, paying, good picture town. Proprietor wishes to realize on investment to devote it to other business. Will be sold at public auction March 11th, if not sold privately before. Good business chance if taken immediately. J. F. Davied, Cynthiana, Ky.

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MOVIE—Kane, Pa., weekly expenses less than $125; receipts $175-$225. Modern equipment. Wurlitzer orchestra, present owner ten years accumulated fortune and is now buying larger house. Price $7,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

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LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

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MOTIOGRAPH—With outside shutter, like new, big bargain. New Mirrorcloth curtain without seams, manufactured by Mirror Screen Co. Shelbyville, Ind. Arthur Close, 1120 Branson, Marion, Ind.

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POWER'S NO. 6—Complete with stereopticon, double asbestos booth, Power's compensarc, only slightly used. First $250 cash takes outfit. Pastor, 92 N. Monroe Ave., Columbus, O.

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PATHE PROFESSIONAL—Studio model motion picture camera wanted in any condition, can be considerably used; or any similar large professional camera holding at least 350 feet of film in each magazine, is wanted for cash. Koehler's, No. 7 East 14th St., N. Y. City.

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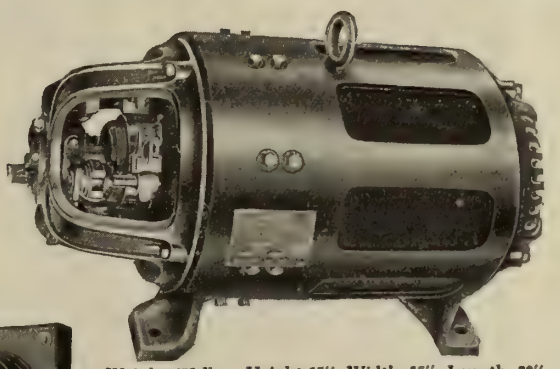

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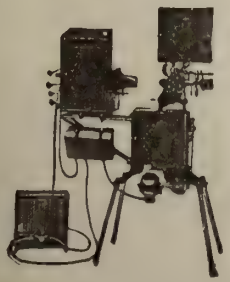

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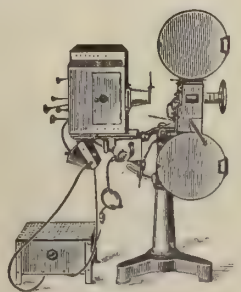

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).
Feb. 23—Number 7 (Topical).
Mar. 1—Number 8 (Topical).

BIG U.

Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).

BISON.

Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).

IMP.

Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).

JOKER.

Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.

LAEMMLE.

Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).

L-KO.

Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).

NESTOR.

Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).

POWERS.

Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational)
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).

REX.

Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).

VICTOR.

Feb. 17—In the Night (Three parts—Modern—Drama).
Feb. 22—The Pipe Dream (Comedy).
Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.

UNIVERSAL SPECIAL FEATURE.

Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).

BEAUTY.

Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).

FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1380.)

GREAT NORTHERN FILM CO.
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Great Northern Film Co., 110 W. 40th St., New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342)

(*Mutual Releases continued from page* 1378.)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6, "Helen's Wild Ride" (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Wolking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—Lew Trembly (Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 20—The Red Circle, No. 7 ("Peace at Any Price"—Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).
Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Watching Flowers Grow (Educational).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
[illegible] York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE NEWS.

Jan. 26—Number 8, 1916 (Topical).
Jan. 29—Number 9, 1916 (Topical).
Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).

PHOTOCOLOR.

Jan. 24—Headdresses of Holland (costumes) (colored).
Jan. 31—Movements the Eye Misses (Educ.).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic)
Feb. 14—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 19—Luke Lolls in Luxury (Comedy).
Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUE BIRD PHOTOPLAYS.

Feb. 14—Hop, the Devil's Brew (Five parts—Drama).
Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—Fighting Blood (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Spider and the Fly (Drama).
Mar. 6—Gold and the Woman (Druma).

HANOVER FILM CO., INC.

Feb.—Should a Baby Die (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

KULEE FEATURES.

Feb.—Germany on the Firing Line (Six parts—Topical).

METRO PICTURES CORPORATION.

Feb. 7—The Upstart (Rolfe—Five parts—Dr.).
Feb. 14—Dimples (Columbia—Five parts—Dr.).
Feb. 21—A Corner in Cotton (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).
Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 2—Farmer Al Falfa's Cat-Astrophe (Cartoon—Comedy).
Feb. 9—Miss Nanny Goat Becomes An Aviator (Cartoon—Comedy).
Feb. 24—Bobby Bumps and His Pointer Pup (Cartoon—Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 7—The Cliff Dwellers of America (Scenic).
Feb. 14—The Grand Canyon of Arizona (Scenic).
Feb. 16—Haunts for Rent (Bray-Gilbert—Silhouette—Photo fantasy).
Feb. 21—A Day With the West Point Cadet (Scenic).

PARAMOUNT PITCOGRAPHS.

Feb. 6—No. 1: Frederick Palmer, Henry Reuterdahl, etc.
Feb. 13—No. 2: Theodore Roosevelt, etc. (Also other noted men will contribute their ideas on Preparedness and miscellaneous subjects of unusual interest.)
Feb. 20—No. 3: Preparedness Secretary of War Garrison, Maj.-Gen. Leonard Wood and Gen. Scott give their views and "Remarkable Hands."

TRIANGLE FILM CORPORATION.

Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).
Fido's Fate (Keystone—Two parts—Com.).
Better Late Than Never (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 14—The Clarion (Equitable—Five parts—Drama).
Feb. 14—Love's Crucible (World—Five parts—Drama).
Feb. 21—The Question (Equitable—Five parts—Drama).
Feb. 21—A Woman's Power (World—Five parts—Drama).
Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).

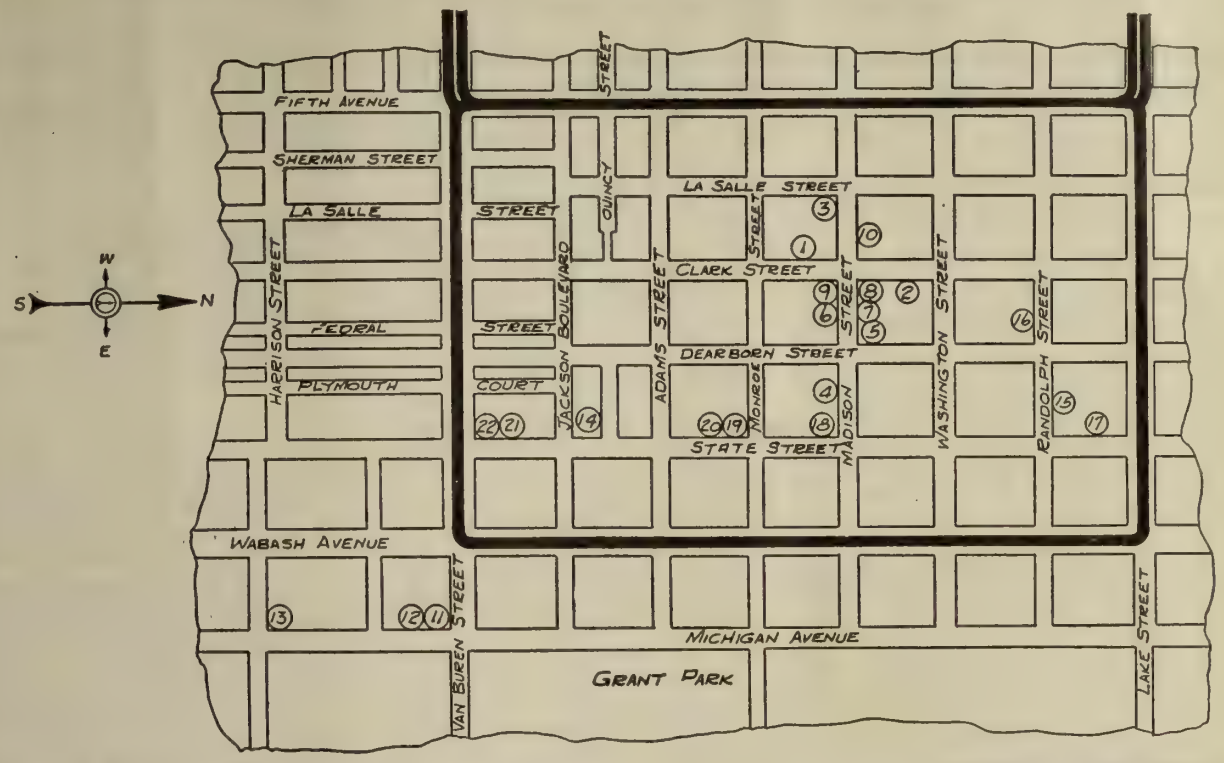
V-L-S-E, INC.

Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).
Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

THE CHICAGO LOOP



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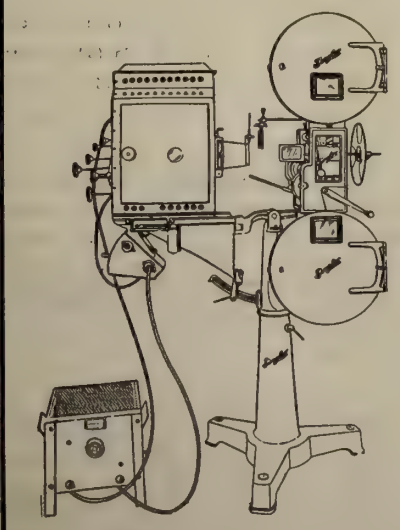

THEATRES IN THE LOOP DISTRICT USING SIMPLEX PROJECTORS

No. 1—Cozy Theatre
No. 2—Boston Theatre
No. 3—Band Box Theatre
No. 4—McVickers Theatre
No. 5—Casino Theatre
No. 6—Rose Theatre
No. 7—Pastime Theatre
No. 8—Star Theatre
No. 9—Alcazar Theatre
No. 10—La Salle Theatre
No. 11—Fine Arts Theatre
No. 12—Studebaker Theatre
No. 13—Ziegfeld Theatre
No. 14—Gt. Northern Hippodrome
No. 15—Colonial Theatre
No. 16—World Theatre
No. 17—Theatorium
No. 18—Castle Theatre
No. 19—Orpheum Theatre
No. 20—Bijou Dream Theatre
No. 21—Premier Theatre
No. 22—Lyric Theatre

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).

ESSANAY.

Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).

KALEM.

Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—A Leap Year Wooing (Comedy).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—Title not yet announced.
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).

MINA.

Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).

VIM.

Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).

VITAGRAPH.

Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 3—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smile (Three parts—Dr.).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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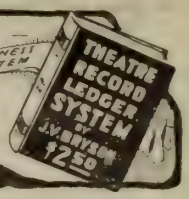

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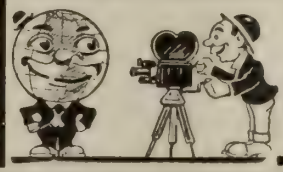

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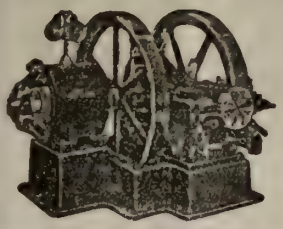

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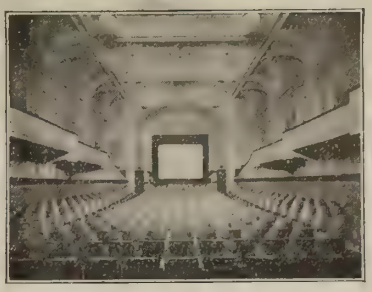

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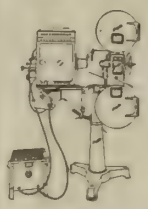

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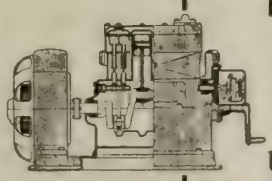

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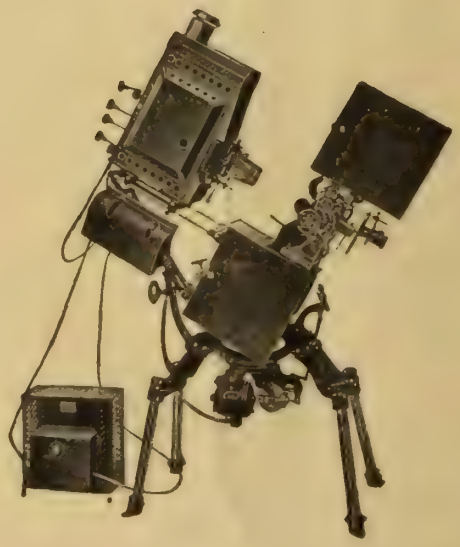

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MOVING PICTURE WORLD

THE FILM INDEX

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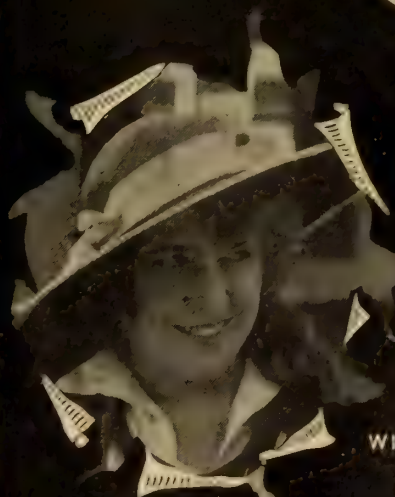

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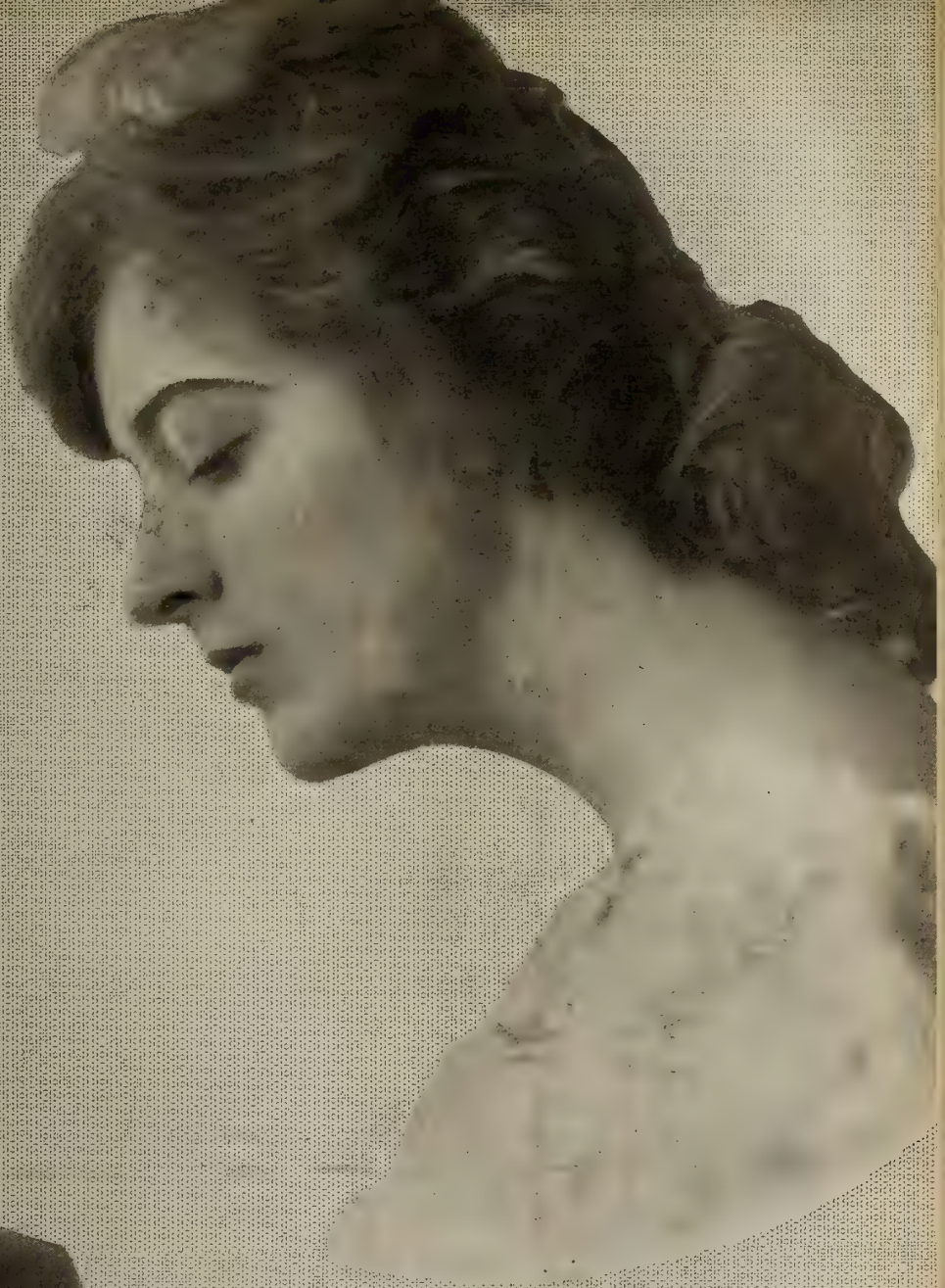

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Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
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Grace Cunard
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Carter De Haven
Flora Carter De Haven
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Eugene Derue
Frank Elliott
Marjorie Ellison
Adele Farrington
Marc Fenton
Francis Ford
William Franey
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Jane Gail
Ray Gallagher
William Garwood
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Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Mina Jeffries
Rupert Julian
Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Gretchen Lederer
Pathe Lehrmann
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Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Lillian Peacock
Peggy Pearce
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
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Ernest Shields
Madame Rosita Mantini
Phillips Smalley
Frank Smith
Richard Stanton
Richard Sterling
Rosemary Theby
Grace Thompson
Louise Vale
Agnes Vernon
Fatty Voss
Marie Walcamp
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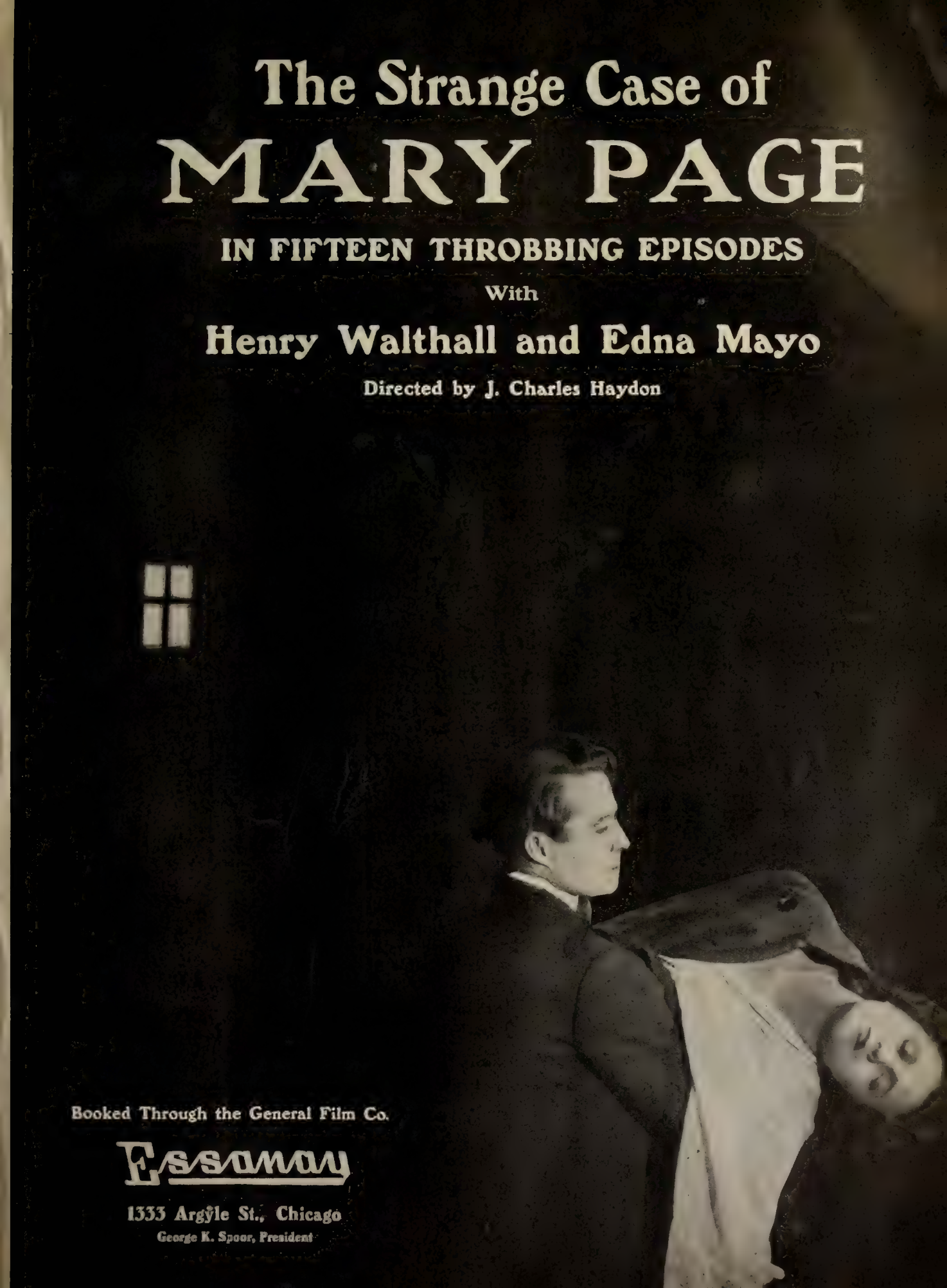

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"'Poor Little Peppina,' Mary Pickford's newest film, is distinctive for several reasons."—Louella O. Parsons in the Chicago Herald.

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"The staging is very elaborate, the scenes are realistic to the minutest detail. As to the acting, Mary Pickford is, as always, adorable and a joy to watch."—Philadelphia North American.

"'Peppina' arouses everybody's sympathy and the audiences yesterday were as one in voting this character one of the most fascinating enacted by Miss Pickford. Scenically the photoplay is built large, and the story never abates in interest."—Philadelphia Record.

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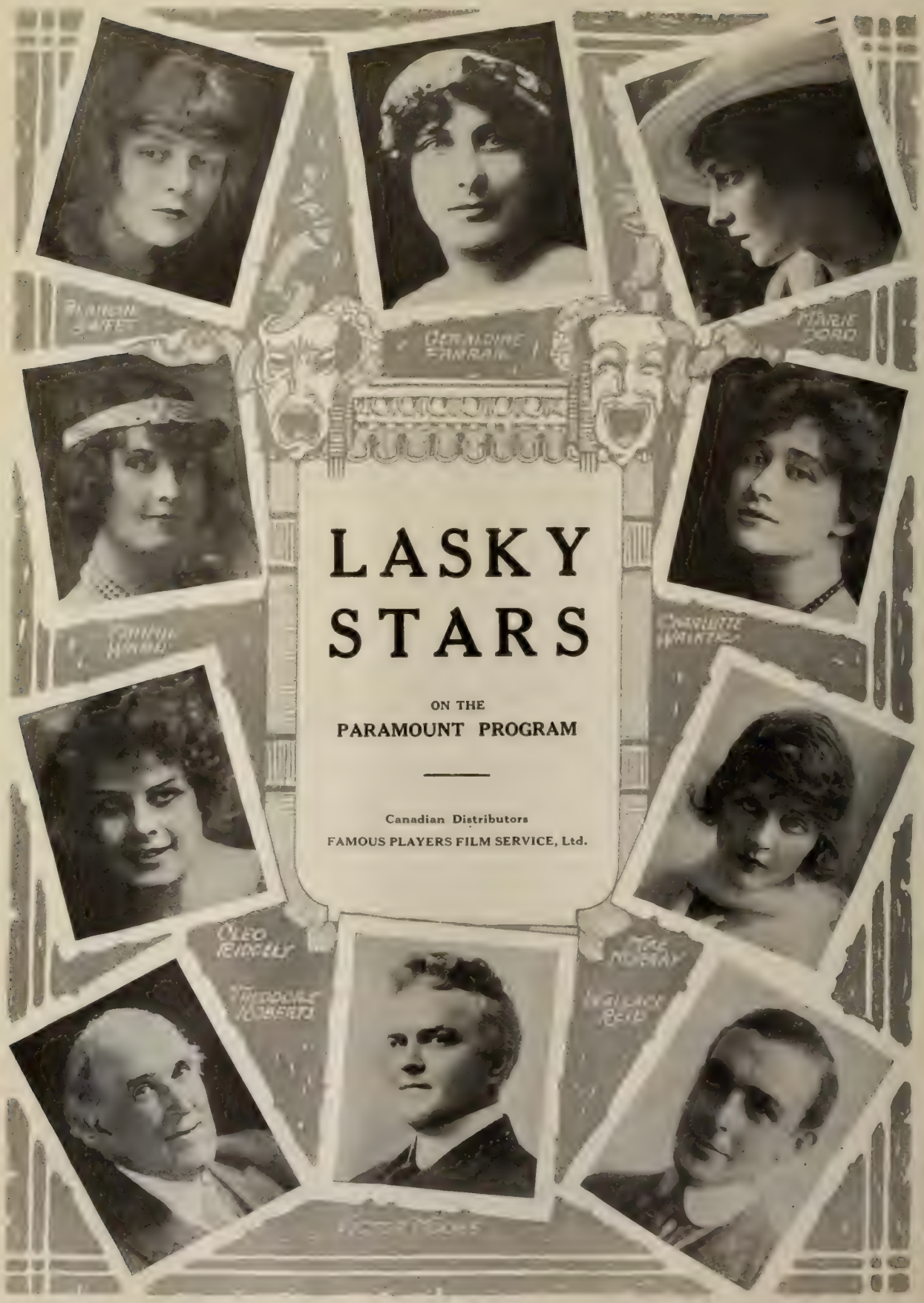
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PARAMOUNT PROGRAM

Clara Kimball Young

Gives Her Reasons

For Organizing a New Film Corporation with

Lewis J. Selznick

as President and General Manager

Havana, Cuba, February 12, 1916.

To the Motion Picture Exhibitors.

Gentlemen:—When the formation of the Clara Kimball Young Film Corporation was announced recently, showing my association in a new company of which Mr. Lewis J. Selznick is the President and General Manager, I made a hasty statement of our plans and promised a further announcement of my individual thoughts in the matter. Since then, even down here in Cuba, I have heard of the avalanche of telegrams, telephone calls, special delivery letters and personal applications made by you for the pictures which our new organization will release in October. This is most encouraging and I desire to place before you now the reasons for my abandonment of the salaried method of paying the motion picture artist, and taking an interest in my own concern, and relying on this interest for my reward.

I HAVE REFUSED MANY OFFERS OF A CONTRACT. THE LOWEST WAS $3,000 PER WEEK.

The reasons for my action must therefore be interesting to you and briefly here are the more important ones:

1—FREEDOM: To think, do and act as I think best. I am the responsible party and must deliver the goods.

2—ARTISTIC DEVELOPMENT: By this new arrangement I will be free to study and improve. I am not one to think I have attained perfection. I must progress. I can't stand still and be contented.

3—HARMONY: Mr. Selznick and I are in perfect accord. Our ideals, ambitions and policies are fixed and in perfect agreement. Our organization will be synchronized from the office boy up. Team work will be our motto.

4—NO MORE DEAD WEIGHTS: Our pictures will not be sold as a part of a program. You buy direct the Clara Kimball Young pictures and no deadwood.

5—PROTECTION OF EXHIBITORS: We give you an absolute guarantee of big business. It will be the essence of our success.

6—PROTECTION OF PUBLIC: You won't need Federal or any other kind of censorship if you buy the Clara Kimball Young pictures produced by us.

7—CONTROL OF SCENARIOS: No subsidized director or pussy-footed scenario writer can force a mediocre play on me under Mr. Selznick's management of our company.

8—CONTROL OF CASTS: We will cast these pictures with artists especially suited for the parts in each picture.

9—DIRECTION: The name of our director—a man of great international reputation, a great master of the genius of picture presentation, famous and already deemed immortal for his master-pieces—his name will be announced shortly.

10—MOTION PICTURE DISTINCTION: Mr. Selznick and I intend by our efforts to raise the motion picture profession to the dignity of an art and take it out of the machinery class.

11—MOTION PICTURE TRAINING SCHOOL: I will now be able to realize my keenest ambition and establish a school for motion picture acting and give the graduates a chance to earn a good living.

12—HAPPINESS: I am an associate and not an employee in the Clara Kimball Young Film Corporation. Can there be a greater happiness for an artist than such an opportunity to fulfill one's life's ambitions?

Cordially yours,

Clara Kimball Young

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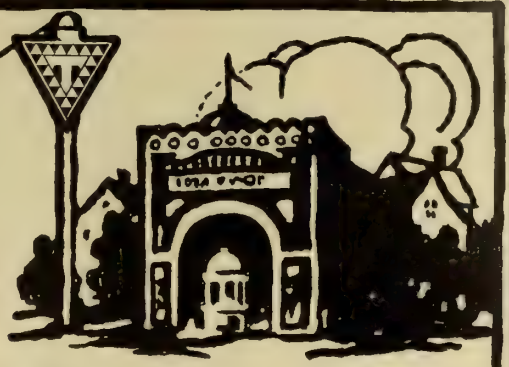
All over the United States, from Maine to California, wherever good pictures are shown, you can find the TRIANGLE trade mark, for exhibitors have come to realize that it is money in their pocket to present such plays to their patrons. More attendance and increased box office returns, as a rule, are the result of exhibiting TRIANGLE PLAYS.

TRIANGLE FILM CO.



and from Chapelhill N.C.

Form 1201

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVED AT

41 RD FV 53 NL

CHAPELHILL NC JAN 31 16

TRIANGLE FILM CO

ATLANTA GA

THE TRIANGLES ARE GREAT PICTURES WE WERE DELAYED IN STARTING AN HOUR OR SO BUT THE CROWD WAITED PATIENTLY FOR US TO GET MACHINE WORKING AND WE THEN SHOWED TO TWO PACKED HOUSES AND EVERYBODY WAS DELIGHTED THANK YOU FOR YOUR COURTESY IN ALLOWING TIME AS PER YOUR TELEGRAM MAKING EXCHANGE WITHOUT DELAY

TAR HEEL THEATRE CO

733AM FEB 1 16

The two telegrams shown on these pages are typical of the reports on TRIANGLE PLAYS which are constantly being received from exhibitors.

There is a reason back of the success of TRIANGLE PLAYS—a reason back of the increased profits to exhibitors.

Plays of the right kind, productions of the best, and stars of the first magnitude combine to make motion pictures that pay.

To be definite, TRIANGLE PLAYS pay because——

Because vampire women like Louise Glaum are always popular.

Because Constance Talmadge has a following that alone would fill many a house.

Because as a commedienne there are few who can equal Polly Moran.

Because actresses like Fay Tincher, who already have many successes to their credit, are an asset to any theatre.

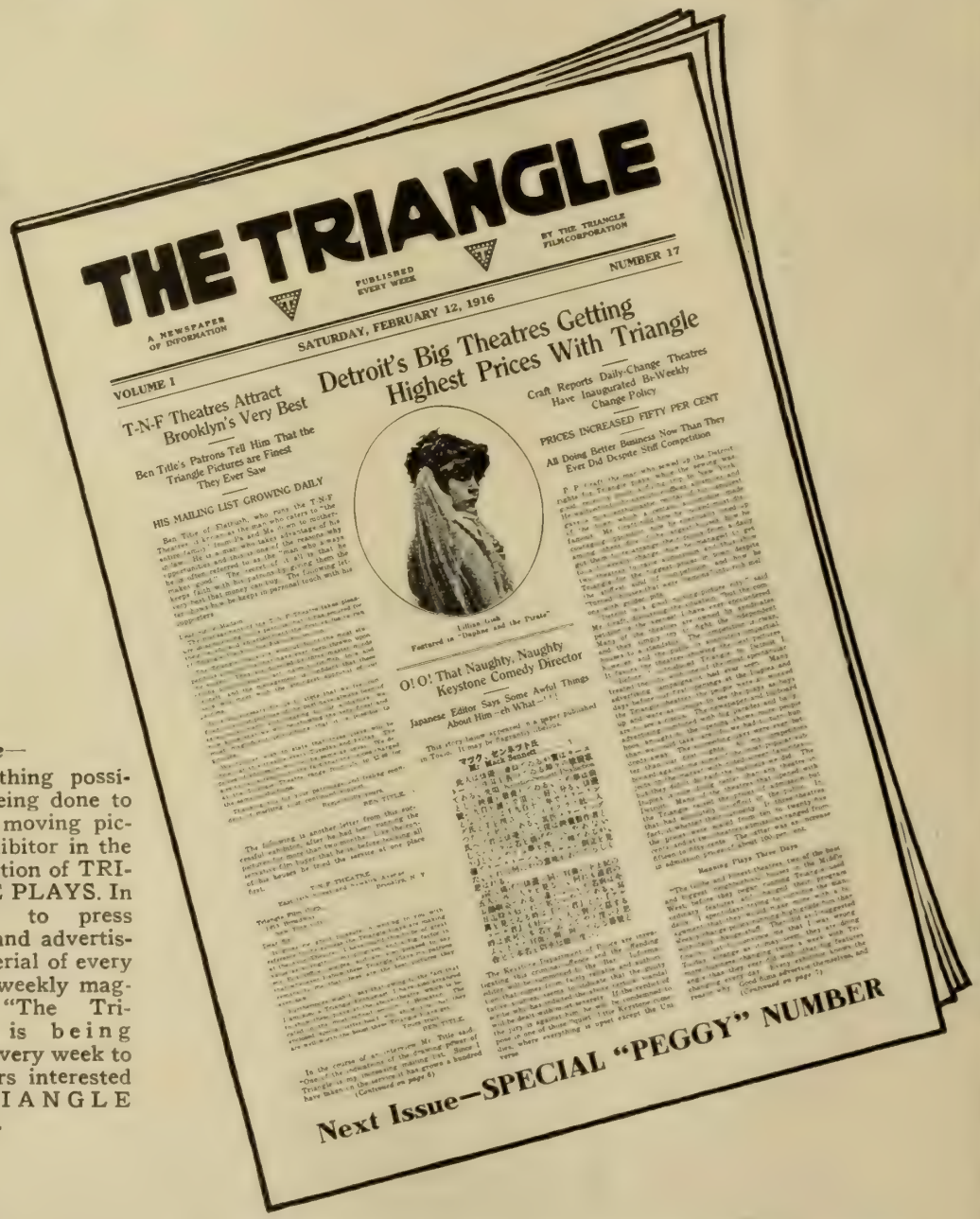
Because Louise Fazenda can keep any audience howling with joy.

Because Lola May is the kind of an actress that people are willing to pay to see the second time.

Because releases like Billie Burke, in "Peggy," never fail to make big money for exhibitors.

Because—TRIANGLE PLAYS like "Betty of Greystone" are the kind that meet the popular demand—the kind the public love.

Because—Keystones like "The Submarine Pirate," which has already made a big hit, can only be secured through TRIANGLE.


THE TRIANGLE

A NEWSPAPER OF INFORMATION

PUBLISHED EVERY WEEK

BY THE TRIANGLE FILM CORPORATION

VOLUME 1 — SATURDAY, FEBRUARY 12, 1916 — NUMBER 17

Detroit's Big Theatres Getting Highest Prices With Triangle

T-N-F Theatres Attract Brooklyn's Very Best

Ben Title's Patrons Tell Him That the Triangle Pictures are Finest They Ever Saw

HIS MAILING LIST GROWING DAILY

Craft Reports Daily-Change Theatres Have Inaugurated Bi-Weekly Change Policy

PRICES INCREASED FIFTY PER CENT

All Doing Better Business Now Than They Ever Did Despite Stiff Competition

Lillian Gish Featured in "Daphne and the Pirate"

O! O! That Naughty, Naughty Keystone Comedy Director

Japanese Editor Says Some Awful Things About Him—eh What—???

Next Issue—SPECIAL "PEGGY" NUMBER

Because—

Everything possible is being done to aid the moving picture exhibitor in the presentation of TRIANGLE PLAYS. In addition to press matter and advertising material of every kind, a weekly magazine, "The Triangle," is being mailed every week to exhibitors interested in TRIANGLE PLAYS.

If you are not getting the magazine regularly, use the coupon on this page and it will be sent you free of charge.

TRIANGLE PLAYS are an assured success, and if you do not already know the situation in your town why not drop a line to

Triangle Film Corporation

1457 Broadway, New York City

TRIANGLE FILM CORPORATION
1457 Broadway
New York City

I am interested in TRIANGLE PLAYS. Please send me your Triangle Weekly and other information regarding your pictures.

Name_____

Address_____

Theatre_____ Capacity_____

BLUEBIRD WINS

"BLUEBIRD has given us another artistic production in 'Undine.'"—Chicago Herald.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.

BLUEBIRD WINS

"'Secret Love' lives up to every line of its advance comments."—New Orleans Item.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

"WHAT DORIS DID"

FEATURING THE GIRL WHO BY HER BEAUTY WON A CAREER IN MOTION PICTURES AT THE RECENT GREAT BALL IN BOSTON.

HER PUBLICITY IS NATIONAL! EVERY "MOVIE FAN" KNOWS HER.

IN THE CAST ARE

FLORENCE LA BADIE
GLADYS HULETTE
HARRIS GORDON
ETHYLE COOK
LOUISE EMERALD
BATES

also a number of stars from other film concerns — the events of the great ball are re-enacted in this production.

STAGED BY
GEORGE FOSTER PLATT

STORY BY
LLOYD LONERGAN

RELEASED 3 REELS MARCH 1ST

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21

ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven Into a Stirring Story of Modern Life

"ACCORDING TO LAW"
Released March 6

MILDRED GREGORY

A Wife in Name Only and Where Her Selfishness Led

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

MUTUAL PICTURES

The SILKEN SPIDER

A human, dramatic story of the lure of the "crimson path" and the resultant remorse. Vivian Rich and Alfred Vosburgh at their best in this virile three-part "Flying A" drama. Directed by Frank Borzage. Released March 7th.

Embers

An American Mutual Masterpicture in five parts, featuring Arthur Maude and Constance Crawley. Directed by Arthur Maude. Released March 2nd.

The Gay Blade's Last Scrape

John Sheehan and Carol Halloway outdo their former successes in a merry round of fun. This is a sure-fire "Beauty" one-part comedy success. Directed by Archer McMackin. Released March 8th.

Persistent Percival

Orral Humphrey and Billy Frawley in comic antics. A "come-back-for-more" "Beauty" release. Directed by Nate Watt. Released March 12th.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Co., Inc.
S. S. Hutchinson, *President*
Chicago, Illinois

ON THAT DULL NIGHT BOOK

THE GIRL AND THE GAME

This powerful railroad series, featuring fearless Helen Holmes in daring feats and exploits, is the biggest money-maker ever shown. ***It will turn your dull night into a silver-lined success.***

Here's What One Live Exhibitor Says: "We have run three chapters of "THE GIRL AND THE GAME" and must say we are well pleased with this serial. By using it on Tuesday, ***we have made what used to be our poorest day into one of our best."***

The Story in 1,000 Newspapers

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others

Each week these newspapers carry the story to countless thousands who demand the film. *You* should be the one to grasp this opportunity and have—

15 Weeks of Packed Houses

Book this stupendous $500,000 production. A two-reel chapter per week for 15 weeks will pack your house and "stand them up." "THE GIRL AND THE GAME" is a tremendous triumph—a record-breaking money-maker. WIRE your nearest Mutual Exchange *Now.*

For booking information, apply to "THE GIRL AND THE GAME" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION, SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 So. State St., CHICAGO, ILL.

MUTUAL PICTURES

LOVE, DYNAMITE AND BASEBALLS

The story of a delayed wedding, a fake count exposed, the trapping of a ring of crooks, a duel with baseballs, the happy wedding of the pretty girl (Priscilla Dean) and the pitcher-hero (Jack Dillon.) A thousand feet of high-powered Vogue comedy—side-splitting situations registering a laugh-a-second—a rip roaring comic success. Directed by Jack Dillon. Released March 2nd.

ALL BALLED UP

See the inimitable Rube Miller, the funniest film funny man, in the role of a rube who falls in love with a beautiful somnambulist (Madge Kirby.) A cataract of comics. Fun for a thousand feet—and a laugh for every foot. Directed by Rube Miller. Released March 5th.

Slapstick With a Reason

VOGUE COMEDIES

Vogue Comedies will bring crowds to your box office—work your ticket seller overtime. They are unique—have magnetic drawing power. ***Book them today, and pack your house.***

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS Inc.

Executives:
Joseph H. Finn
Samuel S. Hutchinson
Publicity Offices:
222 S. State St.
Chicago, Ill.

Scene from "Love, Dynamite and Baseballs"

COMING METRO EVENTS

Metro's newest events will be Metro's greatest events. Watch for Metro's big anniversary announcement. It will mean something to every exhibitor in the world

METRO PICTURES CORPORATION
presents

The BLINDNESS of LOVE

By Ruth Mitchell Comfort
Directed by Charles Horan - A Metro wonderplay in 5 Acts
produced by
ROLFE PHOTOPLAYS INCORPORATED
Starring

JULIUS STEGER

Grace Valentine

supported by

George Le Guerre

Released on the
Metro Program
March 6th

SELIG'S

THE NE'ER-DO-WELL

BY

REX BEACH

BOOKED DIRECT TO AMERICA'S BEST THEATRES

THE SUCCESSOR TO THE "SPOILERS"

"THE NE'ER-DO-WELL" IS MORE STIRRING AND COLORFUL THAN ANY OF REX BEACH'S WORKS. THE SCENE, CURIOUSLY ENOUGH, IS PANAMA, AND IT PROVES EVEN MORE FULL OF AN UNFAMILIAR FASCINATION THAN THAT OF THE ALASKAN TALES.

SOL L. LESSER SOLE OWNER U.S. RIGHTS

218 WEST 42ND ST. NEW YORK. PHONE BRYANT 4922

PATHÉ'S The IRON

The most sensationally dramatic of all serials has been booked by the great

LOEW CIRCUIT

Be guided by the judgment of Mr. Loew, one of the greatest of exhibitors, and BOOK IT NOW!

Featuring

PEARL WHITE

CREIGHTON HALE and SHELDON LEWIS

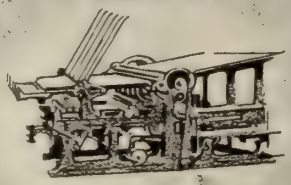
Produced by the Feature Film Corporation, Edward Jose, director;
Written by Arthur Stringer and George B. Seitz;
Advertised Everywhere!

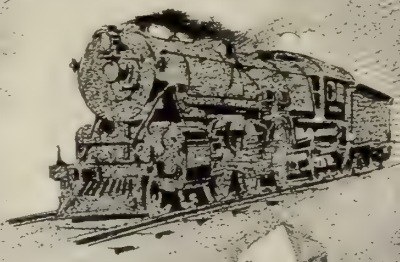
RELEASED, FEBRUARY 28th

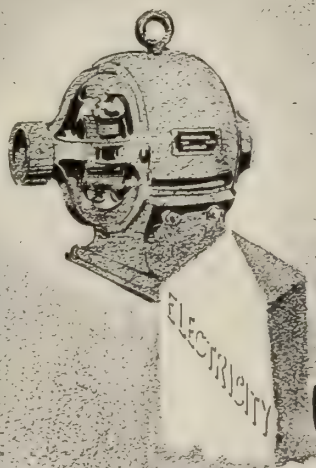
The PATHÉ EXECUTIVE
25 WEST 45th ST.

CLAW
EXCHANGE inc.
OFFICES
NEW YORK

MILESTONES OF CIVILIZATION!







TO THEM MUST BE ADDED

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

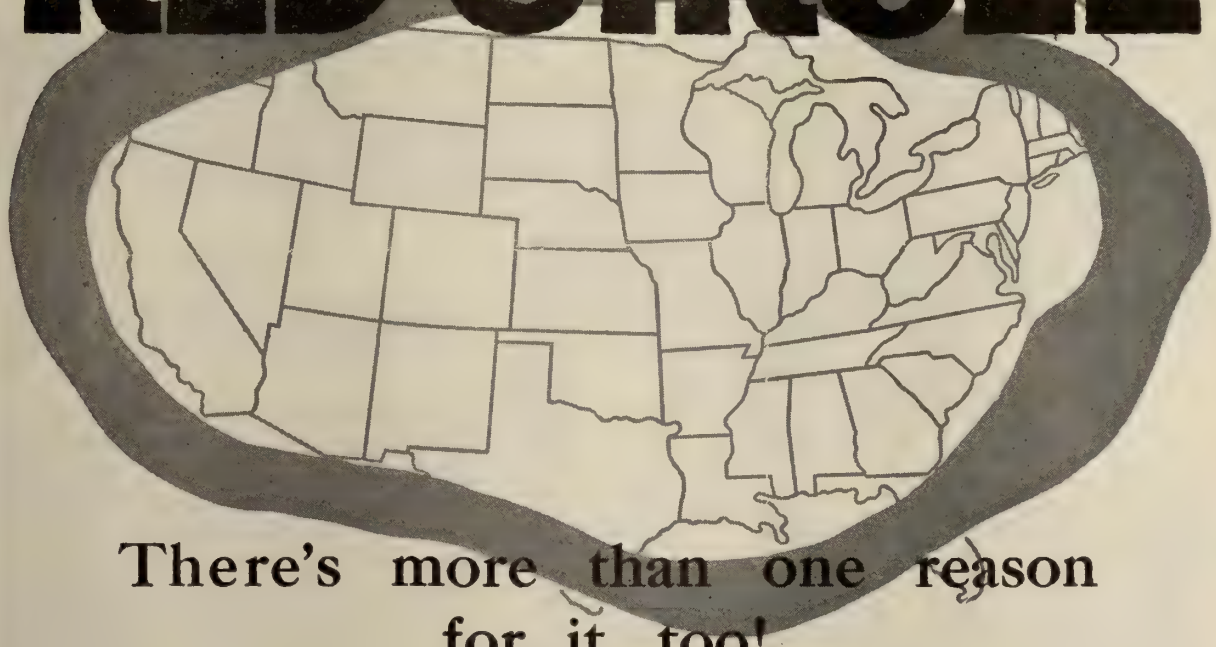
EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Everywhere!

PATHÉ'S BIG SERIAL SUCCESS

THE RED CIRCLE



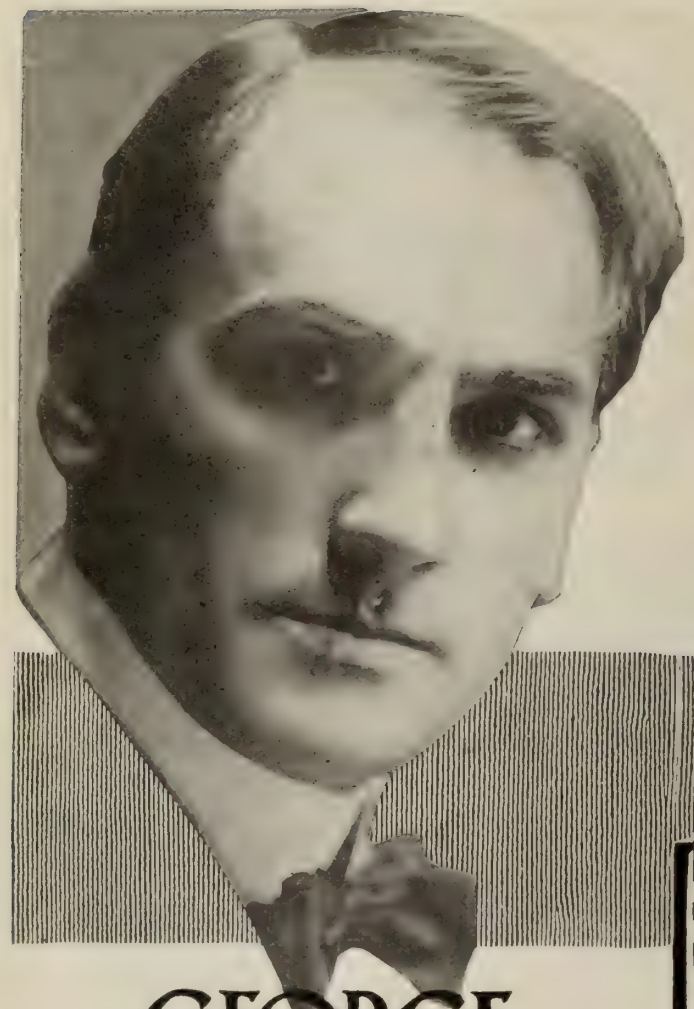
There's more than one reason for it, too!

Produced by Balboa, from scenarios by Will M. Ritchey

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK



SHUBERT FILM CORPORATION

PRESENTS

GEORGE BEBAN

IN

"The PAWN of FATE"

PIERRE DUFRENE, a peasant of Normandy and his pretty wife, leave their picturesque farm for the gay world of Paris, confident that in Pierre the world is to discover a new artistic genius.

¶ Pierre is really the dupe of a wealthy Parisian painter who has fallen in love with Pierre's wife. Lesar, the Parisian, plays upon Pierre's artistic ambitions and lures him on to become at last the butt of a cruel jest.

¶ His illusions shattered and his faith in his wife dimmed. Pierre turns upon his false friend and takes partial toll for his wrongs in physical violence.

¶ In the depths of despair, Pierre is about to seek solace in suicide when arrested and confronted by the man he has mortally wounded.

¶ In his dying moments Lesar atones and the reconciliation between Pierre and his wife comes in a scene of deep pathos and compelling heart interest.

A True Epic of the Screen.
Bigger Knockout Than "An Alien."
Vibrant With Vivid Drama and Tender Pathos.
George Beban's Masterwork.

RELEASED THROUGH WORLD FILM CORPORATION
130 West 46th Street, New York

EQUITABLE
MOTION PICTURES
CORPORATION

PRESENTS

IN

"The PRICE of HAPPINESS"

THE story of "The Price of Happiness" deals with the bitter disillusionment of a woman who envies the seemingly more fortunate lot of her wealthy friends. The heroine of the story becomes discontented with her own simple home life and seeks happiness amid the false gayeties of the world in which her richer acquaintances live.

¶ In a series of startling dramatic episodes, she learns that the supposed happiness of three of her former chums is based upon a false structure of material success and luxury, and that they are paying a bitter price for their success.

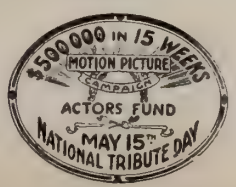
¶ Slowly it dawns upon her that there is no such thing as happiness in the usual sense of the word, but that true happiness dwells side by side with modest contentment and the interests of a real home.

¶ In the end, after estranging herself from her husband, she returns to him and to her child with a new spirit of contentment and peace.

MARY BOLAND

Lovely and Popular Star.
Powerful, Modern Society Play.
A Smashing Money-maker Viewed From Any Angle.
A Box-office Winner.
Triumph Film Corp. Production.

RELEASED THROUGH WORLD FILM CORPORATION
130 West 46th Street, New York



California
presents
BEATRIZ MICHELENA
in
"THE UNWRITTEN LAW"
ITS FIRST STATE RIGHTS RELEASE OF BETTER THAN PROGRAM PICTURES

A FAMOUS AND BEAUTIFUL STAR WHOSE REPUTATION HAS BEEN ESTABLISHED BY CLEVER WORK

AND NOT THROUGH PUBLICITY AND ADVERTISING AS AN ATTRACTION-A STAR OF THIS CALIBER MEANS CAPACITY IN ANY THEATRE

EDWIN MILTON ROYLE AUTHOR OF "THE UNWRITTEN LAW" "THE SQUAW MAN", ETC. SAYS:

"Beatriz Michelena's work on the witness stand in "The Unwritten Law" is the most real and convincing emotion I have seen in picture art. Real grief, as we know, is grotesque and distressing, if not ludicrous, but Miss Michelena's is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

NOTE NO TERRITORY WILL BE ALLOTTED UNTIL AFTER TRADE SHOWING IN NEW YORK CITY ON FEB 24th.

CALIFORNIA MOTION PICTURE CORPORATION

MOORE'S GARDEN THEATRE, WASHINGTON

MOORE'S STRAND THEATRE, WASHINGTON

THREE COMPETITORS WHO ACT AS ONE

THE total film rental paid the V-L-S-E by the four largest down-town houses of Washington, D. C., during the week of January 16th, probably exceeded the combined rental of all other features shown in that city.

At The Strand and The Garden, operated by Thomas Moore, the Big Four was represented by "The Battle Cry of Peace," "My Lady's Slipper," and "The Heights of Hazard," respectively, while at Crandall's, on the same block. "The Misleading Lady," was the business-building attraction. A block away, The Cosmos, charging 15c. and 25c., featured that tremendous success, "The Great Divide" and "The College Widow."

Of even greater significance than that three centrally located, next-door neighbors should concentrate upon V-L-S-E plays as the vehicles to fill their houses, is the fact that ***one of this number was sold this service by another.***

It was Mr. Moore, who upon finding that he could not use all the Big Four output, induced Mr. Crandall, formerly his keenest competitor, to take those which either The Strand or The Garden had not the open time to book—this without a V-L-S-E representative ever having called upon Mr. Crandall.

A sense of fairness, based on his own success; the liberal "open-booking" policy of the Big Four, and the consistent excellence of its production, prompted this unusual support.

The exhibitor in search of features of proved earning power, who gives these facts the consideration they deserve, will not err in judgment.

CRANDALL'S THEATRE, WASHINGTON

COSMOS THEATRE, WASHINGTON

V.L.S.E. Inc.

"THE WRITING ON THE WALL"

is a super picture.

It features the distinguished actor

MR. JOSEPH KILGOUR

and other eminent Vitagraph Stars.

Produced under the personal supervision of

J. Stuart Blackton

and

Albert E. Smith

This five-part Vitagraph Blue Ribbon Feature will draw capacity crowds

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

One of the Three Greatest Plays, in Drawing Power, Ever Released.

"THE GREAT DIVIDE"

with

ETHEL CLAYTON

and

HOUSE PETERS

Letters That Tell the Tale

"On the second day, they stood in line out into the street, and it was raining all evening. Such productions will get the money in any town, and under any conditions." — *C. E. McCune, Sorg Opera House, Middletown, Ohio.*

"'Great Divide' opened at Tally's Broadway Theatre (Los Angeles) to-day, and turned them away. Did twice the business of opposition."

"I wish there were more such plays as 'The Great Divide'." — *H. W. Peary, Ogden Theatre, Ogden, Utah.*

"'The Great Divide' opened here last night, and came within $10. of breaking all the house records. Our theatre (seating 2,160) was packed to the doors, with everybody highly pleased — in fact it created the biggest success of any picture ever shown here." — *F. A. Westbrook, Vice-President, Majestic Theatre.*

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

SELIG
Offers

FRITZI BRUNETTE

For the first time in V.L.S.E., in the Character Role of NADIA, THE TEMPTRESS in James Oliver Curwood's Most Exciting Drama of Love

"UNTO THOSE WHO SIN"

SELIG

Released through **V.L.S.E.** *Inc.*

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert

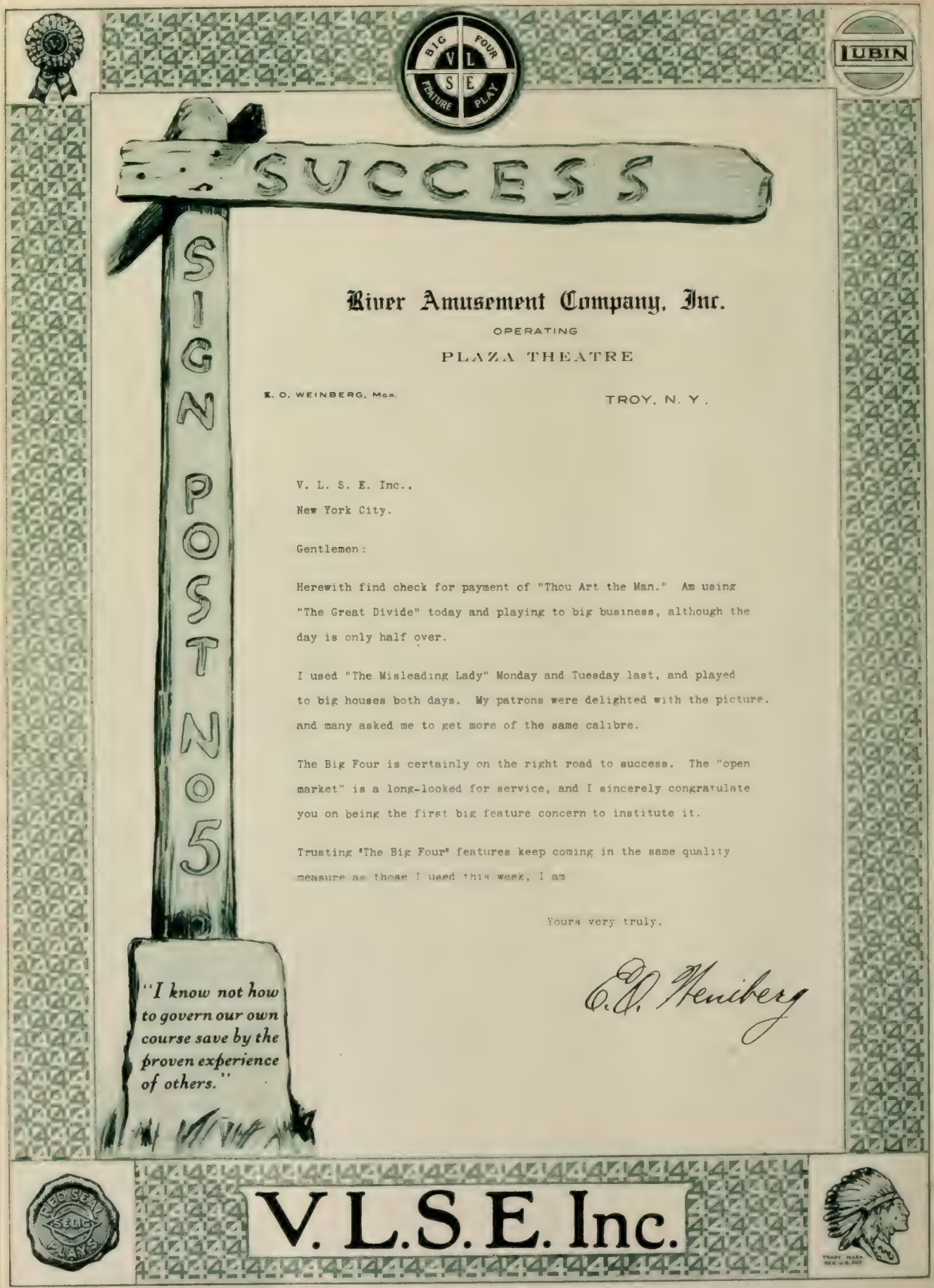
A realistic presentation of a phase of metropolitan life of today.

Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. Inc.



BIG FOUR — V L S E — FEATURE PLAY

LUBIN

River Amusement Company, Inc.

OPERATING

PLAZA THEATRE

E. O. WEINBERG, Mgr. TROY, N. Y.

V. L. S. E. Inc.,
New York City.

Gentlemen:

Herewith find check for payment of "Thou Art the Man." Am using "The Great Divide" today and playing to big business, although the day is only half over.

I used "The Misleading Lady" Monday and Tuesday last, and played to big houses both days. My patrons were delighted with the picture, and many asked me to get more of the same calibre.

The Big Four is certainly on the right road to success. The "open market" is a long-looked for service, and I sincerely congratulate you on being the first big feature concern to institute it.

Trusting "The Big Four" features keep coming in the same quality measure as those I used this week, I am

Yours very truly.

E. O. Weinberg

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT. OFF.

This Is

Mr. HARRY WATSON, Jr.

(Of BICKEL & WATSON)

As he appears in his famous tramp characterization

in

The Mishaps of Musty Suffer

(By LOUIS MYLL)

THE TEN ONE-REEL COMEDIES now smashing to smithereens all former notions of what film comedy should be—

THE TEN ONE-REEL COMEDIES jamming lobbies of hundreds of theatres with Watson fans every day—

THE TEN ONE-REEL COMEDIES played under a new and novel advance-of-release-date-plan by scores of the Nation's most representative picture theatres that demand the uttermost in film production.

THE TEN ONE-REEL COMEDIES that shattered even our own extraordinary booking records—rolling up an astounding total of

1925 DAYS BOOKED IN LESS THAN A WORKING WEEK!

THE TEN ONE-REEL COMEDIES that feature A WHOLE LINE OF FAMOUS STARS in support of Watson—Cissie Fitzgerald, Crimmins and Gore, H. W. McCullom, Tom Nawn, Della Connor, etc., etc.!

There must be a reason for this sudden, sweeping, nation-wide avalanche of Watson popularity. And a reason why we doubled the number of positive prints and twice re-ordered more paper. The answer is WATSON IS THE MOST WONDERFUL COMEDIAN THE FILM BUSINESS EVER PRODUCED!

Booking now—every day—every minute—through the Kleine Offices—

GEORGE KLEINE

805 EAST 175th ST., NEW YORK CITY

NEW YORK 226 W. 42nd St.
CHICAGO 166 N. State St.
ATLANTA 71 Walton St.
BOSTON 14 Piedmont St.
DENVER 405 Railroad Bldg.
PHILADELPHIA 1309 Vine St.
MINNEAPOLIS 708 First Ave., N.
PITTSBURGH 123 Fourth Ave.
KANSAS CITY 209-12 Ozark Bldg.
SEATTLE 204-5-6 Orpheum Theatre Bldg.
SAN FRANCISCO 234 Eddy St.
CINCINNATI 138 West 7th Street
DALLAS 1812½ Commerce St.
LOS ANGELES 514 W. 8th St.
MONTREAL 204 St. Catherine St., W.
TORONTO 96 Bay St.
NEW ORLEANS 103 Nola Building

COMEDY FILMS

Thurs., March 2 **Thurs., March 2**

"PLUMP & RUNT"

in

"THE SERENADE"

A Musical Melange, ends in a Musicians' Melee. Instruments designed for melody are used as thirst quenchers and body defenders. The dainty daughter of Schmitt, the head of the band, makes havoc of the artists,—the stars being Plump and Runt.

Friday, March 3 **Friday, March 3**

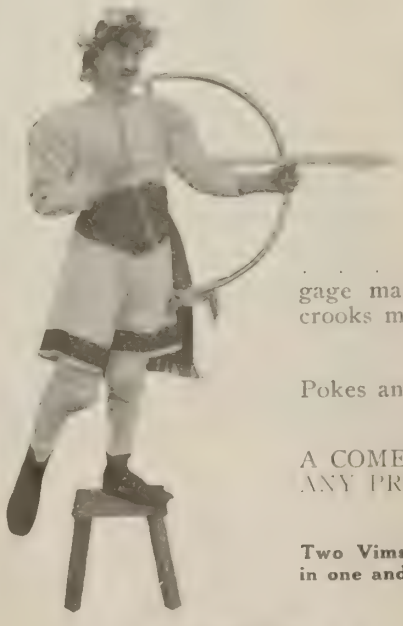
"POKES & JABBS SERIES"

with

Burns and Stull

in

"THE ARTIST'S MODEL"



POKES the PORTER, POSES for a PICTURE.

. . . . Ethel, the Artist, faces despair. Jabbs, the baggage man, juggles with a trunk. . . . While wily crooks make way with gold.

Pokes and Jabbs unwittingly make all things end well.

A COMEDY THAT WILL ENLIVEN AND BUILD UP ANY PROGRAM.

Two Vims a week—Thursday and Friday. Posters that please, in one and three sheets.

GENERAL FILM SERVICE

Knickerbocker Star Features

Present an Offering EXTRAORDINARY

EMMY WEHLEN

(Courtesy of Rolfe Photo Plays, Inc.)

AND

HOWARD ESTABROOK

AS CO-STARS IN

"THE MASTER SMILES"

A BIG THREE-PART FEATURE

IN THE GENERAL FILM SERVICE

A DRAMA OF TREMENDOUS PULLING POWER. A BLENDING OF ROMANCE AND TRAGEDY, in the glare of the White Lights. High Life and Heart Interest in the Trail of Tinsel and the Path of Corruption.

One, Three and Six-Sheet Posters; Artistic and Alive

Coming, March 10

"A SLAVE OF CORRUPTION" . . Featuring Jackie Saunders

March 17

"HIS BOY" . . . Featuring Fred Whitman and Margaret Landis

WATCH THIS PAGE FOR SOME STARTLING ANNOUNCEMENTS

Knickerbocker Star Features

NEW YORK

HEARST-VITAGRAPH

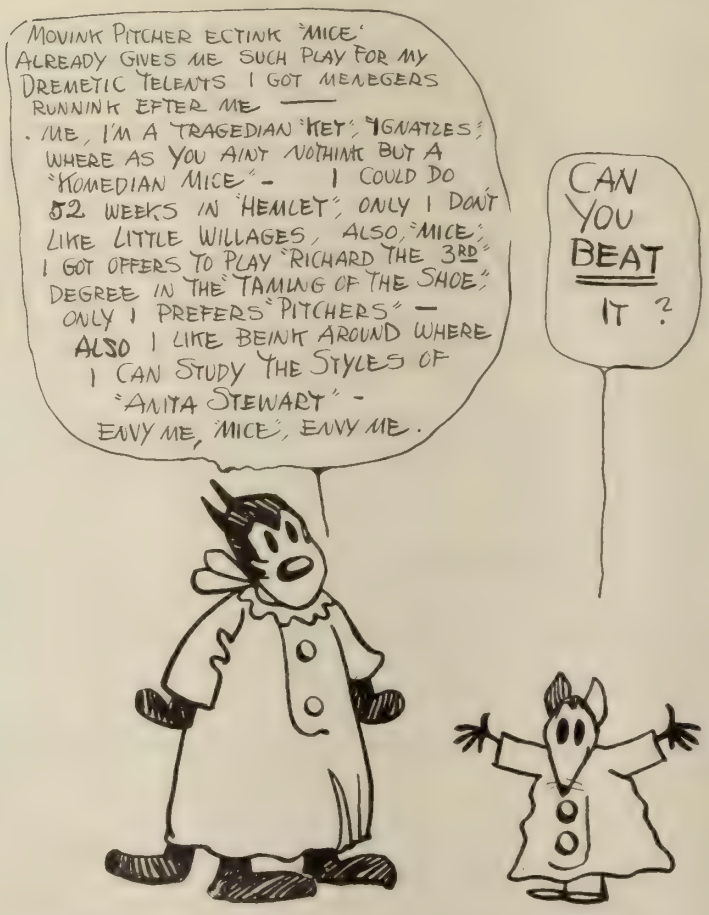
One Touch of Nature Makes the Whole World Kin

HV

One Touch of Humor Makes the Whole World Laugh

HEARST-VITAGRAPH NEWS PICTORIAL

SHOWS IT


MOVINK PITCHER ECTINK 'MICE' ALREADY GIVES ME SUCH PLAY FOR MY DREMETIC TELEANTS I GOT MENEGERS RUNNINK EFTER ME — . ME, I'M A TRAGEDIAN 'HET', 'IGNATZES', WHERE AS YOU AINT NOTHINK BUT A 'KOMEDIAN MICE' - I COULD DO 52 WEEKS IN 'HEMLET', ONLY I DONT LIKE LITTLE WILLAGES, ALSO, 'MICE', I GOT OFFERS TO PLAY 'RICHARD THE 3RD' DEGREE IN THE 'TAMING OF THE SHOE', ONLY I PREFERS 'PITCHERS' — ALSO I LIKE BEINK AROUND WHERE I CAN STUDY THE STYLES OF 'ANITA STEWART' - ENVY ME, MICE', ENVY ME.
CAN YOU BEAT IT ?

The Instantaneous Success of the Cartoons of the Comical Little Jokesters]

KRAZY KAT and IGNATZ MOUSE

Has Added Another Big Popular Feature to the

Hearst-Vitagraph News Pictorial

Released Twice a Week Through the V. L. S. E.

BIG FOUR FEATURE PLAY V L S E

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Hero of Submarine D-2"

Is a story---
Of the master spy
Of a foreign power---
And the daring gallantry
Of an American officer

"The Hero of Submarine D-2"

Is adapted from

"Colton, U. S. N.," by
Cyrus Townsend Brady

In Commander Colton, Dr. Brady
Has moulded his "Hero Dauntless"—
Who is shot through a torpedo tube
Explodes the enemy's mines—
And watches the Atlantic Fleet
Pass over in safety

This Vitagraph Blue Ribbon Release
Features the eminent actor

Charles Richman

And a cast of famous Vitagraph stars.

Released Monday, March 13th,
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The V. L. S. E. is being swamped with bookings.
Successful exhibitors have already proclaimed

"THE ESCAPADES OF MR. JACK"

An Overwhelming Success

Exhibitors have been waiting for
Perfect One Reel Comedies—
Released simultaneously with Syndicate Stories.

And here is the combination
THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offering

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In the Funniest One Reelers
Ever Produced

ONE A WEEK—
EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS

"MR. JACK WINS A DOUBLE CROSS"

Is another adventure—
in which Mr. Jack flirts with frankfurters—
is defeated in the Battle of Kitchen Range
and—because of his valor—
is decorated with the Double Cross.

BIG FOUR FEATURE PLAY V L S E

Released Monday, February 28th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The Vitagraph Regular Program
Released on
Monday,
Tuesday and
Saturday of
Every Week
Through
The General Film
Has won the
DISTINCTION
of being
THE SUREST THING
In public favor and
Box office returns.

REGULAR RELEASES

"Her Bad Quarter of an Hour"

One-part Comedy, Monday, Feb. 28th

Presenting
Lillian Walker, Evart Overton, Lillian Burns, Bobby Connelly and Helen Connelly.

"Tubby Turns the Tables"

One-part Comedy, Friday, Mar. 3d

Featuring
Hughie Mack and other Vitagraph Players.

"La Paloma"

Three-part Drama, Saturday, Mar. 4th

Broadway Star Feature

Featuring
Mary Anderson and other Vitagraph Players.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

The Social Pirates

ON THEIR WAY!

Marin Sais and Ollie Kirkby in a series of fifteen two-part stories by

George Bronson Howard

The biggest name you ever advertised in connection with a motion picture—the broadest publicity ever given a series—will pack your house for the first showing of "The Social Pirates"

And After That?

The absorbing adventures of the pair of clever and fascinating heart-breakers will bring them back week after week. They'll marvel at stories of amazing strength, each complete in itself—staged with the screen mastery that gave you "Stingaree"—and acted by a cast that has no equal. And back of it all you'll have publicity that will cover the nation—the stories will be published in

Newspapers Reaching Every Corner of the Country!

What do you say?—Don't Write—WIRE!—the nearest General Film Exchange NOW.

KALEM

KALEM COMPANY

235-239 WEST 23rd STREET NEW YORK CITY

WE SEARCHED THE SEVEN SEAS

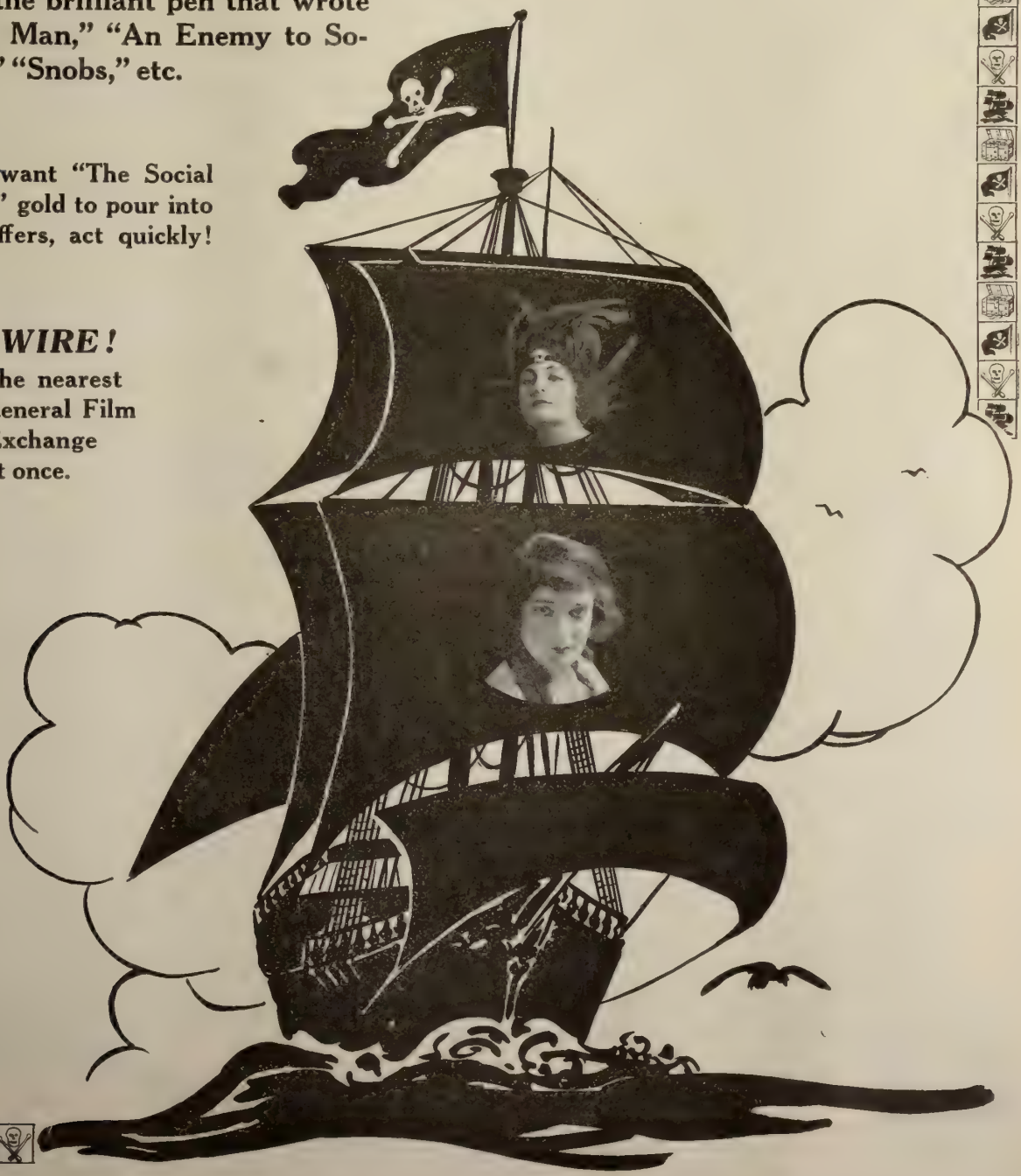
For a Series That Would Set New Marks in Film Annals

We Found It!

From the brilliant pen that wrote "God's Man," "An Enemy to Society," "Snobs," etc.

If you want "The Social Pirate's" gold to pour into your coffers, act quickly!

WIRE!
The nearest General Film Exchange at once.



A LEAP YEAR WOOING

Released Friday, March 3rd

Camp on the doorstep of your General Film Exchange on March 3rd and be sure to get this single reeler, the first issue of the new

SIS HOPKINS Comedies

Sure-fire stories—an unexcelled company of funmakers—and headed by Sis Hopkins' unique ability and nation-wide fame—why, man!—the combination will clean up like a whirlwind!

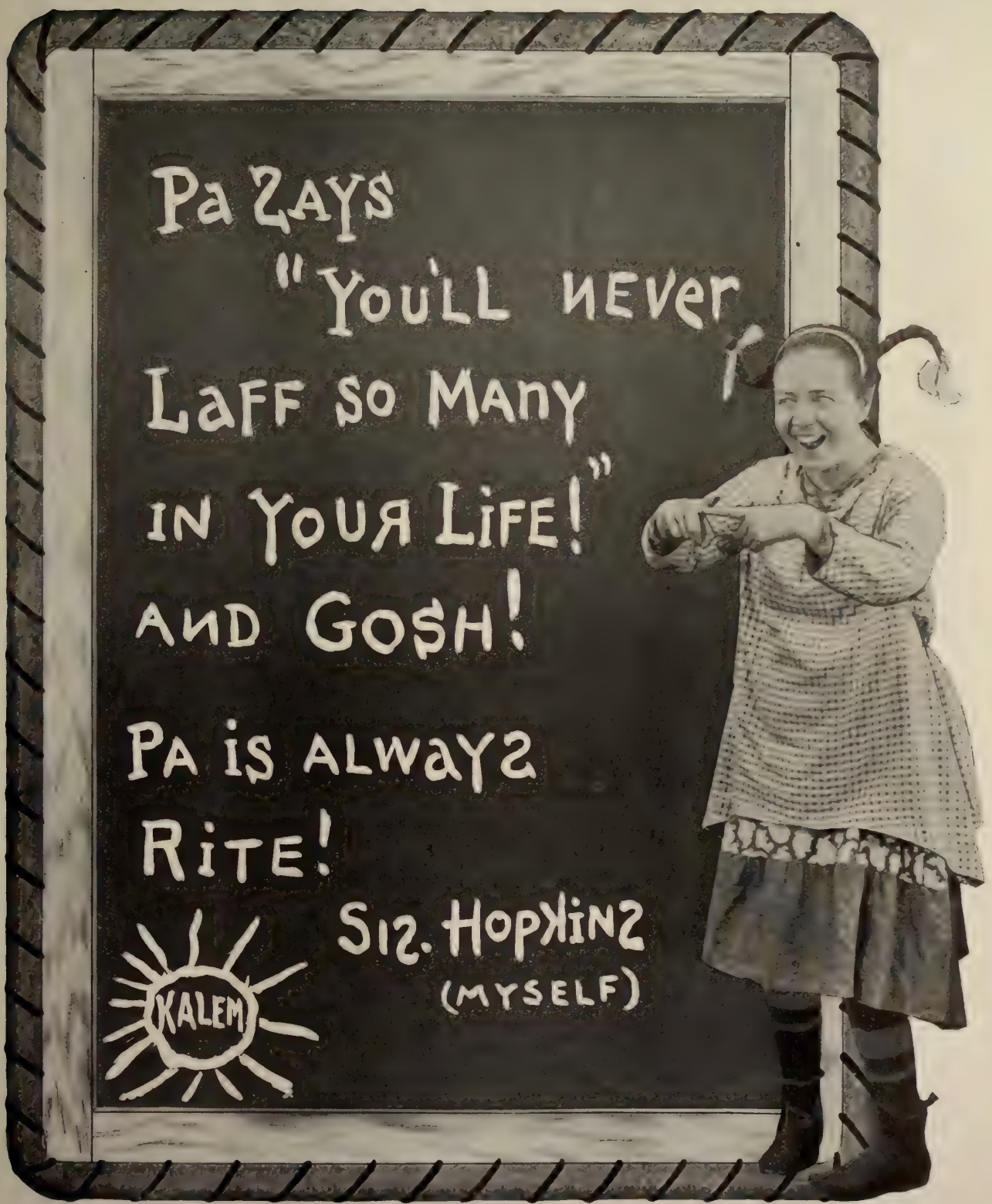
You'll kick—and growl—and grumble—if the other fellow beats you to it—so make your booking arrangements now for this line of single reel winners released

One-a-Week at Your General Film Exchange

KALEM COMPANY

235-239 West 23rd Street
New York City

KALEM


Pa Zays
"You'LL nEver
LaFF so MAny
IN YOUR LIFE!"
AND GOSH!
PA is ALWAYS
RITE!
Siz. HopkinZ
(MYSELF)
KALEM

The Last Word in Thrills! The Railroad Picture That Defies Comparison—

THE GIRL WHO DARED

Of Course It's a "Hazard of Helen" and the Girl is

HELEN GIBSON

The Most Daring Actress in Pictures

Kalem leaps still further beyond all competition with "The Girl Who Dared." Not one thrill—but many—make this a railroad picture that will never be equalled for reckless, astounding—almost foolhardy—daring. The thrill of speeding motor boats, the breath-catching whirl of courageous riding feats and the hair-raising punch of railroad thrills surpassing any that have been attempted in the past, stamp this a production that will set a standard for audacious exploits.

Special Six Sheet Posters

Have been prepared for this amazing production—also 1 and 3-sheet four-color lithographs. Book it—and boost it—for all you are worth. It's a single reeler you'll want to show your patrons again—they'll demand it. Released Saturday, March 18th—Get Busy Now.

WHEN HUBBY FORGOT

Ethel Teare in a lively farce comedy built around an absent-minded hubby and a pretty "friend of the family." Ethel's vivacious and fascinating personality is seen at its captivating best.

Released Wednesday, March 8th. Attractive 1 and 3-sheet, 4-color lithographs on this comedy.

A RACE FOR A LIFE

Another "Hazard of Helen" that profits by the combination of plucky riding exploits and the familiar railroad thrills. It works up to a smashing climax that will leave them gasping for breath.

Released Saturday, March 11. Striking Scenes on the 1 and 3-sheet four-color lithographs.

MAYBE MOONSHINE

Ham as a moonshiner—leader of one clan: Bud as his deadly rival, there's the base for a corking good burlesque of the typical moonshine story. You are missing a big bet if you haven't taken advantage of the interest in Ham's return to boom these new comedies.

Released Tuesday, March 7th. The stock three sheets on "Ham and Bud" are proven business-builders. Use them with the 1 and 3-sheets on each release.

These pictures obtainable at all General Film Company branch offices

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1556)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 4, 1916

Facts and Comments

WHILE we are unalterably opposed and always will be unalterably opposed to censorship of every conceivable variety we have no hesitation in allowing space to the communication which has been sent by the censorship advocates in the industry to the exhibitors of Illinois in response to the latter's indignant protest against the advocacy of censorship within the ranks of the industry. Indeed we are glad to print the letter of the censorship manufacturers. Truth always gains when contrasted with error. We entreat our readers' attention to this precious paragraph: "We realize the urgent necessity for National Censorship—first because it is bound to result in our general good and secondly because we feel that once we have proper national censorship it will be a stepping stone to the abolishment of all forms of state censorship." Have you ever read of two more naked conclusions unsupported by a single argument addressed to reason? In the cold atmosphere of facts these bare conclusions freeze to death. Let some of these men who speak in such hopeful terms of the effects of "national censorship" or state censorship appear with the exhibitors before legislative committees in the various states and watch the spirit of state jealousy and state independence. These men talk as if they had never heard of state rights and as if they had never read a page in the political history of our country.

* * *

There is no reason to doubt that a Federal Board of Censors would be just as arbitrary as a State Board of Censors.—N. Y. American, February 18.

THERE are men in the industry; few, indeed, but quite obtrusive, who believe that somewhere in Washington there is an oil of miraculous substance and power which poured upon the head of the Federal Censor will make him wholly different from the state censor.

* * *

HOW quickly and how effectively a plain honest fact puts to flight the great army of glittering generalities. At the Maryland hearing on the censorship at Annapolis the advocates of the measure launched forth into intemperate denunciations of the "bad motion pictures" until the atmosphere in the committee room became almost sulphuric. Then one member of the committee quietly said that he had been a patron of motion picture theaters all these years and never seen a single picture which would answer the description of the superheated reformers. The crowd in the room applauded. Evidently this truth-loving assemblyman had voiced the common experience.

* * *

AN OLD friend and reader of THE MOVING PICTURE WORLD writes in a letter to the editor: "A feature is announced as of five reels by the producer, figuring this as five thousand feet, the running time would be something like an hour and a quarter. Announcement of the shows throughout the day is made accordingly and then we find that the subject is either five hundred feet over or five hundred feet under five thousand feet. To maintain your published schedule it means either racing the picture or dragging it out, all of which is very bad." We are glad to publish this statement of our correspondent and pass it on to the producers and exchanges. The letter concludes: "Of course it is recognized that this trouble does not exist in the cities where film headquarters are located, because the showman can get the desired information, but it would be a benefit even to him if the publicity matter of the film people carried the information in question." This is the day when the needs of the exhibitor ought to be studied in their minutest details by every exchange and every producer who expects to stay in business.

* * *

WE WANT to impress upon all exhibitors in the city and state of New York the necessity of attending the Great Exhibitors' Rally at Albany (Hotel Ten Eyck), March 1 and 2. Matters of supreme importance are to be discussed and acted upon. Read notices in the news and advertising columns of this week's issue of THE MOVING PICTURE WORLD. Then, after reading them, ACT. The exhibitors of other states have shown their desire to get together and to organize, the New York exhibitors have done the same time and again. Remember that the convention at Albany will be watched by exhibitors all over the country.

Actor Versus Type*

By Louis Reeves Harrison.

ACTORS there are, possibly a half dozen all told, who can impersonate almost any leading character yet conceived for the screen story. Actors there are who think they can, and their number has not been computed, not as yet. Besides, there are few roles to be *enacted* and many calling only for a performer who *looks* the part, a "type." Keeping in mind that we are dealing with an appeal to the eye alone, it becomes very important that true exemplars of the different parts are chosen in the cast, especially among those who have little more than physical representation to attempt. The work of mental revelation falls to the principals, and only the most capable authors and directors begin to realize how much of that should be brought to light.

As usual, farce offers the exception. An actor who is naturally funny may be short, tall, broad or narrow—he has only to be himself. His limitations are his own, not those of the role, unless he is woefully miscast or given scant opportunity. The higher we soar, the more necessary it becomes to entrust a role to an actor who seems to be its "characteristic embodiment."

The importance of types does not strike one forcibly until after one or more bitter experiences. Stories of high intrinsic value are often seriously injured by carelessness in making up the cast. Then we must widely separate the stage performer from the screen interpreter on account of the constant use of uttered language in the first case, calling for exquisite enunciation and an almost constant study of language itself, resulting in an enlarged vocabulary. Only a stupid actor is not benefitted by the constant repetition of words from the verbal resources of many authors. We may *feel* without using words, but we unconsciously employ them in *thinking*.

Try to think hard on any subject and you will find yourself thinking in unuttered phrases. Even the clarity of your thought is affected by your ability to give that thought adequate expression. Whether rightly or wrongly, we are continually arguing with ourselves, debating whether to follow one course or another, and this closely connects mental activity with the medium through which it is ordinarily revealed. We may not always think wisely on that account—that is a matter of judgment—but our vision is widened by the words which come to us from the storehouses of world-thought, put there by other minds.

If education means anything, it means an increased ability to impart knowledge through the acquirement of it—in that way we affect one another's mental and moral training—but it has not yet been deemed necessary for star interpreters of the screen story to give off ideas. Think of some of those drawing salaries at least one-third as large as any modest publicity department would claim. Some pleasant fellows and nice little girls, these stars, possessing one or another attribute which gradually attracts public fancy until it becomes boosted into fame.

"How sweet!" "How handsome!" "How comical!" the kindly audience murmurs, just as it does when darling babies, or even some cunning puppies, are shown on the screen. The actor's physical attraction wins, together with little flickers of inspiration reflected from creative minds concentrated on the production. When that physical attraction is particularly suited to the role, the characterization becomes effective without any tremendous amount of mental exertion—a most fortunate circumstance—on the part of the character's impersonator.

Physical fitness of primary importance, there follows an essential not easy to define, the ability of an actor to lay aside consciousness of his existing self and take on imaginatively some other identity than his own. He may call up remembrance of some character like that he attempts to impersonate and express emotion as that conjured-up personality might under certain circumstances, but it is when he exercises his imagination in a sustained and determined manner, just as does the author of a story, that he can give the appearance of actuality to a character which is merely an ideal creation.

The whole process is not far removed from that of the one we pass through in the dream state. The habitual current of thought laid aside, the interpreter who becomes seriously engrossed in a portrayal lives alternately in two worlds, one in which he is improvising an existence wholly different from that he ordinarily follows, the other one to which he is suddenly recalled when the director, for one reason or another, breaks the continuity of story action. Capable directors make as few such interruptions as possible. They jar the keen sensibilities of a good performer and nullify some of his best work.

"Put yourself in his place," says the capable director. "You are impersonating a man who judges everything through the medium of a gloomy and morose temper—he is looking out at the sunlit scene through a smoked glass." Once in this mood, imbued with this spirit, the actor unconsciously plays his role so that it deeply affects the audience. His emotions and his actions cease to be forced in outward appearance, for they are truly of an involuntary kind. Just so when the character is that of a cheerful person, one who sees everything in its brightest aspect.

The moment an actor succeeds in applying both common sense and imagination to his impersonation he ceases to be a "type" and becomes an interpreter. Interpretations of the finest sort are not only acts of judgment based on experience, but they are greatly affected by dominant feeling or mood. The interpreter's attention must necessarily be fixed on this mood, his mind so completely engrossed by it that his current of thought is not changed by little interruptions at rehearsals. He is thinking the thoughts of his assumed characer, not to be diverted by his surroundings, nor by his own self consciousness.

When the true interpreter's mood is distracted by the intrusion of some inappropriate idea or feeling, he is compelled to *make an effort* in order to keep within his role, and this becomes eventually visible on the screen. On this account—it is a fact worth every director's consideration—the capable actor should be given a clear view of his part in advance, together with its relation to the whole story, and permitted to work out his own interpretation within the limits of action imposed by camera scope and general environment. His effort should be *volitional*.

Sweet little girls and handsome boys will always have a place in motion-picture production—we love to look them over—but their present prominence must eventually give way to real character interpretation by women and men who look the part, understand its significance and have the power to impress that meaning on an audience with a power that is deeply felt. Along with the advent of great stories written especially for screen representation and their intelligent supervision by capable directors will undoubtedly come interpretation by veritable artists.

*Copyright, 1916, Louis Reeves Harrison.

Too Much Titling

By W. Stephen Bush.

GOOD, skilful and helpful titling is hardly ever seen on the screens of today. I have no idea into whose hands titling is entrusted by the various producers, but it is clear not only to the bad and fault-finding critic, but to the plainest man, woman and child in the audience that there is something wrong with the titles. Some of the very best of the producers are most remiss and negligent in this vital matter of titling.

It is absolutely impossible to properly title any feature, or even any single reel, unless one has seen it on the screen at least once. In the case of an important feature two men are better than one for finding the right spots and the right words for titling. All important features must be viewed more than once and they must be shown on the screen.

The worst faults of the titlers of today are their wordiness and their impertinence. Time and again the film is heavy with this verbosity. Consciously or unconsciously the title-builder tries to improve on the picture. Now that is quite impossible, if the picture is what it ought to be. If, on the other hand, the picture needs a lot of titling, it means advertising its weakness. Title-building to be of any use must be done by a man who has some psychological knowledge of the screen. Too many titles are just interruptions of the story and are not welcome at all. Some one has said that motion picture titles are a necessary evil. I am not prepared to go quite that far, but I do say that every title which is not needed and which is clumsily constructed and unsuitably inserted is an unmixed evil. It hurts the entertainment value of the picture and the entertainment value is the only "pay-streak" in the film.

In features that possess genuine dramatic value titles need only be few and far between. It seems to me that with four or five thousand feet of film it ought to be possible to express all the essential dramatic facts in the play through the pictures without much assistance from the dictionary. In comedies long titles are painful and an unfailing indication of the lack of real screen humor. Brevity is the soul of wit and this applied with special force to the screen comedy.

There are places which call imperatively for a title. The shorter this title can be made the better. The title must fit into the picture like a glove. From the work of some title-builders I am sure they have but the haziest kind of an idea as to what they are really titling. The spectator is called upon to guess. Too many titles yield their meaning only to a painstaking analysis. Of course the motion picture theater is not a place for painstaking analyses; besides the title passes too quickly for any minute scrutiny. I wish the title-builders would keep this obvious fact before them when they make their titles. A long title tires the patron. If he wants to be entertained by reading he can go to the library and save his nickels. *He wants to see pictures.* I take it for granted that every title builder wants to do his best and does not want to spread himself just to show what he supposes to be his cleverness. No doubt many of these long, tiresome, ill-placed and ungrammatical titles are made through a mistaken notion that quantity rather than quality is called for. Every exhibitor knows that in the matter of titles quantity can never compensate for the lack of quality. As a rule the low quantity is indicative of a high quality.

The title is good only when it is so closely and intimately related to the picture as to seem a part of the picture itself. That title is best which attracts the least attention and which is grasped instantaneously. The title is what the bridge is to the traveler. The main thing is to get across the river.

The Lesson in Maryland

By W. Stephen Bush.

ONLY by standing beside the exhibitor when he fights his battles against a host of foes is a motion picture journal able to understand his difficulties and to give him valuable assistance. I was profoundly impressed with the fight made by the Maryland exhibitors against a vicious state censorship measure. Baltimore alone was represented by exhibitors whose aggregate investments probably reach a million dollars or more.

They felt that their most vital interests were at stake, they realized that they were being made the victims of political schemers and they rallied to the fight. The Moving Picture World rejoiced in the opportunity of being of service to them, but we also realized that their ultimate salvation from the evils of censorship and from every other evil that threatens and afflicts them must come through their own efforts and above all things through maintaining and increasing the power of their organization. The happenings in Maryland as well as the conditions in Maryland are typical of every other state of the Union. The great and unfailing remedy is organization.

Exhibitors are busy men. Spend a day with them in their theaters and you will have no more doubt about the incessant and insistent demands upon their time. They are engaged in a lawful vocation, but in spite of that they are made the targets of professional agitators and professional politicians. They must meet these attacks as well as they can. They keenly feel both the righteousness of their own cause and the injustice of the attacks made upon them. Single-handed they are no match for the politicians. United and strongly organized with confidence in themselves and in their own good intentions they may safely await the assaults of so-called moralists and their political allies. Exhibitors all over the country begin to feel the truth of all this and they begin to act according to their belief. We are glad to note that they see the need of self-help and independence. The fight in New Jersey, the fight in Maryland, the fight in New York and, indeed, the fight against censorship everywhere, now rests almost entirely in the hands of the exhibitors. Let the exhibitors understand that in the fight for their rights whether within the ranks of the industry or without they must *depend upon themselves.* Of course they have every right to welcome assistance from the other branches of the industry. There cannot be too much of the spirit of co-operation. The real work on the firing line, however, must be done by the exhibitors. The exhibitors are furnishing much of their own munitions, but they are glad of additional munition.

During the hearing at Annapolis one thing became perfectly clear: The legislators were most deeply impressed by what was said in the interest of the exhibitor. The exhibitor is closest to the people. If the iniquitous Maryland bill is beaten it will be very largely through the plea made on behalf of the exhibitors.

The moral is: Organize. The Moving Picture World ever since its birth has been the consistent champion and spokesman of the exhibitor. Today we are more than ever convinced that the exhibitor, whether his investment is large or small, is the backbone of this industry.

Garden Capacity Taxed

Exhibitors' League, Screen Club and Stars of the Screen Combine in Making Picture Ball at Madison Square a Success—Striking Effects in Costumes and Lighting —Publicity Promoters Enjoy a Busy Evening.

By Lynde Denig.

MADISON SQUARE GARDEN accommodates the population of a fair-sized town. For small affairs like the circus or the horse show it does very well, and the architects designed it for just such moderate demands with never a thought of magnetic motion pictures. They did not foresee that on the night of February 19 so many New Yorkers would insist upon entering the Garden because of the first annual ball arranged by the Screen Club and the Exhibitors' League.

Five, eight, ten thousand, so the numbers rose, until along towards midnight the police and fire departments cried, "Enough." Uncounted hundreds were turned back to the sharp wind in Madison avenue. And to think, had it only been June instead of February, had the breezes been less keen, Gail Kane, burdened with diamonds; Clara Kimball Young, more glorious than ever after her stay in Cuba; Florence LaBadie, on her towering float, might have visited an overflow meeting in Madison Square Park. The incense wafted from Miss LaBadie's throne must have given "Arabian Nights" dreams to the men who sleep in the open. But it was too cold.

Battle of the Press Agents.

Visitors at the Garden were divided into two classes, those who came to see and those marked for the spotlight. Members of the first-class filled the tiers of seats behind the boxes and jammed the aisles until congestion was slightly relieved by the opening of the second balcony. The others, those who came to be seen, occupied the boxes encircling the arena, converted into a dancing floor. In the center was a stand large enough to hold several bands, Joe Humphrys and various officials of the Exhibitors' League and the Screen Club. Publicity promoters, ever so busy, kept in close touch with Announcer Humphrys and effected a wireless communication with manipulators of the spotlights. Arthur James, Harry Reichenbach, Leon J. Rubinstein, Paul Gulick, P. A. Parsons and others expert at adding lustre to a star improved each passing moment.

Metro was on especially friendly terms with the decorator. In whatever direction the eye wandered it met giant banners bearing a simple declarative sentence, such as "Metro Wins." Attention was drawn to the well-filled Pathe boxes, including that of the Arrow Film Corporation, by the name displayed in electric lights; Universal had Red Feather banners galore floating above the heads of the dancers, whereas Thanhouser, Triangle, World Film and Equitable, Vitagraph, Edison and other box holders figured in the decorations.

The Game Is On.

Shortly after eleven o'clock there was a flurry of excitement caused by the entrance of Clara Kimball Young, soon to be named as the winner of the Popularity Contest. By this time the floor had been cleared of dancers and the arrival of each screen celebrity was befittingly ceremonious. Then World Film-Equitable Reichenbach opened the game in earnest by leading his trump card—Gail Kane, resplendent in diamonds and an orchid-colored gown. Lights were lowered to make more effective the play of the "spot" on Miss Kane and her jewels as she circled the Garden, accompanied by an Hawaiian quintet and an escort of police officers.

Metro followed with a miniature operetta, enacted by a score of girls in Pierrot costumes bearing letters to spell "Metro Wins." They danced to the tune of "Hello, 'Frisco," easily altered to "Hello Metro." Then those who came to see, witnessed the sad spectacle of a man in evening clothes reeling across the floor, all too obviously unable to control his movements. It was Billie Reeves in a comedy interlude. King Baggot and Edna Hunter led the first delegation of Universal stars and while they were going the rounds, Director Sullivan, of Thanhouser, was marshaling his forces for the spectacular entrance of Florence LaBadie. Looking like a veritable queen of ancient history, lolling gracefully in a golden chair, carried on the shoulders of Nubian slaves, she was the center of a splendid procession. No beauty of the screen ever was given a more gorgeous setting and her triumphal march brought applause from every corner of the Garden.

Violet Merserau and Hobart Henley guided an assemblage of Red Feather stars around the circuit, and a few moments

later the great popularity of Anita Stewart and Earl Williams, leaders of the Vitagraph delegation, was attested by a generous ovation. Presently Mr. Reichenbach, filling the place of Announcer Humphrys for the time being, called attention to the box in which a popular actress was seated. The spotlight plainly indicated Clara Kimball Young, who soon appeared on the floor, with Nicholas Dunaew, in a striking Russian costume.

In the second Thanhouser promenade there was a liberal New Rochelle delegation. The crowd roared its approval when Roscoe Arbuckle and Mabel Normand appeared. Edison made a good showing with Viola Dana and Richard Tucker in the lead, whereas an imposing Universal assemblage had President Carl Laemmle and Pat Powers as its center. Accompanying these officials were Violet Merserau, Hobart Henley, King Baggot, Sydney Bracey and Dorothy Phillips. Frank Powell appeared with Nance O'Neill, Alfred Hickman, Victor Benoit and Mr. and Mrs. William Teller. Gail Kane made another circuit of the building and the Screen Club and White Rats each had their turn. Among Biograph players were Claire McDowell, Charles H. Mailes, Vola Smith and Vera Sisson. Nicholas Power was represented by Jack Skerrett, Edward Earl and William Barry.

Winners of Contest Announced.

It was past midnight when Joe Humphrys announced the winners of the New York American's popularity contest and awarded the prizes, first, a $500 diamond bracelet, to Clara Kimball Young; second, a $75 wrist watch to Anita Stewart, and third, a traveling bag, to Virginia Norden. Each of the winners appeared on the platform and acknowledged the applause of fellow players and the public. Miss Young and Billy Quirk, president of the Screen Club, led the grand march, followed by Lee A. Ochs, president of the Exhibitors' League, and Miss Stewart.

Edwin Thanhouser, duplicating his offer at the Boston Exhibitors' ball, agreed to feature with Miss LaBadie, the girl selected as the most beautiful at the ball, the only stipulation being an amateur standing. The platform was immediately besieged by hundreds of eager young women and it appeared for awhile as if the Thanhouser Company had staged a riot or a bargain day. The committee of five, comprising Lee Ochs, Otto Lederer, Tefft Johnson, Frank Carroll and Joe Humphrys, finally chose Pearl Shepard, of New York Public School No. 23.

An enjoyable feature of the evening was the entertainment furnished by Metro in the concert hall on the balcony floor. Refreshments were served to Metro guests and an orchestra supplied music for dancing, Mary Miles Minter being among the hostesses.

Among the out-of-town guests were Siegmund Lubin, who brought Helen Green and several other players from Philadelphia; Frederick J. Harrington, president of the Exhibitors' National Organization; Ernest H. Horstmann, president of the Massachusetts League; Frank J. Howard, Samuel Grant, Russell E. Shanahan and H. H. Buxbaum.

The box-holders were: Metro, nine boxes; Pathe, six; Universal, six; World and Equitable, five; Mutual, four; Triangle, four; Vitagraph, three; N. Y. American, three; city officials and judges, two; Fox, two; N. Y. Motion Picture, two; Edison, Great Northern, Frank Powell, Nicholas Power, Greenwich Lithographing, Robert Warwick, Marshall Farnum, King Baggot, Ivan Film, American Seating Co., Novelty Slide, Lubin, J. H. Hallberg.

AFTER THE BALL.

No matter where you looked, it was always Metro. Banners and pennants everywhere announced Metro. Over the door of each telephone booth, in the restaurant and coat rooms, it was Metro. The auditorium on the second floor of the Garden was engaged for the evening by this progressive company and they entertained all who would dance, drink or eat.

* * *

Joe Engle, treasurer of the Metro Company, was presented with a handsome scarf-pin by the directors of his company.

* * *

Old-timers and first-liners were seen all over the hall.

* * *

Bill Swanson owes me a new hat. He wouldn't believe there was over seventy-five hundred people present.

* * *

Joe Shuchert, the Buffalo exhibitor and exchangeman, was much in evidence while the band was playing.

* * *

Winnie Sheehan was telling his many friends good-bye. Next week he sails for Europe in the interest of Fox films.

You have to hand it to Thanhouser's little "Ruby," he was very much on the job.

* * *

Gail Kane, under the direction of Harry Reichenbach and surrounded by a flock of detectives, showed to advantage her half million dollars' worth of diamonds.

* * *

Little Mary Miles Minter was the center of a large and admiring audience, no matter in what part of the hall she moved to.

* * *

Billy Reeves, the Lubin funny man, made a hit every time he hit the floor in his march around the band stand.

* * *

Mabel Normand would have showed to more advantage if she had thought to walk either in front or behind Fatty Arbuckle.

* * *

Carl Pierce and his staff were much to be seen, even though they did not create any disturbance.

* * *

Four Miles could be seen very easily from one end of the hall. They were all in the same box. Herb and Joe and the two Mrs.

* * *

Dick Rowland, the Metro president, enjoyed himself by discharging his car. Every time he started to go home, he was induced to stay another hour.

* * *

Buffalo Jack Miller and his box party consisting of Mr. & Mrs. George Terwilliger, Mr. and Mrs. Joe Shuschert, Mrs. Clay Green and Helen Green dispensed much merriment and attracted a lot of attention.

* * *

The grand march of the Screeners was a riot of fun.

* * *

Abe Warner, Mrs. Warner and Ben Goetz were patronizing the privilege man.

* * *

Tommy and Mrs. Evans were there. They have yet to miss a Screen Club or Exhibitor ball. MAC.

"Who's Guilty?" Being Made.

Anna Nilsson and Tom Moore are Playing Leads in Arrow-Pathe Serial.

SCENE-TAKING on the new "Who's Guilty?" series to be produced by Arrow Film Corporation for Pathe started on Monday, February 21, at the Arrow studio in Yonkers. The preparatory work has been in progress a long while and is now completed as to sets, costumes, locations, etc.

The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete problem play in itself. The scenarios for these episodes have been secured by W. E. Shallenberger, president of Arrow, from a number of sources in order to secure diversity of ideas and difference of treatment. The theme was found to be so big that it was found impossible for any one writer to supply all the basic stories. Mr. Shallenberger found it advisable to use not more than two or three plots from any one source. All of these scenarios have been fictionized for newspaper serial by Mrs. Wilson Woodrow, who is the author of several of the original scenarios as well.

The series will be directed jointly by Howell Hansel and Lawrence B. McGill—Mr. McGill doing the first episode, Mr. Hansel the second, and so alternating to the conclusion.

Anna Nilsson, for several years with Kalem, and seen more recently as leading woman and star in "Regeneration," "The Scarlet Road," and "To Him That Hath," will be the woman star of "Who's Guilty?". Miss Nilsson appeared, it will be recalled, in Kalem's first feature, "Shenandoah," and her work in that picture alone should have elevated her to stardom.

Tom Moore, who is known wherever pictures are known, and in other places, too, will play opposite Miss Nilsson as the man star of "Who's Guilty?" series. Mr. Moore is a member of the famous Moore trio.

The People's Auditorium is another theater project now being promoted. The building will be located on the corner of Crocker avenue and Agatha street, and will cost approximately $36,000. The seating capacity will be 1,500. The auditorium will be used for moving pictures during the week and will be leased on Sundays to the Providence Institutional Church. The company is capitalized for $50,000.

Maryland Fights Censorship

Exhibitors of Baltimore Make Formidable Showing at Annapolis—One Member of the Committee a Screen Enthusiast Routs an Advocate of the Bryant Bill—Strong Arguments Against the Maryland Measure.

ON THE NIGHT of Wednesday, February the 17th, the Committee on Ways and Means of the Lower House of the Maryland Legislature held a session at the Old State House in Annapolis to hear the proponents and the opponents of the Byrant Censorship Bill, which was published in full and exclusively in the last issue of The Moving Picture World. The members of the committee are: Howard W. Bryant, chairman, from Baltimore County; William Cordry, Worcester County; Joseph H. Blandford, Prince George County; David J. Ward, Wicomico County; Lloyd Wilkinson, Baltimore; Mark O. Shriver, Jr., Baltimore; Wade H. Linthicum, Anne Arundel County; Nelson H. Fooks, Caroline County; C. Dorsey Hobbs, Howard County; Oliver Metzerott, Prince George County; Herbert Wooden, Carroll County; Conrad J. Herpich, Alleghany County, and Nutter Wimbrough, Worcester County.

New York Film Men Attend Exhibitors' Conference at Baltimore.

A committee of New York motion picture men, consisting of Paul Cromelin, Leslie Mason and J. W. Binder, of the Board of Trade, and W. Stephen Bush, of The Moving Picture World, had gone to Baltimore to meet the organized exhibitors of that city and to attend a conference of these exhibitors. The conference had been called by Guy L. Wonders, who is the president of the organization, and the object was to map out a program for the hearing at Annapolis. This conference was attended by the following men: J. Howard Bennett, of the Pickwick theater, one of the oldest and best-known exhibitors in Maryland; T. J. Bohannan, of the Wizard theater; B. E. Rice, of the Metro Exchange, Baltimore; J. George Wittick, of the Majestic theater, Baltimore; Peter Oletsky, of the Universal, Baltimore; Thomas D. Goldberg, of the Goldberg theater; Nick O. D. Weems, of the Mutual, Baltimore; H. E. Reddish, of the Pathe Exchange, Baltimore; F. C. Weber, Lord Calvert Amusement Company, Baltimore; B. Rosenbaum, Echo theater, Baltimore; Herbert Osborn, Pathe Exchange, of Washington, D. C.; William Fait, Jr., of the Red Moon theater; F. W. Schanz, one of Baltimore's most prominent exhibitors; John A. Cunningham, of the theater bearing the same name; J. Schaub, of the Peabody theater; W. F. Ballinger, of the General Film, Baltimore; Oregon M. Dennis, representing the West End theater, Baltimore; G. Kingston Howard, president Operators' Union, Baltimore Local 181; Frank L. Spitzer, of the Imperial theater, Baltimore; Isidore Hershberg, of the Dream theater, Baltimore; Joseph P. Brody, of the Federal theater, Baltimore; William D. Pacey, Garden theater, Baltimore; H. P. Morehead, Clover theater, Baltimore; William Kalb, Eureka and Lafayette theaters, Baltimore; W. M. Tyler, Lubin theater, Baltimore; Frank B. Sperrier, V-L-S-E, Baltimore; S. J. Mayer, of the same organization; B. H. Stern and A. J. Nelson, General Film, Washington, D. C.; Frank H. Durkee, of the Palace, Plaza and Colonial theaters; Lewis Schlichter, J. F. Everhart, of the Baltimore American, and Edwin E. Powell, manager of the Pickwick theater; Fulton Brylawski, of Washington, and Harry B. Wolf, a member of the Baltimore bar; A. J. Cipher, Royal theater, Baltimore.

The meeting was called to order by President Wonders, who was elected chairman, while the task of recording the work of the meeting fell to Mr. Bennett. The whole situation was discussed thoroughly, and speakers were selected for the hearing at Annapolis. When the deliberations and discussions were at an end, there was but little time left for refreshments. A hurried lunch was taken and then the entire delegation proceeded to the terminal of the Annapolis-Baltimore Short Line, where a special car stood in waiting. There were more rehearsals and discussions on the train as it speeded on to the state capitol. When the delegation arrived at Annapolis and had invaded the Old State House, it was found that the Committee on Ways and Means was busy with another matter of importance. It was close to nine o'clock when the motion picture men were called to enter the room, where a full meeting of the committee was awaiting them.

The Hearing at Annapolis.

The chairman declared that the committee would hear the opponents of the bill first, whereupon Mr. Wonders, the president of the organization, arose and made a brief but very able speech which was well received. Mr. Wonders said: "As president of the Exhibitors' League of the State of Maryland, I wish to thank you for the privilege you have afforded the delegation present this evening of appearing before you in reference to the proposed bill of censorship for the state of Maryland.

"Gentlemen, our fight against censorship is a fight for good pictures—true, unhampered art. If this industry of ours is to be controlled by those who stand as the advocates of censorship, the motion picture will not be art, or amusement, or anything else than the censors' idea of the rules of conduct.

"Censorship of the motion picture—which means pre-publication judgment—means that somebody else is trying to do your thinking for you, is deciding whether you shall be permitted to think for yourself or not.

"You gentlemen surely must admit that we, as exhibitors, are presenting clean entertainment to the people now. We are not showing any indecent pictures. We are not offered pictures by any of the established picture concerns which would lay us open to charges of operating an obscene theater. Our patrons attend our shows day after day. They are typical good American citizens. The standards of the pictures we present to them are their standards. If the motion picture of today were not in tune with the high moral standards of the great American public, that same great American public would turn its back on the motion picture.

"In presenting to you this evening the various speakers I desire to call your particular attention to the fact that these gentlemen have made an exhaustive study of the fundamental objections to censorship, and I feel confident in stating beforehand that any of these gentlemen, during the course of their address, will be glad to answer any question from any member of your committee which will enlighten them on any point with which they are not familiar."

Fulton Brylawski Speaks for Exchangemen.

Mr. Wonders introduced as the first speaker J. W. Binder, of the Motion Picture Board of Trade, who spoke briefly on the fundamental reasons for opposition to censorship. He was followed by Fulton Brylawski, who spoke against the bill from the standpoint of the exchange men. He said, among other things:

"Your bill affects the exchanges very materially. The number of objectionable pictures is one out of every one hundred. In other words, you are taxing ninety-nine good films and one objectionable one. If the censors eliminate the big punch in a film, you would destroy the value of a film which cost from $200 to $1,500. You had just as well cut out the important pages in a book. Shall we censor the films down to suit children of eight to ten years of age? If we do, you will make impossible the exhibition of our great dramas. A film showing a mother making clothes for an unborn child was rejected because censors say that children of ten years believe that babies are brought to homes by storks or found in cabbage patches. The censors said that children's ideas should not be destroyed.

"By the terms of your bill you prevent posters and newspaper advertisements. If you impose this hardship upon motion pictures, the price of admission will have to be increased, while many will be compelled to go out of business."

Paul Cromelin, of the Cosmofoto Film Company, who has made an enviable reputation for himself by reason of the energy and the eloquence which he has devoted to the cause of anti-censorship, was the next speaker. He said, in substance:

"When I was asked to come to Maryland today, I asked if there was a clause in your state constitution which could be invoked against your bill. My attention was directed to that clause which preserves the inviolability of the press. Because of the war conditions in Europe, an opportunity is open to American business men to engage in this business along broad lines. As a business man I appeal to you not to strangle this industry. In Russia only is there a censorship. In other countries censorship was discussed.

"Our whole effort is to produce clean pictures. We know only too well if the unclean picture is given a chance our industry will suffer. We stand for an amendment to the federal law that would exclude unclean pictures from the mails and from interstate transportation. I left my home to come all the way to Annapolis to plead with you against this bill. Protect children by not permitting them to attend undesirable shows. If a picture is obscene, the police have the power to suppress it. We manufacturers will join in enforcing the law."

Human Experience Is Against Censorship.

By virtue of a resolution passed at the conference, W. Stephen Bush spoke last to sum up the case against the bill and against the principle of censorship. After declaring that he had felt or observed no change in the general morality of the people while he was passing from non-censorship states into and through the censorship state of Pennsylvania, Mr. Bush said the most distressing thing to him about this whole censorship question was the fact that censorship had been tried for three centuries and had been found a failure.

"In spite of the plain teachings of history and experience,"

Mr. Bush went on, "you now propose to establish censorship. Why in the name of common sense this antiquated machinery of oppression, with all its medieval tools, should be resurrected in this twentieth century and in the most progressive and democratic country in the world is utterly beyond my comprehension. Censorship is one of the Old World institutions which the founders of this New World forgot to take with them, and it is strange that their descendants should now want to import it. Censorship strikes at the very essence of democracy. You would not be here; there would be no agitation for censorship, were it not for the natural desire to protect the child. The question of the child is the foundation of all censorship. Now I say to you that it is impossible and altogether unadvisable to reduce the masterpieces of the world's literature to the level of a child's immature intelligence. The screen will take care of the child and of the peculiar needs of the child. Parental control is one way to meet the problem; restriction of hours of admission for children is another way, and no doubt there are more ways. It is simply ridiculous to try and solve the child problem through censorship. There are special books for children of different ages; there are children's sports and children's games. Right now successful attempts are being made in all parts of the country to minister to the film wants of the child in a constructive and enlightened way. You surely do not want to close the libraries of the country just because there are hundreds and hundreds of volumes on the shelves which children and persons of immature intellect should not read. The most wonderful thing in this world, the most precious and the most instructive, and the most beautiful, is the Vatican Museum of Rome. There are parts of the Vatican Museum into which I would not want to take a child brought up according to the conventional notions of the day. Some way will be found for the solution of the children's problem, but it will not be censorship."

The Advocates of the Bill Deal in Generalities.

Louis McKim Kines, a young man who said he represented the Holy Name Society of the Catholic Church opened the arguments in favor of the bill. Mr. Kines paid a tribute to the motion picture and its wonderful possibilities, but expressed the wish that some way could be found to deal with objectionable pictures. He thought censorship was the proper method, and he mentioned the fact that some film men had gone on record as saying that the motion pictures needed censorship from Washington. Mr. Kines urged the motion picture men to accept censorship in the state of Maryland, otherwise more drastic measures would have to be taken. Mr. Kines gave no hint of what these more drastic measures might be. He was followed by a Catholic priest, the Rev. Thomas J. Wheeler, one of the assistants at St. Patrick's Church in Baltimore. Father Wheeler said the Catholic Church was very friendly to the motion picture and recognized its power for good; "but," he continued, "there are too many bad pictures."

"Father Wheeler," asked Committeeman Wilkinson, "did you ever see such a bad picture yourself?"

The priest said, "No. I have it on good authority," he added, "that there are very many pictures that should not be shown."

"Well," said Mr. Wilkinson, "why don't you make sure? Why don't you go to a motion picture theater and find out personally?"

Father Wheeler became excited at this suggestion. "Do you suppose," he said to Mr. Wilkinson, "that wearing this Roman collar, the insignia of my priesthood, I would want to go to a moving picture theater? It would not look well if a man of my calling were found in a motion picture house."

Father Wheeler was followed by Thomas Smith, a former president of the Holy Name Society. Mr. Smith, a large man with a loud voice, and with an air of being very sure of himself, grew red in the face as he denounced certain motion pictures. "There are fine pictures," Smith said; "I will not deny that. There are others, however, that are terrible." As he went on, Smith warmed to his subject, and when he described the effects of the "many bad pictures" he ran entirely to superlatives.

A Timely Tribute to the Decency of the Screen.

In the midst of one of his boldest word rushes he was interrupted by Mr. Wilkinson, the member of the committee who is an avowed screen enthusiast.

"Well," said Mr. Wilkinson with a quizzical smile, "it may be just as you say. Now, I must give you my personal experience. I have seen pictures almost every night and I have never seen one as bad as you describe them."

The last words of Mr. Wilkinson were almost drowned by one tremendous outburst of applause. At the request of Mr. Wilkinson, two Baltimore exhibitors, Dr. F. W. Schanz and J. Howard Bennett, took the floor and stated their objections to the Bryant bill. Mr. Bennett said: "If the pictures displayed on my screens are to be censored, it will be a great hardship. Why should the pictures exhibited in my theater be censored, when a square distant are theaters in which actors are permitted to appear that are far worse?"

Mr. Wilkinson asked if the bill would interfere with Mr. Bennett's business. "Yes," said Mr. Bennett. "I have to book my films four or five weeks in advance. We advertise these films at great expense. If they are to be discarded by censorship, I shall be subject to great loss."

"Have you ever received any complaint on the character of your shows?" asked Mr. Wilkinson.

"No. I turned my theater over to representatives of Mothers' Congress, who reported that they found nothing objectionable. In ten years I have cut about 50 feet from films showing what I thought might prove to be objectionable. My weekly operating expenses have increased in ten years from $90 to $600."

Dr. Schanz spoke in similar fashion.

The hearing ended with a plea against legalized censorship by Dr. Orrin G. Cocks, of the National Board of Censorship.

At Leading Picture Theaters

Programs for the Week of February 21, at New York's Best Motion Picture Houses.

"The Black-List" at the Strand.

"THE Strand Theater offered a new photo-dramatic feature, "The Black-List," in which Miss Blanche Sweet was seen in the principal feminine role. The play was written especially for Miss Sweet by Marion Fairfax and William C. DeMille, and was produced by the Jesse L. Lasky Feature Play Company. As Vera Maroff, the school teacher in a small mining town, the star portrays a role entirely different from anything in which she has heretofore appeared. "The Black-List" is a daring indictment of the working conditions of big corporations as they exist in many States.

In the cast supporting Miss Sweet are Charles Cary, Horace B. Carpenter, William Elmer, Jane Wolf, Ernest Joy and other members of the Lasky all-star cast.

Scenic and educational studies, a new comedy and the Topical Review were also shown. Miss Grace Hoffman, soprano, and Miss Antrim Hall, violinist, were on the musical program.

Mary Pickford at the Broadway.

"Poor Little Peppina," the first seven-reel production in which Mary Pickford has ever appeared, was shown at the Broadway Theater. In this, her first Italian characterization, the Famous Players' star became a bootblack, telegraph messenger and the general scapegoat of a band of notorious counterfeiters.

Opening in Italy, the action is shown on board a steamer and next in New York, where picturesque Washington Square furnishes many of the settings. In the metropolis the action shifts from opium den to millionaire's palace. The presentation of the Italian atmosphere reflects great credit upon Sidney Olcott, the director of the picture. The Broadway News and the other usual features completed the program.

Triangle Program at the Knickerbocker.

Bessie Barriscale and William Desmond played the leading roles in "Bullets and Brown Eyes," the photoplay written by Thomas H. Imce and J. G. Hawks for the Triangle program. The picture is full of spirited romance. William Collier, in a Keystone comedy, "Better Late Than Never," had an excellent offering. Alfred De Manby and Miroslava, a Serbian prima donna, were the soloists for the week.

MOVING PICTURES IN CANADIAN CHURCHES.

Grace Church, Winnipeg, was recently the scene of a unique entertainment in which the mission work of the Methodist Church was revealed in detail in a lecture by Dr. Fred C. Stephenson, illustrated by moving pictures. The seven reels of film furnished a complete exposition of the work being done in many widely scattered parts of the world. The scenes in China were said to be especially complete. Two interesting features of the entertainment were selections sung by a Polish choir and a Chinese choir. The entertainment was repeated on the following evening at the Young Methodist Church.

A producing company at Overland Park, Kas., have photographed scenes along the historic Santa Fe Trail covering that portion lying between Overland Park and Olathe, Kas., including the down-town section of the former.

Cleveland Clubwomen Stir Censors

Maude Murray Miller Much Exercised Over Move for Better Pictures in Ohio.

CONFERENCES between Cleveland clubwomen and members of the Northeastern Ohio Motion Picture Exhibitors' League started several weeks ago in the interest of the "better films" campaign of the club women, have commenced to bring results.

One of the results not contemplated in the program of either the club women or the exhibitors, is an impassioned plea from Maude Murray Miller, member of the State Board of Censors, denouncing the motion picture business in general and the Cleveland exhibitors in particular and imploring the club women to do nothing antagonistic to the censor board.

This letter, sent to Mrs. Elmer G. Derr, secretary of the civics and legislation committee of the Federation of Women's Clubs, was read before a meeting of that body at the Cleveland public library, February 15.

The letter is prefaced with the statement from Mrs. Miller that she has read in The Moving Picture World an article referring to the fact that Cleveland club women have accepted invitations of the exhibitors to view films approved and rejected by the censors. She then draws a touching picture of the stern hardships which beset the path of a censor, all of mhich she attributes "to certain motion picture men," and warns the club women against leading a movement to destroy state censorship which she predicts will result in municipal censorship and ultimate ruin in the film business.

Mrs. Miller also tells the club women that if she is permitted to make a speaking tour of the state all opposition to censorship will fade into the dim background.

Mrs. Miller writes the Ohio censor board has "succeeded admirably" and in the same paragraph characterizes the situation as "hopeless."

The club committee, which represents half a hundred women's organizations with a membership of many thousands, received the letter without comment and took no action on it.

They are, however, going ahead with their original idea of securing co-operation from the exhibitors to try model programs in selected theaters as an experiment and have been instrumental in arousing the interest of film manufacturers all over the country. At the same time the exhibitors, under the leadership of B. J. Sawyer, president of the local league, and C. E. Megowan, special representative, are conducting an educational campaign for the especial benefit of the club women. This has resulted in converting some of the more radical among the club women to the point of view of the exhibitors with regard to the merits of special programs.

The club women who have been studying the censorship problem, in minutes read at the Feb. 15 meeting of the civics committee characterized it as "a matter that seems peculiarly vital in Ohio because Ohio seems to be the only state with an official censor law.

"Club women are seriously disappointed in the effect of the censorship," the minutes said, "because the present type of programs, perhaps due to the 'lock' system-present much that is inartistic, rough, harmful to young people, in the midst of much that is beautiful and helpful. However, they recognize that censorship cannot accomplish everything."

"A canvass by members of our committee," the minutes said, "of many picture men, resulted in the impression that some kind of censorship is really approved; the troubles seem to be in too many local censorships and in the method of work."

Describing a joint meeting with the exhibitors held at the office of the General Film Company, Feb. 9, the civics committee of the Federation reported:

"Mr. B. J. Sawyer made it plain that any censor observing a reel in nine minutes instead of fifteen, making cuts as he looks, sometimes viewing two pictures at once, does not judge a picture as a whole and is scarcely able to give a very careful consideration to any of the artistic, dramatic or moral qualities of the production."

"The fees required seem to be irritating," the committee adds.

Here is how the plan of the club women is explained by Miss Bertelle Lyttle, chairman of the civic committee:

"As constructing work, our committee is trying to secure some programs in accordance with the 'better films' idea and the exhibitors express themselves as heartily in accord with the plan and have promised to arrange for at least a few programs approved by our program committee, scattered about the residence section of the city on Fridays and Saturdays. The requirements we have endorsed are:

"The programs must be entertaining. Worth remembering and talking about. Lively enough to be interesting. Comic enough to be amusing. Designed to include something educational, and something amusing.

"They must contain nothing horrible or gruesome. No over-emphasis of wrong modes of life. Nothing interesting solely for its artistic, scenic or literary value."

The program committee consists of Mrs. R. S. Thomas of the Sorosis; Mrs. Curtis Hofste, of the East Congregational Reading Club; Mrs. Joseph Janowitz, of the Council of Jewish Women; Mrs. Frank Stimson, Miss Bertelle Lyttle and Mrs. Elmer G. Derr of the civics committee, and Mrs. E. A. Pfalzgraf, Mrs. W. G. Warner and Mrs. Austin Esterbrook, of the Congress of Mothers, and Mrs. D. E. Morgan and Mrs. Alton Smith of the W. C. T. U.

"We decided to have a committee large enough to be really representative of the mothers' interest in moving pictures," Miss Lyttle said. "The greatest difficulty now confronting us seems to be concerned with practical details for the desired kind of publicity. The exhibitors have already taken many steps toward securing special films for Fridays and Saturdays."

This referred to letters recently sent out by Special Representative Megown to every film manufacturer in the country inquiring about the practicability of securing films of particular interest to children, even though such pictures are old in a trade sense. Practically every manufacturer receiving one of these letters has since sent a favorable response.

The club women presented these ideas to the executive committee of the Exhibitors' League in more tangible form than they have expressed themselves before, at a joint meeting of the women's program committee and the exhibitors at the latter's headquarters, Feb. 17. Work was at that time commenced on the drafting of definite sets for programs for the experimental work the club women propose. The films will shortly be ordered from the manufacturers.

The club women have also announced their intention of advertising their model programs by elaborate and artistic posters and newspaper displays.

This progress in the negotiations between the club women and the Cleveland exhibitors is what has aroused the spirit of Maude Murray Miller.

Helene Rosson, Designer

MISS HELENE ROSSON, the charming little lady who plays an important role in "The Craving," a five-reel Mutual Masterpicture de luxe, which is to be released February 26, has applied herself diligently to the study of causes and effects in relation to the film business.

Miss Rosson is an authority on styles and fashions of women's dress through all the periods from ancient to modern. For any role in which she is cast, she knows the appropriate in raiment, and appears faultlessly attired always.

Helene Rosson.

Several of the gowns, hats and lingerie designed for herself by herself are worn by Miss Rosson in scenes in "The Craving," and it is easily understood from her appearance how any well-balanced college man might easily fall in love with her and strive endlessly for attainment.

In the story Miss Rosson breaks her engagement with Russell because in a moment of weakness he succumbs to the overpowering inherent craving for strong drink; then later, after he has been expelled from college and comes into his own in the west, she is prompted by her love to give him a year in which to conquer the craving and prove his manhood.

He succeeds in the battle and returns to his sweetheart, where, in the final scene, he disproves false statements made by an underhanded rival, and proves that he is worthy of the deep love his sweetheart holds for him.

Ruling on Theater War Tax

Treasury Department Explains Some Points About Transfers of Tax Stamp.

THERE has just been issued by the Office of the Commissioner of Internal Revenue a synopsis of rulings regarding the tax imposed on proprietors of theaters under the sixth subdivision of section 3 of the Act of Congress of October 22, 1914, known as the war emergency revenue act. This synopsis is contained in a letter which reads as follows:

TREASURY DEPARTMENT,
Office of Commissioner of Internal Revenue,
Washington, D. C., February 11, 1916.

TO COLLECTORS OF INTERNAL REVENUE, REVENUE AGENTS, and others concerned:

This office is in receipt of numerous inquiries regarding the special tax imposed on proprietors of theaters under the sixth subdivision of Section 3, Act of October 22, 1914, indicating that there is a more or less general misunderstanding regarding the interpretation of the subdivision above mentioned. Therefore, this office deems it advisable to restate herein its construction of the sixth subdivision of Section 3 of the Act aforesaid.

Tax Stamp Covers Building—Transferring the Stamp.

Where the owner of a building pays a special tax as proprietor of a theater, covering a theater or auditorium in the building in question, the stamp secured by him will cover all dramatic or operatic or other representations, plays, or performances given in such theater or auditorium, produced either by himself or under his proprietorship, or produced by others under lease of the theater or auditorium from the owner thereof. The owner may, upon application to the Collector of Internal Revenue, have the special tax stamp transferred to any other theater, auditorium, or airdome, provided the seating capacity of the theater, auditorium, or airdome is not greater than the seating capacity indicated on the face of the special tax stamp. Of course, if performances are continued at the building from which the stamp is transferred, a new special tax stamp must be taken out to cover such building.

Special Tax Stamp of Lessee.

Where a lessee of a theater pays special tax therefor, the special tax stamp secured by him, if not transferred to another location, will cover performances given in the theater under the proprietorship of another who subleases the theater from the lessee. However, if the lessee sells out his lease, and is no longer connected with the theater in any capacity whatsoever, his special tax stamp will not cover performances given by the purchaser of the lease.

Partners and Tax Stamp.

Where two parties pay special tax and operate a theater as a partnership, upon one of the partners selling out his interest, or a new partner coming into the partnership, the special tax stamp secured by the first partnership will cover performances given by the succeeding partnership.

Occasional Performances.

Where a hall or auditorium is maintained for public entertainment, but operatic or dramatic or other representations, plays or performances are given therein only occasionally, for example, on an average of not exceeding twice a month, the proprietors of such hall or auditorium do not incur special tax liability.

Traveling Troupes.

The owners or agents of theatrical troupes, traveling around the country and giving performances in halls or auditoriums for which special taxes have not been paid by the owners or lessees thereof, are required to pay special tax under the sixth subdivision of Section 3 of the Act aforesaid, and may have their special tax stamps transferred from place to place, upon application to the Collector of Internal Revenue. It will suffice if the owner or agent, upon entering a collection district, files with the Collector a statement as to the theaters and towns in which performances are to be given.

Any previous rulings inconsistent or inharmonious with the above are revoked to that extent.

DAVID A. GATES, Acting Commissioner.

CATHERINE CALHOUN WITH METRO.

Catherine Calhoun, a member of the famous Southern family bearing that illustrious name, has been engaged by Metro, and will make her first appearance under the auspices of that company in "Playing With Fire." This five part feature is being produced by the Popular Plays and Players for the Metro program, and Mme. Petrova, the gifted emotional actress, will be seen in the stellar role.

Before going into motion pictures Miss Calhoun, who is a genuine Southern beauty with the novelty of auburn hair —so rare in Southern types—had a successful career upon the speaking stage. She made her professional debut in "Brown of Harvard," with Henry Miller, playing the little Southern girl in the original company. She also essayed the prominent role of "Amy" in the original "Little Women" company. Miss Calhoun had the distinction of being the only American playing a role in Booth Tarkington's "Monsieur Beaucaire," when that highly successful play was produced by an English company of players, headed by Lewis Waller.

MissCalhoun was born in Richmond, Va., where she attracted attention, both in high school and at college by her remarkable histrionic ability.

"Playing With Fire" is the original story, written by Aaron Hoffman, who is now writing all of Mme. Petrova's features. Besides Mme. Petrova the cast includes Arthur Hoops, Evelyn Brent and other well-known artists of the stage and screen.

Jay Dwiggins

JAY DWIGGINS, the unctuous comedian, who ended his stock engagement of eighteen months with the Vitagraph Company and who was almost immediately re-engaged by them as a feature writer in the scenario department, is now a free lance author-actor with the goods to sell in both departments.

Jay Dwiggins.

Jay's stories have all been successful; his range is from one-reel comedies to five-reel feature dramas.

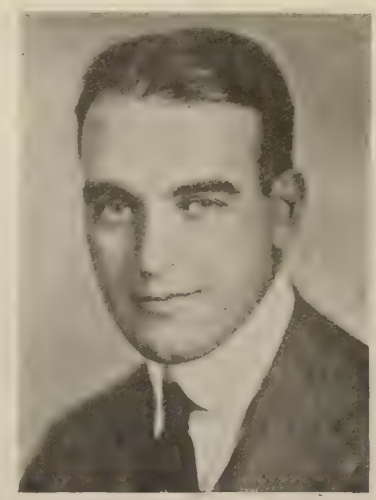
His first release both as actor and author was "Bunny's Little Brother," which title was at once transferred from the play to the player when Jay Dwiggins succeeded the jovial John Bunny as comedian at The Vitagraph.

Mr. Dwiggins tells us he has gotten together a splendid line of straight, farcical one-reel comedies all suited to his unusual personality and very much desires a connection that will give him the opportunity to produce and act them in his well-known natural and convincing way.

Mr. Dwiggins is a Californian and rather hopes a new connection will take him back there.

William Davidson

WILLIAM DAVIDSON, who plays the heavy lead in "A Yellow Streak," the big Metro feature in which Lionel Barrymore and Irene Howley are starred, is a newcomer in motion pictures, and is known among his new friends at the Columbia-Metro studio as "The war baby of motion pictures." It was the present war that caused Mr. Davidson to take up his present profession, in which he has made such marvelous strides. When the war broke out Mr. Davidson enjoyed a successful exporting and importing business downtown. His business was practically ruined, and he began casting around for another line of work. Because of his remarkable physique and fine appearance a friend suggested that he try motion pictures. Mr. Davidson immediately set about with that end in view, and was successful in inducing William Nigh, the Columbia-Metro director, to give him a "type" part in "Emmy of Stork's Nest," in which little Mary Miles Minter is starred.



William Davidson.

Mr. Davidson made such a success out of a thankless part that Mr. Nigh arranged to give him the heavy lead in his very next picture, "A Yellow Streak." Mr. Davidson is a graduate of Columbia University, and was quite active as student there. He was the hero of the famous Columbia University football eleven in 1905, the last team the university had until this year. He appeared in several of the varsity shows, and wrote the interpolated musical numbers for "The Ides of March," in 1907, and "Captain King," the following season. He was on the rowing crew one season, and was one of the best all around athletes of his day at Columbia. Mr. Davidson further proved his versatility by being selected assistant editor of "The Spectator," the university publication. He was born in Dobbs Ferry in 1888, and says he is in pictures "for keeps."

Right to Appeal Upheld

Justice of Court of Common Pleas Makes Short Work of Breitinger Claim That Censors Have "Sole and Exclusive Jurisdiction Over Films"—High Judicial Tribute to Motion Pictures and the Men Who Make and Run Them."

A VERY important decision has been rendered by the Court of Common Pleas of Philadelphia, in a recent appeal from a decision of the Censor Board. Once for all Justice Barratt, of the Court of Common Pleas of Philadelphia, has defined the limitations of the powers bestowed by the Pennsylvania Legislature on the Board of Censors. He makes short work of the Breitinger claim that he and his two Catonion Sages have "the sole and exclusive authority to determine the propriety of motion picture films to be exhibited in the State of Pennsylvania." The justice holds that the right of appeal is statutory and that such an appeal from the Breitinger Board raises not only a question of the formal regularity of their proceedings, but concerns itself with the question of whether Breitinger and his Sages have abused their discretion. The motion to dismiss the appeal made by Breitinger on the ground that no irregularities appear in the record is denied by the Court. In regard to this aspect of the question the court says:

The words "right of appeal" from the decision mean that the whole matter is before the Court de novo, and that it is to be examined and tried as if it had not been tried before. Appeal means the removal of a case from a court of inferior to one of superior jurisdiction for the purpose of obtaining a review and retrial. This is the nature and scope of this appeal under the act of 1915, and, as the duty of review upon the merits has been placed upon us by the Legislature, we must discharge it.

That this duty of retrial rests upon the Court is clear from the language of the statute. Section 26 refers to an appeal in two places. In the first instance, it provides that where any elimination or disapproval of a film, reel or view is ordered by the board, the person submitting such film, reel, or view for examination will receive immediate notice of such elimination or disapproval, and, if appealed from, such film, reel, or view will be promptly re-examined, in the presence of such person, by two or more members of the board and the same finally approved or disapproved promptly after such re-examination, with the right of appeal from the decision of the board to the court of common pleas.

The "appeal" in the first instance requires a retrial or re-examination, by two members of the board. There is nothing in the statute to show that the use of the word "appeal" in the second instance is used in a different sense. The word is the same in both cases. The connection is close and intimate. To use the word as having one meaning in one part of the sentence and as having a different meaning in another part of the same sentence, would certainly be most awkward and faulty literary construction. Nothing in the act requires the court to treat the word as so used. There are a number of reasons which forbid any such interpretation. In the first place, an "appeal" means a retrial or examination, wherein it differs from a writ of error. Upon a technical appeal the Appellate Court reviews the testimony, and, although it may not disapprove the findings of the lower body or tribunal for light reasons, yet it is vested with the decision anew. Rawle's Bouvier, Vol. 1, 208; Behn v. Campbell, 205 U. S. 407 (1907), Moody, J.

And so the word "appeal" to the court in Section 26 imputes a decision or re-examination anew. In the next place, as has been pointed out, the literary construction of the sentence requires that the word "appeal" be read in the same sense when twice in such sentence. In the third place, it will be noticed, that the appeal is not to the Court of Quarter Sessions, but to the Common Pleas. The Quarter Sessions is the ancient tribunal for certain executive and only quasi judicial functions, such as the opening and vacation of roads, or the erection of bridges, and custom and principle would point to that court as the tribunal to which to send an appeal where the case was to be considered simply as a quasi executive function. Thus in Steadman's case, 14, Phila. 376 (Mitchell, J.), the appeal given by the Act of 1879 from a refusal of the Mayor of Philadelphia to grant a theatrical license, was to the Quarter Sessions, and unless abuse of discretion were shown the Sessions would not reverse the decision of the executive official of the city. See also the Theater Co. v. Weaver, et al., 15 Pa. Dist. Reports, 794 (1906), Sulzberger, P. J.

The grant of an appeal to the judicial tribunal of the County—the Common Pleas, is a further indication that a general review was intended. Moreover, the history of the legislation points in the same direction. When the act under discussion was in passage in the Legislature, the Censors' Act of June 19th, 1911, was before the Supreme Court. One of the grounds of attack upon the constitutionality of that act was that it did not provide an appeal from the decision of the Board of Censors. The Supreme Court held that in matters of police regulation, when decisions resting on questions of public safety are entrusted to an administrative board, the right of appeal need not be conferred. Plymouth Coal Co. v. Pennsylvania, 232 U. S. 531 (1914), Pitney, J.; Buffalo Branch of the Mutual Film Corporation v. Breitinger, 250 Pa. 225 (1915), per curiam.

The latter case concerned the Censors' Act of 1911, and was decided by the Supreme Court on July 3, 1915, which was after the passage of the present Act of May 15th, 1915.

Judge Barratt has this to say about motion pictures:

Moving pictures have grown so wonderfully in public esteem that a late writer, speaking from the standpoint of an old-fashioned legitimate character actor, characterized them as an epidemic which has spread into every town and hamlet. There is, perhaps, no parallel in our commercial history to the growth of the motion picture business, which now occupies fifth place among American industries in point of volume, and represents over $500,000,000 of invested capital. It is estimated that it gives employment to more than 100,000 people. There are more than 18,000 motion picture theaters throughout the country. The attendance is figured at 15,000,000 persons daily. Approximately $1,000,000 per day is paid for admissions, giving the amazing total figure of $360,000,000 for the year. Handsome theaters in expensive locations are now given over to the motion picture business. The most notable actors are employed at high salaries, and the best plays are being "filmed." The cost of production has in several notable instances exceeded $100,000.

Recognizing their educational qualities and possibilities for good and evil, apart from the mere feature of amusement, the Commonwealth has adopted the policy of regulation for the protection of the community, especially of the young and immature. And this power to determine whether a film is sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals, is lodged in a Board of Censors. It is a delicate task, at best, and in its exercise involves good taste and a nicety of judgment with which we are indisposed to interfere, because they are matters about which many disagree and differ, unless we are satisfied their action is unwarranted, arbitrary or improper. The Censors are public officials, acting under the law, for the good of the community, and prima facie we ought not to disturb their findings, unless for cause shown. At the same time we must not lose sight of the fact that moving pictures are a great commercial enterprise in which many millions of dollars are invested by our citizens, and that property rights ought not to be injured or destroyed capriciously, wantonly or by rules which seek to impose a degree of strictness of requirements or standards, which amount to confiscation of property. A motion picture theater conducted by responsible people, visited daily by thousands, principally women and children, could not afford to exhibit on its screen anything of doubtful propriety, because loss of reputation as a proper resort for women and children would be speedily felt in decreased receipts at the box office, and result in bankruptcy. In addition, the Mayor of the City of Philadelphia and his Director of Public Safety have ample power and authority to protect the public if they deem a motion picture improper or immoral, as they still exercise supervision over theaters, and many States consider this a sufficient protection.

"Get Ready for Baby Week"

Manufacturers and Exhibitors Can Do Their Part to Help the Committees Now at Work.

THE following letter received by us from E. G. Routzahn, Associate Director of the Department of Surveys and Exhibits, Russell Sage Foundation, New York City, states its case clearly. It is as follows:

"Many anxious people are seeking motion picture films for use during National Baby Week, March 4-11, 1916, under the auspices of the U. S. Children's Bureau, Washington, and the General Federation of Women's Clubs.

"If you know of any films having to do with babies or the care of milk, will you be so good as to inform the writer?

"Will not you also suggest to both exhibitors and patrons among your readers that they pass the word along to the local Baby Week Committees, giving whatever assistance they can so that committees may be able to rent desirable films.

"More than 1,200 Baby Week Committees are now at work, but many of them, and many yet to be organized, will hold their celebrations at dates later than March 4. New York City, Columbus, and other places have planned for later dates."

The most recent films touching on this subject that we are able to suggest are "Not a Lamb Shall Stray," (showing care of infants in Hebrew Asylum, New York City), made by The Universal Film Co., and released September 22, 1915, under the Victor brand, and an eight-reel illustration of how the Borden Co., prepare Grade A, Grade B, and Certified Milk for the market; also the manufacture of condensed milk. This collection can be sub-divided and used in two and three-reel lots.

KNAPPEN GOES TO ATLANTA.

Harry L. Knappen, for the last six months manager of the Denver branch of the Pathe Exchange Inc., leaves Monday next for Atlanta, Ga., where he will continue to represent Pathe in a similar capacity. As manager of the Atlanta office Mr. Knappen will be in charge of Pathe interests in the territory represented by Georgia, Florida and parts of South Carolina and Alabama. This is considered one of the most important subdivisions of the United States from the motion picture standpoint, and the selection of Mr. Knappen as the man best qualified from a list of managers in twenty-eight cities to represent the company's interest in the second metropolis of the South, is considered a very high tribute to his business-getting and managerial abilty.

WATSON AT WORK AGAIN IN KLEINE COMEDY.

Harry Watson, of Bickel and Watson, featured in George Kleine's film comedy "The Mishaps of Musty Suffer," has returned to work at the Kleine studio, after an absence of seven weeks necessitated by illness and a surgical operation.

Watson, naturally elated at the splendid reception by the public of "The Mishaps of Musty Suffer," appeared happy as an artless kid when he again donned his "make up" and appeared before the camera as "Musty Suffer."

J. ALBERT HALL JOINS FAMOUS PLAYERS.

J. Albert Hall has been engaged by the Famous Players to support Mary Pickford. Mr. Hall is an actor of real ability. He has been seen in several Famous Players subjects as well as in pictures of other makes, and his work has always stood out. He has had wide stage experience.

The Motion Picture Exhibitor

NORTH CAROLINA CONVENTION.

Motion Picture Exhibitors Hold Meeting at Greensboro—Against Federal Censorship.

THE semi-annual convention of the Exhibitors' League of North Carolina held last week was voted to be the most successful gathering of motion picture men in the South. The convention opened in the Piedmont Theater with an invocation by the Rev. Melton Clark, of the First Presbyterian Church of Greensboro, and ended up with a general discussion of all subjects of direct interest to the business.

The convention was called to order by President Percy W. Wells, of Wilmington. "We meet here," he said, "for the purpose of preparing ourselves as the representatives of North Carolina, to do our share in fighting the battles of the great army of exhibitors of the nation, our purposes being three-fold: First, to safeguard and protect the interests of our exchange men in our territory; second, to promote the business interests of ouselves, and lastly, but of still greater importance, the organization is designed to protect the rights and the welfare of our patrons, the theater-going public. And within the past twelve months there has been thrust into our aims and purposes a fourth and important subject, that of protecting ourselves from burdensome legislation and unjust taxation. There are those among us who say that the first three named purposes of our organization will take care of themselves, but there is not one who will deny that if we wish to continue to exist it is absolutely necessary that we prepare ourselves to exert a strong influence against the evil of burdensome legislation.

"And when we figure it all out, all of these aims and purposes, if carried out, co-operate among themselves to bring about a solution of our many problems. By co-operating with our exchanges, helping them to weed out of the industry the undesirable and disreputable ones, we enable the exchange and the film companies to give us better pictures for less money, because we won't have to make up for the fellow who does not pay. We will furthermore, get better service from one exhibitor to another when the slip-shod exhibitor has been removed from our midst. Careless shipping, careless handling of films, all means money out of our pockets, as well as the exchange man's. There are many evils that have crept into the industry, during its phenomenal growth that can be removed through co-operation, the removal of which will better enable us to serve our patrons.

"The third and really most important purpose of our organization, that of safeguarding the interests of our patrons, should receive more serious consideration than it has in the past. The age has passed when motion pictures were in the novelty class, and they have become, next to the public schools, the greatest factor for spreading knowledge, good and bad, in the land, and I am glad to say that the majority of the latter are fast disappearing."

In conclusion, President Wells said: "Our organization is ambitious; we acknowledge that, and I sincerely trust that when this meeting is adjourned we shall, every individual of us, be breathing a spirit of unity that shall mean our lasting success, collectively and individually."

In a well delivered address, Mayor T. J. Murphy welcomed the visitors to the city and told them that the exhibitors were stewards of a great calling. "Children now learn by seeing as well as hearing, where we learn by hearing only," he said, after he had briefly outlined the working of the so-called censorship committee of the city.

President Wells responded to the address of welcome in the absence of A. F. Sams, of Winston-Salem, who was delayed in reaching the convention, then introducing J. W. Binder, executive secretary of the Motion Picture Board of Trade of New York, who spoke as follows:

MR. PRESIDENT AND GENTLEMEN:—I am mighty glad to have the privilege of coming down here in North Carolina and talk with you a little about the problems and possibilities of this great industry in which we are all engaged.

When your secretary, Mr. Varner, invited me, I hesitated a little at first. I didn't just know how it would be for a Pennsylvania Dutchman to come here and try to tell you something about your business which you no doubt knew better than he. I realized, however, that because of that hospitality which is so justly a synonym of the Southland, I knew I could hardly go far wrong.

Any doubts which I may have entertained have been entirely dispelled by the splendid welcome you have accorded me and through the cordiality that radiated like the golden beams of the rising sun from every word of the address of welcome just made by Mayor Murphy. I know now that I am in no sense a stranger in a strange land, but that I am among friends. Nor am I likely to get homesick for the splendid cooking of my Pennsylvania Dutch ancestors, so long as the hostelry just across the way lives up to the breakfast I have just enjoyed. It was fine—worthy in every way, I am sure, to be compared with the many other advantages and charms of your beautiful city—Greensboro, the Gate City of North Carolina.

But, Mr. Chairman and gentlemen, I must not linger on these topics, congenial and pleasant as they may be. You are here, representing the Motion Picture Exhibitors of North Carolina, and I representing the Motion Picture Board of Trade of America. We are happily met; may be, ere we part, we will know each other much better.

The motion picture industry consists of three main factors. First: There is the producer—the man or concern who takes the scenario and from it produces the finished picture. Second, there is the distributor or exchange man who receives the finished picture and distributes it, and third, there is the exhibitor who receives the pictures from the distributor and shows them in his theater to the public. Time was when each of these factors looked with suspicion upon each of the others. The manufacturer sat in his corner here; the exchangeman held his place and the exhibitor kept strictly to his own field. There was nothing in common between them excepting hatred and suspicion. The sun of that day has set forever, and already a new day is being born—a day in which the mists of doubt and distrust and suspicion are being dispelled by the all-powerful beams of the sun of unity and harmony, rising in a cloudless sky, radiant with promise for the future of our beloved industry.

Under and out from these latter conditions the Motion Picture Board of Trade was born. It is an organization with a two-fold purpose—defense and offense. Defense—against those who by legislative enactment, either Federal, State or Municipal, would harass and hamper this industry. Censorship? Yes. Oppressive and unfair building restrictions? Yes. Railroad discrimination against transportation of films? Yes. Unfair insurance rates? Yes. And any other legislation that is harmful to the healthy growth of the industry. The Board will fight such legislation while it is being considered. If it becomes a law, it will continue to fight in the courts.

But while the Board is fighting these enemies from without it is just as aggressively fighting those practices within its borders which have subjected it to criticism in the past. The unclean picture, the unfair business practice, the fly-by-night and get-rich-quick artist in any branch of the industry and those unethical and unfair practices which besmirch the fair name of the industry. All these are being fought untiringly and whole-heartedly. They will be overcome just as we will overcome the obstacles and enemies which beset the industry from without because they are wrong

The principal danger which confronts the industry is censorship. Mayor Murphy has alluded to the harmonious way in which the local board of censors is working with your theaters here. I am glad of it; but that fact does not deter me from saying to you that the Motion Picture Board of Trade is fundamentally opposed to any form of censorship, and having said this I must give you my reasons. They are simply these:

There are three ways in which I can convey a certain thought now pulsing through my mind to you. I can talk it as I am doing now. You hear my words and get my thought. I can write it down on paper and have it printed in a book or newspaper and you read the printed words and get the thought. These two ways of expression are free—so guaranteed by the Constitution of the United States and of the sovereign States. I can say or print anything I please. Of course, if what I say is immoral, indecent, obscene, libelous or slanderous, I go to jail—but not until *after* publication and after I have been convicted by due process of law. I hold that this same freedom must be accorded to the new—the third medium of expression—the motion picture. And unless it *is* extended, I claim the other two vehicles of expression—speech and the press—must and will be similarly fettered. Who would barter away that liberty of speech and of the press which has made America? None, I am sure. Then, do not open the way by sitting by complacent while Congress attempts to throttle the third—the greatest medium of expression—by compelling all picures to be submitted to censorship because a few are bad. Hence, I ask you before your convention adjourns, to place yourselves squarely on record on this question by passing a resolution condemning the principal of pre-publicity censorship, whether by the nation, the State or the municipality and opposing the bills creating a Federal censorship board now pending before the House Education Committee.

The afternoon session was an executive one, held in the rooms of the Chamber of Commerce, at which a number of resolutions were adopted. Included among these was one which brought about the sending of the following telegram to Representative Robert L. Doughton, of North Carolina, at Washington, D. C.:

Motion picture exhibitors of North Carolina in convention assembled unanimously ask you to vote against a favorable report of the Smith-Hughes or any of the other censorship bills being considered by the House Education Committee. There are represented

in this convention 175 motion picture theaters in North Carolina, patronized daily by more than 100,000 people. (Signed) H. B. Varner, Secretary.

Another resolution read as follows:

WHEREAS, the action of the Southeastern Tariff Association in its classification of fire risks is working unfair and oppressive burdens upon the motion picture interests of North Carolina by exacting insurance rates of 4½ per cent. for the same class of risks that bear a rate of only 1.1 per cent. in South Carolina and other States, and

WHEREAS, unreasonable and unwarranted requirements and restrictions are being foisted by said associations in the interest of private corporations, and without regard to the true and proper classification of risks or requirements of construction; now, therefore, be it

RESOLVED, by the North Carolina Motion Picture Exhibitors' League in convention assembled, That the action of said association be condemned as unwarranted oppression and robbery, and,

BE IT FURTHER RESOLVED, that a committee be appointed by this body to protest against the action and policy of the said Southeastern Tariff Association and to take such steps for relief of the situation by legislation or otherwise, as may by said committee be deemed expedient and advisable.

The evening's entertainment consisted of a Dutch supper at the Guilford Hotel at which there was a genuine get-together movement. At the invitation of Messrs. Pryor and Schofield the delegates and guests visited the several theaters of the city.

L. G. Schofield, of the Piedmont and Elm Theaters, Greensboro, made the opening address of the second day's session, speaking on "Theater Management." He declared that it takes a large amount of real diplomacy to successfully manage a modern motion picture theater, and said that exhibitors and their managers should cultivate the many courtesies that tend to make friendships. The average patron of the theaters expects a fair amount of courtesy and consideration at the hands of the attaches of the theaters, and unless this is recognized the business of any theater may be expected to lag and fall off.

George W. Pryor, manager of the Bijou Theater, of Greensboro, furnished a very interesting article on "Co-operation with Competition," which was read by Secretary Varner. He told of what could be accomplished by competitors if they would only get together on a common ground and co-operate one with the other.

An open discussion followed during which all phases of the business were brought up. In this, exhibitors and exchange men alike entered. The film companies who demand the placing of deposits with them by exhibitors prior to the rendition of service were assailed by several of the exhibitor speakers. These objections were answered in large part by Carl F. Senning, manager for this territory for the Fox Film Corporation, who showed that this deposit was necessary, not alone to the film company who in renting their products gave into the care of the exhibitors valuable merchandise, but also to the exhibitors themselves because of the protection to them from the cancelling of their service and the placing thereof with a competitive concern. These deposits are also necessary because of the great losses the exchanges had suffered; it was a protective measure against fly-by-night concerns and the legitimate houses could hardly object to it. Further, he declared, the demanding of deposits cut down the losses, diminished in this respect the overhead expense of the exchanges, and really led to better rates.

Alan J. Bachrach, representing V-L-S-E, spoke of the open booking system followed by that concern.

R. D. Craver, of the Piedmont Amusement Company, spoke of the value of co-operation. Henry E. Friedman, of the World Film Corporation, urged that there must be truth and honesty as between the exhibitor and the film man, as a lack of this reacts to the detriment of both.

Otto Haas, of the Ottoway Theater, Charlotte, one of the most prominent exhibitors in this section, gave a very interesting talk on "Organization and Local Censorship."

Secretary Varner, on behalf of the exhibitors of the State, expressed their thanks for the presence of the film men, stating that the fact that they attended the convention showed it to be the desire of the companies which they represented to co-operate with the exhibitors.

Pathe Exchange, Inc., through the Charlotte office, had a very excellent exhibit at the Guilford Hotel. Henry E. Friedman showed his energy by proceeding immediately upon his arrival to literally plaster a section of the wall of the lobby of the hotel with everything from a one-sheet to a six-sheet advertising the productions of the World Film Corporation, which he represented. As a result of his enthusiasm, however, his concern faces a bill for the redecoration of the entire lobby, to be in lieu of a very large rental that would otherwise have accrued. This was one of the best pieces of advertising pulled off at the convention. Mr. Friedman, it is to be remembered, was very active in securing the original organization of the league in this State and his efforts in behalf of the exhibitors in bringing about so much co-operation has not been forgotten.

The Nicholas Power Company gave a demonstration of their latest projecting machine. The Wilmot Ventilating System Company, of Roanoke, Va., had one of their systems installed in a vacant building. This was acknowledged to be one of the best exhibits ever made at a convention. A. B. Cheatham, of the Charlotte office of the Mutual Film Company, had a nice display of posters.

Prior to the final adjournment it was voted that the next semi-annual convention of the league, to be held in the spring, should be staged at Durham. A large number of cities were in the field to secure the event, but the Durham offer was the most attractive and $250 was pledged for the entertainment of the delegates at that place.

Among those present were: L. Bloomberg, Strand theater, Asheville; C. F. Senning, Fox Film Corporation, Washington, D. C.; James Howard, Bijou Theater, Wilmington; G. Bain, publicity manager, Howard & Wells' Theaters, Wilmington; Aaronson & Brown, Alamo, Grand and Lyric Theaters, Raleigh; Charles Arrington, Alamo, Rocky Mount; A. C. Burgess, Broadway, Mount Airy; N. C. Jones, Princess Theater, Reidsville; C. H. Welsh, Main Theater, Salisbury; Sterling Smith, Auditorium, Winston-Salem; W. E. Stewart, Pastime Theater, Concord; H. J. Paradis, Oasis Theater, Wilson; H. T. Drake, Lyric Theater, Fayettesville; Henry E. Friedman, World Film Corporation, Washington, D. C.; H. M. Lewis. Amusu Theater, Henderson; W. H. Hendriz, Fairview Theater, Greensboro; H. F. Stallings, Grand & Dixie Theaters, Kingston; W. S. Wishart, Pastime Theater, Lumberton; Otto Haas, Ottoway Theater, Charlotte; R. D. Craver, Piedmont Theater, Charlotte; H. R. Mason, Acme Theater, Goldsboro; H. L. Morrow, Broadway Theater, Charlotte; James A. Estridge, Cozy Theater, Gastonia, J. E. Simpson, Ideal Theater, Gastonia; Percy W. Wells, Royal Theater, Wilmington; Paul V. Phillips, Paris Theater, Durham; M. L. Ferrell, Pilot Theater, Winston-Salem; R. A. Davis, Strand Theater, Durham; Grere and Montague, Wilmont Ventilating Co., Roanoke, Va.; Allen S. Moritz, Fox Film Corp., Washington, D. C.; R. V. Anderson, Universal Film & Supply Company, Charlotte; W. S. Bassett, Mirror Screen Company, Shelbyville, Ind.; William Conn, General Film Company, Charlotte; Fritz R. Wathne, Pathe Exchange, Inc.; Alan J. Bachrach, V-L-S-E, Inc., Washington, D. C.; A. B. Cheatham, Mutual Film Company, Charlotte; F. W. Swett, Nicholas Power Company, New York; Charles Rhoades, Pathe Exchange, Inc., Charlotte; J. White Ware, Gastonia; P. L. Hadfield, Triangle Films, New York; Grover Daniels, Piedmont Theater, Greensboro; F. G. Schofield, Elm and Piedmont Theater, Greensboro; W. C. Moore, Colonial Theater, Salisbury; C. Cooley, Crystal Theater, Burlington; C. Cobel, Crystal Theater, Burlington; Mr. Stephenson, Princess Theater, Henderson; H. B. Varner, secretary North Carolina Exhibitors' League, Lyric Theater, Lexington; A. F. Sams, Winston-Salem; J. W. Binder, New York; C. E. Wagoner, Broadway Theater, High Point; Mr. Rucker, Universal Film & Supply Company, Charlotte; W. E. Lindsay, Tar Heel Theater, Chapel Hill; J. F. Pryor, Strand Theater, Danville, Va.; George W. Pryor, Bijou Theater, Greensboro.

CLARENCE L. LINZ.

NEW YORK MEN, HERE IS YOUR LAST CHANCE!

The Great Rally at Albany, March 1 and 2, Will Be the Most Important Event in the History of Exhibitors in this State.

LAST CALL TO GREAT EXHIBITORS' RALLY AT ALBANY MARCH 1ST AND 2ND. Exhibitors in every State are getting busy organizing and protecting their investments. Nowhere is action and co-operation needed more urgently than here in the State of New York. The help of every exhibitor is needed. East and West, North and South exhibitors are getting together. This week has seen important events in exhibitors movements in Oklahoma, in North Carolina, in New Jersey and in Maryland. The trend is everywhere the same. They all feel the need of perfect co-operation. Read the "ad" (an entire page), in this week's issue of the Moving Picture World, dealing with the proposed work of the convention at Albany.

Whether you belong to an organization or whether you don't, whether your theater seats 300 or 3,000, you are welcome because you are needed toward obtaining results. You know it is proposed to close every motion picture theater on Sunday and it is also proposed to fasten a most vicious form of state censorship upon the exhibitors in this State.

Ask any exhibitor or any exchange man in Ohio or Pennsylvania who has the figures how much censorship in those

two States has helped to depopularize the motion picture. The proposed bill by Mr. Ahearn gives you no right of appeal. Three persons, one a woman, have the rights of life and death over your theater. The only way to prevent this is by acting promptly and the best way to show your power is to appear in large numbers at the seat of State legislation. March 1 and 2 at Albany that ought to be the slogan of every exhibitor who believes in the protection of his investment.

Do not hestitate. Delegations are expected from Yonkers, Rochester, Buffalo and from the metropolis. It is confidently expected that every section of the State will be generously represented.

It is proposed to introduce beneficial legislation and the great rally of exhibitors will have many points to consider along these very lines. Your opinion and experience are needed in order to draft a measure which will do the greatest good to the greatest possible number. Original suggestions will be welcomed. The utmost freedom will prevail on the floor of the meeting. Questions will be taken up which directly affect the pockets of every exhibitor. They cannot be successfully and justly determined without a large and generous attendance. The gathering must be representative.

Remember the time: March 1 and 2; the place, Ten Eyck Hotel, Albany.

The Moving Picture World has made complete arrangements to cover the convention. Make your preparations to attend RIGHT NOW, FOR THIS IS POSITIVELY THE LAST CALL.

INDIANA CONVENTION.

Planning to Make It a Record Breaker—Ninety Per Cent. of the Exhibitors of the State Expected to Attend.

WHEN the Indiana Motion Picture Exhibitors convention, which is to be held at Indianapolis March 2 and 3, is over, it is expected that Indiana will go down on the records as having had the greatest convention ever held by a state organization. The various committees are working energetically to complete arrangements to take care of the crowd that has already signified its intention of attending.

Space for the manufacturers exhibit to be held in connection with the convention, is rapidly being sold, and indications point to the largest display of its kind ever assembled in the middle west.

The convention will be called to order in the Severin Hotel at 10 o'clock, March 2, and the gathering will be brought to a close Friday evening March 3, with a grand ball, to be held in Indiana's largest auditorium, Tomlinson Hall. Arrangements have been made to bring a number of film stars from all parts of the country to take part in the ball, and also address the members during the convention.

The present outlook is that 90 per cent. of the exhibitors in the state will attend, and the association is trying to make it a perfect score by having every one attend. Invitations are extended to every theater owner whether he be a member of the organization or not, and it is a cinch that every man who has his business welfare at heart will take advantage of this opportunity, to meet his business associates, talk over business conditions, and benefit thereby.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, will be one of the speakers at the convention March 2-3 of the Indiana Motion Picture Exhibitors League. Mr. Binder was formerly national secretary of the National Board of Censors and his talk in Indianapolis will be upon censorship and organization, upon both of which subjects the Indiana exhibitors consider him well equipped to speak.

William J. Sweeney, of Chicago, also will talk. Mr. Sweeney is recognized as one of the biggest men in the business in the middle west.

Fred J. Herrington, Pittsburgh, national president of the Motion Picture Exhibitors League of America, has promised to come if possible.

F. J. Rembusch, vice president of the Motion Picture Board of Trade, and active in the Indiana exhibitors organization, will talk, and is taking active part in the arrangements for the convention.

Exhibitors, Everywhere: Are you getting all the benefit out of this paper that you may? Are you reading it? Did you read Sargent's Advertising Department in last issue? Pretty Good, was it not, particularly Page 1292?

ORGANIZING IN NORTH DAKOTA.

Exhibitors Meet at Fargo and Form Theatrical Association —Meeting Well Attended.

THE formation of the North Dakota Theatrical Association was one result of the meeting of exhibitors of North Dakota at the Annex hotel in Fargo Feb. 7 and 8. H. L. Hartman, of Mandan, was elected president, John Piller, of Grafton, vice-president; F. Voskie, of Hankinson, secretary, and A. Tweeden, of Fargo, treasurer. The organization will have no dues or initiation fees.

Active in the promotion of the meeting were Manager H. P. Johnson of the Fargo exchange of the Mutual Film Company. Manager Lee A. Horn of the Fargo exchange, of the Universal Film Company, and J. M. Freeman, of Hillsboro, vice-president of the state organization.

A Dutch lunch at the Annex cafe was a feature of the first day's program. Exhibitions were given of Pathe features, the Bluebird "Undine" and two episodes of the Essanay serial, "The Strange Case of Mary Page."

Among the exchangemen present were B. E. Reed, Zenith Features; Earle Perkins, All Star Features; H. B. Burgess, Universal; J. H. Margoles, Blue Bird Photo Plays; L. E. Davis, Mutual; H. R. Harrison, All Star Features; S. B. Sampson, Pathe; F. G. Sherrick, Pathe; S. T. Obrian, Universal; E. S. Flynn, V-L-S-E; Theodore Quandal, Mutual, and Gilbert M. Tyler, Essany General.

"Damaged Goods" was shown to the visitors at the Strand theater, the Fargo exchange of the Mutual furnishing the film.

A banquet was held at the Annex hotel the closing night, at which seventy-five were present. This was followed by a dance at the Sons of Norway Hall.

Next years' convention probably will be held in Fargo.

House Peters With Paragon.

HOUSE PETERS is the first star to be signed by the Paragon Films, Inc., the new producing company of which Maurice Tourneur, the famous director, is the artistic head. The picture in which Mr. Peters will make his debut is "Hands of Peril," which is based on the popular novel of the same name.

In the cast supporting Mr. Peters are June Elridge, who has been seen in many of the Peerless productions, and Ralph Delmore, whose work on the legitimate stage will never be forgotten by those who saw him as the brutal inspector in "The Third Degree."

House Peters.

Mr. Peters has been very fortunate in his moving picture work, having played only leading roles, with the Famous Players, the Lasky Company and the Lubin Company. As Stephen Ghent in "The Great Divide," he establishes himself as one of the genuine artists of the screen. He feels highly honored because of Mr. Tourneur's decision to make him the first star in the Paragon galaxy. Mr. Tourneur has already signified his intention of using Mr. Peters in his next picture which is based on a very popular story which has many unusual situations in it.

Although Mr. Peters has received offers from other producers, he has indicated that he prefers to be associated with Mr. Tourneur because of the artistic satisfaction there is in his direction, rather than the monetary gains that he could have with other producers.

Being of athletic disposition Mr. Peters thinks nothing of taking a five mile walk in tht morning before coming to the Paragon studio for his days' work. Contrary to the custom of most players he is up at 6 a. m. and is not put out by the long trip from his home in New Rochelle to the studio in Fort Lee. He is usually the first man at the studio in the morning, and his genial manner with his associates has made him one of the most popular of the film stars.

Essanay's New Studio

Big Addition to Company's Chicago Plant Now in Commission—Has Many New Features.

THE Essanay Company in Chicago is now in the throes of moving into its new quarters. The new studio practically is completed and while carpenters and electricians are still hard at work putting on the finishing touches, the movers are changing offices from the old studio building

Essanay's New Chicago Studio.

to the new, and property men are busy fitting up their new department.

The new studio building is 350 feet long by 175 wide. It forms a west wing to the old studio, and runs from Argyle street one block south. On the east side of the old building there is an extension for factory purposes, while in the center there is a large rear portico, so that the building as it now stands forms a perfect E.

The main entrance of the offices will be in the new studio building. There is a large reception hall in the first floor at the entrance, where those who come to the office on business will be attended to and directed to the necessary departments. To the right of the entrance is a large carpenter shop, and back of this is the new studio stretching back to the end of the building, and said to be the largest indoor artificially lighted studio in the world.

The entire two stories of the building are given over to the studio, with the exception that on one side there is a long gallery with 50 dressing rooms devoted to male actors only. Just east of the studio is a large property room extending the full length of the studio. Over this there are two new exhibition rooms, gymnasiums and shower baths for the men. There is a gallery that connects the baths with the dressing rooms, so that they are of easy access. There is also a large room off the gymnasium for a general lounging place for players when not busy on the floor.

The front of the building on the second floor is devoted to the main offices, including that of George K. Spoor, president of Essanay, and other officials. Here also are the advertising, scenario, and auditing departments, and offices of the directors and assistants.

The advertising department, scenario department, offices of the directors, and dressing rooms of the actors now located on the second floor of the old building all are being moved into the new building.

This entire wing of the old building will be given over to the women's department. Carpenters have already started remodeling and finishing it off, making it more comfortable, while the office furniture is being moved out. A matron will be put in charge with several maids to look after the comfort of the actresses.

The business offices on the first floor and which now are being moved to the new building will make way for a factory extension. The taking of photoplays already is progressing in the new studio. The sets are being snapped, however, by temporary lights; some floor lights, and others fastened to a scaffolding. Work is going on rapidly on the great cranes which will carry the permanent overhead lights, switching them back and forth from one part of the studio to the other, as required by the various sets.

Essanay having been cramped for floor space for its multiple reel features, all of which require large sets, it was necessary to use temporary lights in order to push its plays to completion on time. It is expected that the new lighting system will be completed shortly, and that within a month the whole plant will be running in smooth working order.

Big Trade Show Planned

Board of Trade Will Conduct It At Madison Square Garden in May.

MADISON SQUARE GARDEN, New York, will house the First National Exposition of the Motion Picture industries from May 6th to 13th. The exposition will be under the auspices of the Motion Picture Board of Trade of America, Incorporated, and will be managed by J. M. Binder, Executive Secretary of the Board of Trade and Harry A. Cochrane, General Manager of Madison Square Garden and one of the most successful American organizers of the trade shows and Industrial Expositions, having originated the Annual Business Show, now in its twelfth year; the National Graphic Arts, or Printing, Lithographing and Allied Trades Exposition, the third annual exhibition to be held in Madison Square Garden this Fall; also manager of the Brooklyn Automobile Show, the Gas Appliances Exposition, the National Household Shows, the Stationers' National Exposition, Chicago Motor Boat Show, the International Wearing Apparel, Styles and Fabric Expositions in New York and Chicago and many others.

The Motion Picture Board of Trade of America is the national organization directing the destinies of the motion picture industries and allied interests in this country and it promises one of the most elaborate and extensive indoor expositions ever held in this country. Many important trade conferences and conventions will be held in conjunction with the Exposition.

Film manufacturers will have all their private favorites on hand to meet the public, motion pictures will be made every day during the exposition to give the public an insight into the manufacturing end of their favorite amusement and in addition all the latest devices, accessories and equipment for studios and theatres will be shown for the benefit of the trade.

Jacques Earl Abrams

JACQUES EARL ABRAMS, one of the most widely informed and generally known men in the moving picture business, has become the Special Representative of the Knickerbocker Star Features and Vim Comedies. Mr. Abrams will go among the exchanges and exhibitors throughout the entire United States, representing these two popular brands, which have been making rapid progress to the front in the film trade.

Jacques Earl Abrams.

Mr. Abrams is a man who knows the entire picture business from "Script to Screen." He has had about five years' experience, beginning as an exhibitor, then writer, to actor, director, technical director and general representative of important companies.

Several popular vaudeville acts are credited to Mr. Abrams, the most popular being, "Cloak Models," which was played in every prominent vaudeville house in the country. Also "Sunshine Girls," "Dream Girls," and a number of others.

Mr. Abrams graduated from acting before the camera at the Balboa studios, becoming a director, and finally technical director for that company.

Directly on signing with the Knickerbocker Star Features, Mr. Abrams left for Boston, from there he will tour the entire Middle West and Southwest with the Melies products. The Knickerbocker Star Features and the Vim Comedies are realeased on the General Film Program, Thursdays and Fridays of each week. Mr. Abrams will confer with exhibitors generally, endeavor to learn their wants and announce to them the future plans of the Melies Company to supply the trade with the best dramas and comedies which can be made today.

Metro Has Election.

Re-Elects Rowland and His Associates—Enthusiastic Annual Meeting Approves Big Plans for the New Year.

AT THE most enthusiastic meeting ever held by the Metro Pictures Corporation, Richard A. Rowland was re-elected president, Joseph W. Engel was re-elected treasurer, and the two were inducted into office with votes, thanks and approval that would make even less modest men tingle with satisfaction. The director's meeting followed the annual stockholders meeting held on Wednesday in the Metro offices in the Longacre Building, and Friday and Saturday were spent in going over Metro's program of events and ratifying the schedule outlined by its leaders.

The Board of Directors was increased from seven to nine by the addition of L. Lawrence Weber, president of the Popular Plays and Players, Inc., and an associate of H. H. Frazee in theatrical enterprises, and A. S. Beymer, of the Keystone National Bank of Pittsburgh.

The following is a list of the other officers elected: First Vice-President, James A. Fitzgerald, of Detroit; Second Vice-President, James B. Clark, of Pittsburgh; Treasurer, Joseph W. Engel, of New York; Secretary, Louis B. Mayer, of Boston; Assistant Secretary and General Counsel, J. Robert Rubin, of New York. Executive Committee: Richard A. Rowland, of New York; Joseph W. Engel, New York; Louis B. Mayer, Boston. Directors: Richard A. Rowland, New York; Joseph W. Engel, New York; Louis B. Mayer, Boston; James A. Fitzgerald, Detroit; L. Lawrence Weber, New York; A. S. Beymer, Pittsburgh; O. N. Davies, Minneapolis; John D. Clark, Philadelphia; James B. Clark, Pittsburgh.

Secretary Louis B. Mayer, addressing the meeting, congratulated the corporation on its growth from a small beginning a little less than a year ago to its present status as the young giant among the feature companies, and the contender for first honors in the motion picture industry. He ascribed Metro's success to ability, leadership, enthusiasm and complete co-operation.

In thanking President Rowland and Treasurer Engel for their unremitting labors and the results they have achieved, the spokesman voiced the sentiments of the board when he said: "Metro has proved what exchange men can do when they stick together as one man and by co-operation and enthusiastic support of the central body turn the tide of victory their way."

Responding, President Rowland said: "We have gone forward with determination to give the exhibitors what they needed and what they wanted, and their response has been certain and sure. We are proud of our record, but we are not puffed up about it nor content with it. Our march has been along progressive lines that were business-like, and we have tried to be fair to the exhibitors, to the public and to ourselves."

Mr. Rowland then called upon his associate Mr. Engel, who spoke also of Metro's progress. Mr. Engel said: "We were told that exchange men didn't know the meaning of co-operation, but we knew better, and I want to point out to you that in all the months since our start your management has suffered no embarrassment from lack of full, complete and cordial co-operation."

An appropriation of $250,000 was voted for publicity and general advertising, to be expended in the next twelve months, and the publicity program arranged in a series of special campaigns was approved in toto by the board.

A number of big things may be expected from Metro during the coming year, and it was announced that these would be made public at scheduled intervals. The first announcement includes series of Metro Travelogues, which include a new departure in scenic pictures, a cartoon series along new lines and an addition of a number of novelty subjects in short length releases.

The program for the big series in which Francis X. Bushman and Beverly Bayne will be starred was approved. These pictures will be released one each week, in addition to the regular feature release. The weekly schedule includes one five-reel Metro wonderplay, one Metro-Drew comedy, one Metro Travelogue and one installment of the Bushman and Bayne series, the name of which will not be announced until March.

In approving in its entirety the publicity and advertising program for the new year the board passed a resolution congratulating Arthur James, publicity director, on the nation-wide scope of the publicity campaigns which have so materially contributed to the successes of the year.

California Signs Otis Skinner.

America's Leading Romantic Actor Will Be Presented in "Kismet" by the Coast Company.

OTIS SKINNER has been captured by the advancing art of the motion pictures. The greatest romantic actor on the American stage has capitulated, conditionally, to the charms of the screen drama, and while the surrender has not been complete, it is none the less significant, important and cheering to lovers of animated photography. "Kismet" is to be the vehicle in which his picturesque and eloquent art is to be brought to a wider public. The conjunction of star and spectacle was the achievement of the California Motion Picture Corporation—a singularly happy resultant of forces which have been at work for many months.

Otis Skinner.

Otis Skinner has frequently declared himself opposed to the practice of actors and actresses confusing their identity by alternate appearances on the stage and on the screen, and was quick in the refusal of all overtures to accept a season in various motion picture enterprises. He has been flooded with fabulous offers. No figure tempted him and no inducements seemed competent to budge him from his attitude. With a popularity on the stage reaching from the Atlantic to the Pacific, and with gifts which render him of all players most appealing to all classes of playgoers, he was reluctant to abandon his clientele even temporarily.

Indeed, why should he?

Finally "Kismet" was procured by the California Motion Picture Corporation, but the Western concern would not consider a production of such a magnificent and costly drama with any other than Otis Skinner in the leading role. "Give us Otis Skinner and we'll produce 'Kismet'," they said.

That star had previously hinted that if he was to be lured even for a single season from his footlight friends, no play but "Kismet" would entice him, and his reasons for this were obvious and legitimate. With "Kismet" as his vehicle for a screen debut, Skinner's objections to a departure from the stage would naturally crumple, as will shortly be shown. So the California corporation brought the play and the star together, Otis Skinner signed the contract and "Kismet" with a wealth of scenic splendor, will be produced, its release being scheduled for early next fall. It will be in ten reels and the promise is given forth that the glory of ancient Bagdad, the luxuriousness of the Orient, the sensuous charm of the East and the mystery and languor of the Arabian Nights' Entertainments, of which "Kismet" is one of Scheherazade's finest tales—will be reproduced with all the fidelity to the original that is found in Burton's unexpurgated "Arabian Nights."

FRANCELIA BILLINGTON JOINS UNIVERSAL.

Francelia Billington, one of the best-known film actresses in the Los Angeles photoplay colony, this week joined the forces of the Universal Film Company at their Pacific Coast studios where she is to appear in leading roles opposite Herbert Rawlinson under the direction of William Worthington.

Although she has had absolutely no experience on the legitimate stage, Miss Billington is regarded by local critics as one of the foremost emotional actresses in the drama.

Mr. Theater Manager: We are really more proud than ever of last week's issue. Full of meat, as usual. Look up and read a second time Mr. Bush's article on Page 1271, *and Mr. Sargent's Department of Advertising. Especially Page* 1292.

Triangle Program.

"Peggy," the Billie Burke Picture, Will Head the List—Two Two New Keystones.

FOLLOWING the Triangle's release this week of its biggest feminine star, Billie Burke, in Thomas H. Ince's production of "Peggy," there is announced for the corporation's several hundred exhibitors its most prominent male acquisition from the legitimate, De Wolf Hopper. The Fine Arts version of the Cervantes novel, "Don Quixote," has been cut to five reels since its initial showing at the Knickerbocker Theater in New York several weeks ago and for release this coming Leap Year Week is combined with Kay-Bee feature, "The Last Act," in which Bessie Barriscale is starred.

"Don Quixote," as it emerges from the Griffith studios, deals with the adventures of the muddle-headed old knight in righting the wrong done by the crafty Don Fernando to the fair Dorothea and preventing Fernando from marrying Lucinda, beloved of Cardenio. The film version gives naturally only a small portion of the many adventures which befell the Cervantes character. Chester Withey, who made the adaptation and also plays Don Fernando, brings in the episode of the windmills and the scenes at the inn where Dulcinea was the slavey until Don Quixote arrived and dubbed her the fairest lady in Spain.

In "The Last Act" Miss Barriscale is an actress who gets a good part when she needs it most. Into her life comes a prosperous man who neglects his wife because she neglects him for charities. When the actress is tempted to yield to his attentions she is reminded very forcibly of the consequences by recalling the climax of her own play. She then induces the wife to devote a little more time to her husband, discard her dowdy apparel and attire herself in the frills that every husband loves. When this is done the last act or last reel becomes a happy one.

Two new Keystone comedies will go out to exhibitors this same week. Ford Sterling and Chester Conklin are the respective stars of "His Pride and Shame" and "Cinders of Love."

Fitz-Patrick With Juvenile Film Co.

JAMES A. FITZ-PATRICK has just completed his third production, "Chip's Backyard Barn Stormers," for the Juvenile Film Company, a concern which has been devoting its efforts, exclusively, toward producing children's films for children.

Mr. Fitz-Patrick writes his own scenarios and takes part in them also. Previous to his debut in pictures he held down the position of star reporter for the Bridgeport Standard and the New Haven Times Leader, two of Connecticut's leading newspapers. He has also written many magazine articles and vaudeville sketches.

Jas. A. Fitz-Patrick.

In addition to his journalistic career, Mr. Fitz-Patrick, who is a former student of the Frohman Academy, taught a children's school of dramatic art in Brooklyn. It was at this school that he "discovered and trained little Janethel and Joseph Monanhan, eight and seven years old, respectively, who are now the two leading characters of his "kid" company.

"It is a surprise to me," said Mr. Fitz-Patrick, "that the children have been so long neglected by the "big" producers of moving pictures. It must be like a session in a Puritan Sunday School to a little boy, who is obliged to sit through five long reels of melodrama, so deep with plot, vice and intrigue that the poor "kid" either goes to sleep or absorbs it as he would the contents of a dime novel.

"A big change, however, is coming; children will have their day! Only yesterday, two ladies of high social standing, came to our office to see some of our pictures. They said they were organizing a circuit for children's photoplays and had already interested several New York exhibitors with the idea of special shows for children."

Rothacker's Research Laboratory.

E. H. Spears, Who Has Had Thorough Technical Experience and Training in Such Work, Has Been Appointed Director.

WATTERSON R. ROTHACKER, president and general manager of the Industrial Moving Picture Company, announces the inauguration of a special research laboratory in direct connection with the company's factory organization. This step marks an important innovation, as this is the first department of its kind to be exclusively maintained by an individual moving picture manufacturer.

The research laboratory of the Industrial Moving Picture Company will be directed by E. H. Spears, who, until February 1st of this year worked along these lines under the personal supervision of Dr. Kenneth S. Meese, director of the research laboratory of the Eastman Kodak Company.

E. H. Spears.

Mr. Spears entered the moving picture business in 1902, with the Kinetograph Company of New York City, which was then managed by Percy Waters. In 1905 Mr. Spears accepted a position with the Eastman Kodak Company. While in the Eastman employ his work covered practically everything in the field of moving pictures from camera work to the production of the finished picture. He made exhaustive experiments on the Gaumont three-color process and went through all the branches of the Gaumont work from camera man to the finished product. For two years he was engaged in experiments on a two-color process which was expected to be more satisfactory than the Gaumont three-color process. Mr. Spears has had thorough experience in research work directly pertaining to developing, the chemistry of developers and dyeing, and the chemistry of dyeing, toning, fixing, etc. He is, therefore, well qualified in every way to handle capably the new research laboratory which Mr. Rothacker has placed under his direction.

In addition to continuing his experimental research work, the duties of Mr. Spears will include the personal screen inspection of the Industrial Moving Picture Company's product, and in giving special and expert advice to customers of the company, and the conduct of a special educational campaign for the direct and special benefit of the Rothacker employes.

TWO NEW FACES ON GAUMONT SCREEN.

Two new faces will be seen on the Gaumont screen when that company releases "Feathertop" the five-reel feature in which Henry J. Vernot is now directing Miss Marguerite Courtot. The two new players in this Mutual Masterpicture are Gerald Griffin, well-known on both the American and European stage, and Charles Graham who is equally well-known here and in England. Others in the cast are: Sydney Mason, Gerald Griffin, Charles Graham, Lucille Taft, Mathilde Baring, James Levering and John Reinhard.

"THE SPOILERS" FOR SOUTHERN TERRITORY.

"The Spoilers," Selig's screen version of Rex Beach's Alaskan tale, has finally been secured by Sol L. Lesser and M. Rosenberg for exploitation in the States of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia. Offices have been opened under the name of the L. & R. Feature Film Company, Bank of Commerce Building, Washington, D. C.

Coming Selig Releases

Kathlyn Williams to Appear in Her First Railroad Drama—Selig Strong for Single Reels.

NUMBER 13, WESTBOUND" is the title of the first drama of railroad life in which Kathlyn Williams ever appeared. Despite the fact that this star of Filmland has undertaken hundreds of different character roles running the entire gamut from wild animal dramas and comedies to "The Adventures of Kathlyn," she never in her varied career as a motion picture star took a chance with a flying locomotive. The drama has to do with a girl who saved hundreds of lives by flagging an express train. As the signals, the girl, overcome with fright, faints in the pathway of the approaching locomotive which is checked just a few inches from her prostrate body. "Number 13, Westbound," will be release in General Film Service on Monday, March 20. There are three reels of sensational occurrences. The comedy relief in this drama is something new to film dramas of the rail. Miss Williams is supported by Guy Oliver and an all-star cast.

On Monday, March 27, the Selig Company will release through General Film service an unusual society drama entitled, "A Social Deception," featuring Harry Mestayer and Eugenie Besserer. There are a succession of surprises in this drama and some unusual scenic effects. A carefully selected company of Selig stars enact interesting roles.

The Selig Polyscope Company has now on file many letters written by exhibitors in eighteen states praising the Selig-Tribune, the new news film released twice weekly through General Film service. The new style of poster originated for the Selig-Tribune has also been universally praised.

The old argument of the worth of the one-reel picture-play is again being discussed pro and con. One significant action was recently taken by a large film manufacturing company which has curtailed production of five-reel subjects to return to that "first love," the single reelers.

William N. Selig, president of the Selig Polyscope Company, is one prominent film manufacturer who has staunchly held to his ideas of the worth of picture-plays in one reel. While it is true that the Selig Company is noted for its spectacular dramas, yet Mr. Selig has never permitted his single reel productions to suffer and has gone right ahead releasing one-reel pictureplays while others have eliminated this class of film from their programs.

That Mr. Selig's policy was a far-sighted one is shown by the recent revival of one-reel picture-plays and the statements of several manufacturers that they will again return to the production of one-reel comedies and dramas.

There will always be a demand for short-length films of worthiness," said Mr. Selig recently." We have spared no expense or care in the stories and the production of our one and two reelers and our sales have jumped within the past few months to a figure that is most gratifying. The public will always demand good comedies and dramas in one and two reels, and I should not be surprised to witness a strong revival of the split-reel film. Feature films have won decisive and lasting favor, it is true, but shorter length films have never really lost favor with the public."

MARGUERITE SNOW RECOVERING FROM INJURY.

Marguerite Snow, the Metro star, who was last seen in "The Upstart" and "Rosemary," and who has just completed the stellar role in the new five-part production, "A Corner in Cotton," has just recovered from injuries she received while working in her last feature, and which nearly cost her her life. While racing in an old-fashioned buckboard to catch a train on the outskirts of Savannah, Ga., one of the rear wheels came off and Miss Snow was thrown violently to the roadway. She rolled for several feet over the gravel and rocky surface, and in addition to severe bruises and scratches all over her body and face she suffered three fractured ribs.

BURGER LEAVES PATHE.

J. K. Burger, for the last four years connected in the film industry, has tendered his resignation to the Pathe Company. Mr. Burger's many friends and acquaintances will be surprised to learn of his decision to leave Pathe. He has made no definite plans for the future. Mr. Burger's experience for the last four years has been of a broad scope, having been connected with the old Mutual Organization, the World Special Film Corporation, and having been in the capacity of auditor, comptroller, special representative and district manager for Pathe.

Ivan Abramson, Master Craftsman

LIKE all new arts, that of the photoplay found its workers engaged in different spheres. It gathered its laborers from the stage, the desk and the laboratory. And to this new field none came better equipped than Ivan Abramson, director general of the Ivan Productions, the genius who is directly responsible for the phenomenal success of the Ivan feature plays.

Ivan Abramson,

As one of the foremost producers of grand opera, Mr. Abramson is well known to the theatre going public of the country, the largest traveling opera organization being under his management for a number of years.

He was the manager of the greatest stars known to the Yiddish stage. Jacob P. Adler, Sarah Adler and Mme. Malvine Lobel are some of the artists he has handled. Among other things, the most successful plays produced on the Jewish stage, emanated from his brain.

And when the era of feature photoplays dawned, Ivan Abramson was one of the first to realize their possibilities, and two years ago he organized the Ivan Film Productions.

As a director of feature photoplays, his record is monumental. Such dramas as his latest productions, "Forbidden Fruit," and "A Fool's Paradise," are rarely excelled both as to story and direction. Each play he directs, Mr. Abramson creates himself.

Among the feature photodramas which Mr. Abramson has directed are, "Should a Woman Divorce," "The Unwelcome Wife." A Mother's Confession," "Concealed Truth," "Forbidden Fruit," and "A Fool's Paradise." At present Mr. Abramson is engaged in producing his latest work, "The Immortal Flame."

Ora Carew Joins Universal

ONE of the latest of recent players to join Universal forces at their Pacific Coast studios is Ora Carew, at present playing the feminine lead in Henry McRae's production of Frank Wiltermood's two-reel drama, "Rival Towns."

Ora Carew.

Miss Carew is regarded as one of the most versatile photoplayers in the Los Angeles colony, her work having been divided between comedy and drama in each of which she was equally successful.

Miss Carew's first film experience was at the old Reliance-Majestic studios where she worked under the director of D. W. Griffith in the production of Mutual releases. Following her engagement with this company, she joined the Keystone to try an entirely different line of work—that of comedy. She remained with this latter company until McRae offered her a better place with his 101 Bison company as leading woman opposite Lee Hill, also a recent arrival at the Universal studios.

Prior to her joining the Griffith companies, Miss Carew had earned an enviable reputation for her work on the legitimate and vaudeville stages which has proved invaluable since joining the film game. She is regarded as one of the most able ingenue leads at the big plant and will continue in the leading roles opposite Hill in McRae's productions.

"Fatty" Working in New York

Doing Some Big Stunts in "The Bright Lights," a Keystone Comedy of Life in the Metropolis.

ROSCOE ARBUCKLE used Joe Bordeau as a human battering ram at the Keystone studio in Fort Lee the other day and Joe still lives, although he was driven like a wedge through a 12-inch property wall with

Paddy Sullivan, Tommy Houck, Roscoe Arbuckle, Kid Broad and Eddie Kelly.

such force that a gap was opened large enough to admit the bulky "Fatty" to a Bowery dive, where his country sweetheart, Mabel Normand, was held a prisoner. This scene will furnish the big thrill in "The Bright Lights" when that new Keystone comedy is released to Triangle exhibitors. Joe says he'll be at the Knickerbocker the first night to see how he survived an experience for which they use 42-centimeter shells in the Champagne.

For more than two weeks Arbuckle has been preparing for this scene. He came from California with a determination to show Mack Sennett that New York was just as fertile a field for the Keystone brand of comedy thrills as the Pacific Coast. He made a good start in "He Did and He Didn't" and then approached "The Bright Lights" with eagerness as he looked over the story and saw that much of the action would take place on the Bowery. Personal representatives began to scour the East Side for types. The group in the engraving is fairly illustrative of the class of extras secured.

Vitagraph to Produce Big Serial

A Thirty-One Reel Blue Ribbon Subject Has Been Planned Entitled "The Secret Kingdom."

DIRECTOR Theodore Marston and a company of Vitagraph players are in San Antonio, Texas, arranging for the production of "The Secret Kingdom," one of the greatest motion pictures ever attempted. The picture, a 31-reel Blue Ribbon Serial, will be made under Marston's direction at a cost of approximately $250,000, according to his estimate. At least one-fourth of the work in connection with the ambitions connection will be done in San Antonio and adjacent country.

The San Antonio Chamber of Commerce has assured Director Marston of its co-operation and that of all the city's interests. A campaign by that business organization was started with a view to inducing the big motion picture concerns to establish headquarters in that city.

"We were induced to come to San Antonio," said Mr. Marston on his arrival there, "through correspondence with the Chamber of Commerce, and while I cannot speak authoritatively for the Vitagraph I will lay the matter before them of establishing a permanent studio in San Antonio.

"The picture is one of the most elaborate and expensive ever attempted by any motion picture concern. The scenario for 'The Secret Kingdom' was written by Louis Joseph Vance and Basil Dickey. The story is exceptionally strong and is based on love and adventure. The serial promises to be one of the most interesting ever offered the American public. Arrangements have been made for the appearance of the story in serial form in more than 100 newspapers at the same time installments of the picture are released.

Charles Richman, who starred in "The Battle Cry of Peace," will play the leading role in "The Secret Kingdom." The cast includes Arline Pretty, Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn. Arthur Ross is the camera man who will film the entire series.

In the last two years Marston has made a total of ninety-seven pictures for the Vitagraph Company. Among his recent successes are "Mortmain," "The Cave Man," featuring Robert Edeson; "Surprises of an Empty Hotel," and "The Patriot," featuring Charles Richman, and "The Quagmire," and "Miss Warren's Brother," featuring Joseph Kilgour.

Lois Meredith with Balboa

LOIS MEREDITH, Balboa's newest star, is one of those fortunate girls to whom success has come in the heydey of her youth, without a struggle. It is not meant by this that she has not had to work. Far from it! She is the hardest sort of worker. But her career before the public has not been beset with the hardships that so many of those who have arrived like to talk about.

Lois Meredith.

Miss Meredith comes to the screen after an almost meteoric flight across the dramatic sky's most recent period. Born in Pittsburgh, less than a score of years ago, Lois Meredith had the benefit of foreign travel at an impressionable age. An extended sojourn on the Emerald Island gave her accent the delightful Irish flavor which contributed so much to Miss Meredith's recent success in "Peg O' My Heart."

On a reecnt trip east, H. M. Horkheimer, president and general manager of Balboa, chanced to see a photoplay in which Lois Meredith was playing the lead. Her winsome personality and bright manner impressed the producer as having wonderful possibilities. When it came to signing a contract, it was found that, on account of her youth, it was necessary for Miss Meredith's mother to sign to make the document legal.

While she has filled several screen engagements during the last six months, none of the silent plays have been such as to give Miss Meredith's dramatic ability full scope. For this reason, President Horkheimer is having a number of scenarios specially built for her by well-known writers.

J. GUNNIS-DAVIS ASSISTING EDWIN MIDDLETON.

In the making of the Gaumont five-reel feature, "The Haunted Manor," Director Edwin Middleton is being assisted by J. Gunnis-Davis. Mr. Davis has been transferred from the Gaumont Company which has been making "I Accuse." In the latter production, which has now been completed, Alexander Gaden is the star. It will be released as a Mutual Masterpicture Feb. 21. "The Haunted Manor" will follow "According to Law" as a Gaumont March release. It will be seen on the screen Feb. 20.

TO MR. AND MRS. KARGER—A SON.

Frederick M. Karger is Metro's newest favorite. He arrived at the home of Mr. and Mrs. Maxwell Karger on Feb. 13, and Rolfe Photoplays, Inc., of which Mr. Karger is the general manager, is now figuring out a carnival, fete or route to celebrate the advent of a new Karger. It is reported from the Karger home that Frederick is a ten-reel feature subject or, in other parlance, a ten-pound boy. Metro is buying silver cups, rattles, spoons and teething rings.

Mr. Theater Manager: Permit us to suggest a second careful reading of article on Page 1271, by W. Stephen Bush, "Your Best Friend Is Your House." You will then read it a third time. IT IS WORTH CONSIDERATION.

Universal Heights Busy

Facilities of New Studio Work Great Improvement in Production—A Long List Cited.

WITH a dozen directors at work on the great stage, Universal Heights, New Jersey, is today in point of footage produced and number of directors working the most active of all Eastern studios. The staff of directors, under the general direction of Producing Manager Julius Stern, comprises the following well-known names: Ben Wilson, Lucius Henderson, Harry C. Myers, Henry Otto, Stuart Paton, Edwin Stevens, W. J. Kelly, Robert Hill, William Garwood, Allan Holubar, Matt Moore and Rex Ingram.

"The improvement in Eastern Universal pictures upon our moving into the new studios," said Manager Stern, "was apparent almost with the first picture there. Lighting, settings, photography—there has been no question about the improvement. I will name concrete pictures, that I invite anyone to see, that will bear out these claims. All 'new studio' pictures, these, from start to finish; and they rank, I assert with the productions of any manufacturer anywhere.

"See 'The Poet's Progress,' with Matt Moore and Jane Gail; 'The Sheriff of Pine Mountains,' with Ben Wilson and Dorothy Phillips; 'The Girl Who Feared Daylight,' with Mary Fuller; 'Easy Money,' 'Love's Spasms,' 'Lathered Truth,' 'Model Husband,' 'Hash House Heiress,' and 'Object, Matrimony,' all with Harry Myers and Rosemary Theby, with Violet Mersereau; 'Love's Triumph,' with Ben Wilson and Dorothy Phillips; 'The Humming Pigeons,' with Edith Roberts and Stanley Walpole; 'The Captain of the Typhoon,' with King Baggot; 'Aschen Brodel,' with Ben Wilson and Dorothy Phillips; 'The Invisible Husband,' with Mat Moore and Jane Gail; 'Hetty Gray, Millionaire,' with Mary Fuller; 'Elusive Isabel,' a five-reeler, with Florence Lawrence; 'Jim Slogan,' with King Baggott; 'The Ways of Providence,' with Ben Wilson and Dorothy Phillips; 'Thrown to the Lions,' a five-reeler, with Mary Fuller; 'Why Mrs. Kentworth Lied,' with Mr. Moore, Miss Gail and Augustus Phillips; 'Held for Damages,' with Harry Benham and Edna Pendleton; 'The Experiment,' a five-reeler, with Violet Mersereau; 'The Unconventional Girl,' with Edith Roberts, Stanley Walpole and Sydell Dowling; 'The Blind Man Who Saw,' with Ben Wilson, Clara Byers and Joe Girard, and 'Behind the Curtain,' with Dorothy Phillips and Allan Holubar. These are given in their general order of production, which will be their general order of release. See any of them or see all of them; they all show the quality advance that Universal Heights has brought to Eastern production.

"Since coming to the Universal Heights studio, we have tripled our scenario staff. We believe we have the best scenario brains in the East in the enlarged department. We have augmented our acting staff, too. In the past few weeks I have engaged for Eastern productions Harry Millarde, of the Kalem, Sidney Bracy, of the Thanhouser, Stanley Walpole, of the Bolair, Lionel Adams, of the Vitagraph, and Augustus Phillips, of the Edison—stars, every one! I believe that in these engagements, Universal Heights has taken on more high-priced actors than have all the other Eastern studios combined in the same space of time. We have perfect facilities, the best players, the most notable directors and the largest staff of the East. And the result is pictures that we are not afraid to name in bulk and ask the whole world to inspect."

William Garwood, who starred in pictures produced at the Universal studio in Coytesville, New Jersey, and then made the long hike to Universal City to be featured in the "Journal of Lord John" series under the direction of E. J. Le Saint, has returned to the Eastern Universal. He will both direct and act at Universal Heights. Manager Julius Stern has been awaiting Garwood's return with some eagerness, having accumulated a number of typical Garwood stories while the star was under "loan" to Universal City.

RICHARD GARRICK'S COMPANY IN EVERGLADES.

Richard Garrick, supervising director of Gaumont stock companies at Jacksonville, Fla., is himself directing Miss Mildred Gregory in the five-reel feature, "According to Law." Mr. Garrick is a great lover of out-door life, and in directing this play he has ample opportunity to live close to nature. Miss Gregory and the players prominent in her support are just finishing a sojourn of two weeks in the Florida Everglades. Those in the party are Howard Hall, Alan Robinson, Albert Mackling and Helen Marten.

Mutual Program

Notable Masterpictures and Many Shorter Subjects Scheduled for the Week of February 28.

TWO Mutual Masterpictures, De Luxe Edition, from the studios of the Horsley company will be included in the three Mutual Masterpictures, De Luxe Edition, three-reel feature releases of the Mutual Film Corporation for the week of Feb. 28. On Monday, "A Law Unto Himself," a western picture featuring Crane Wilbur, and on March 4, Friday, a drama featuring Margaret Gibson entitled "The Heart of Tara" will be released. The third Mutual Masterpicture, De Luxe Edition for that week will be "Embers," an offering from the American Film Company's studios in which Arthur Maude and Constance Crawley play the leads.

"A Law Unto Himself" gives Crane Wilbur an opportunity to display his versatility in two very different roles. For one, he creates a new type for the screen—that of a "gentleman sheriff." The story is strong and well built, and gives scope for real subtlety of acting, as well as for sweeping action, the background of the hills and mountains of the West offered opportunities for picturesque photography, with the result that "A Law Unto Himself" has some extraordinary scenes.

"The Heart of Tara" offers a vastly different locale from that pictured in the other Horsley feature. This picture has the color and picturesqueness of India as its background. The story centers around the love affair of a young English army officer and a Harem favorite, later, the love affair of the captain's daughter and the vengeful plot of an Indian Rajah to kill the two. Margaret Gibson, only recently raised to stardom, proves the confidence of the Horsley company in her ability, in this picture of the Orient. Her role requires emotional ability, quick understanding and versatility. William Clifford, who plays the role of the English army officer, is at his best in the "Heart of Tara."

"Embers," the American feature of March 2, is an intensive study of human emotions, although there is action of a sustained quality, which keeps the interest of the spectators to the very end. The drama is founded on the difference between love which is physical and love which is spiritual.

Arthur Maude and Constance Crawley are the leads in this picture. Nell Franzen plays the part of the thoughtless girl.

The three-reel feature issuing from the Mutual exchanges during the same week are "The Happy Masqueraders," "What Doris Did" and "Margy of the Foothills." "The Happy Masqueraders" in an American drama, featuring Winifred Greenwood and Edward Coxen. It is a study in happiness. A wealthy young clubman contends that happiness comes from within, and changes places with a cab man for a number of months, to the proof of his theory. In support of Miss Greenwood and Mr. Coxen are George Fields, Charles Newton, Dodo Newton and Ward McAllister. The picture was directed by Thomas Richetts.

"What Doris Did," is a Thanhouser three-reel picture, telling the story of Doris Grey, the pretty star who jumped into fame over night, because she was the prettiest girl at the Boston exhibitors' ball.

Art Acord and Dixie Stratton play the leading roles in "Margy of the Foothills," the Mustang release of March 3. The plot is typically western, and the picture is filled with thrilling adventure and with real heart interest. Lawrence Peyton, Joe Massey and Claude Cooper introduces the week's comedy output.

"Johnny's Jumble," featuring Carol Halloway and John Sheehan will be the "Beauty" release of Wednesday, as will "Dad's College Widow," featuring the same comedians be the "Beauty" comedy of Sunday, March 5.

The second "Falstaff" release of the week will be "Maud Muller Modernized," with Riley Chamberlin and Louise Emerald Bates in the leads.

George Ovey, the popular Horsley star of "Cub" comedies, will appear in "The Desperate Chance" on Friday.

The "Vogue" funny pictures of Thursday and Sunday have not yet been titled.

Mutual Weekly, No. 61, and the Gaumont split-reel scenic and cartoon comes, "See America First and Keeping Up With the Joneses" complete the week's output of Mutual pictures. The former appears on Thursday, the latter on Sunday.

Beg Pardon, Mr. Exhibitor, but did you read the Department of "Advertising for Exhibitors" in last issue, especially Page 1292? *Also did you note Mr. Bush's article on Page* 1271?

WORTH A SECOND READING.

Exhibitors Criticize Censorship Advocates

Reply Made by Arthur H. Spiegel Breathes Indefinite Hopes —W. W. Hodkinson Concurs.

ARTHUR H. SPIEGEL, President of the Equitable Motion Pictures Corporation and General Manager of the World Film Corporation, is the recipient, this week, on behalf of his companies, of the following official notification from the International Motion Picture Association of Illinois.

Immediately upon receipt of this notification, Mr. Spiegel went into executive session with W. W. Hodkinson of the Paramount Pictures Corporation, who represents the Paramount interests of the pro-censorship controversy, with the result that the following correspondence ensued:

LETTER TO MR. SPIEGEL:

Chicago, Feb. 9, 1916.

Equitable Motion Pictures Corp., 130 W. 46th street, New York, N. Y.:

Gentlemen: At the last regular meeting of the Moving Picture Exhibitors' Association of Illinois, held Friday, Feb. 4th, at which time the annual election of officers took place, the following resolution was unanimously passed by a very large and representative gathering of exhibitors.

"That we, the Motion Picture Exhibitors' Association of Illinois, desire to go on record as unalterably opposed to any form of legalized censorship, national or otherwise, and that we most heartily disapprove of the recent attitude of the Equitable Motion Pictures Corporation, as well as the Metro and Paramount, in their endorsement of and favoring legal censorship."

The secretary was instructed to forward a copy of the above resolution to the Feature Film Companies in question, and also the trade papers. Yours truly,

MOTION PICTURE EXHIBITORS' ASSOCIATION, Illinois.
By J. H. FRUNDT, President.
By SIDNEY SMITH, Secretary.

Mr. Spiegel responded, after his conference with Mr. Hodkinson, as follows:

February 14, 1916.

Motion Picture Exhibitors' Assn., Illinois, 57 E. Van Buren street, Chicago, Ill.:

Gentlemen: We have carefully noted the contents of your communication of the 9th inst.

We regret that the attitude of our company as well as that of the Paramount and Metro has met with the disapproval of your Association; but we wish to assure you that, in our opinion, our action will ultimately result to the best interests of everybody engaged in the motion picture industry.

The companies mentioned in your letter who have expressed themselves as being in favor of proper national censorship gave this question most serious and thoughtful consideration before arriving at any definite conclusion, and our final decision was based on the fact that proper national censorship would surely finally result in great benefits for producers, distributors and exhibitors. We are striving to promote the best interests of this industry and to establish its permanency. We know and you know that there is a certain class of pictures being produced to-day which is objectionable not only to the exhibitor but to his patrons, and pictures of this character should be suppressed solely because their suppression will surely work for the best interests of the industry.

The motion picture industry, as an industry, has thrived simply because the motion picture theater is a place for the masses for men, women and children. But when a certain kind of picture is produced which will surely result in keeping men, women and children out of the theaters, then it is quite evident to every one that the industry will be seriously harmed.

It is hoped and desired that proper national censorship will do away with a class of productions that is bound to ultimately create havoc in the business. And it is further believed that once we have proper national censorship, all other forms of State and Municipal censorship will be finally abolished.

We, and I think I may state the other producers mentioned in your communication, are opposed to State Censorship, as we think it unfair and unwarranted; but we realize the urgent necessity for National Censorship—first, because it is bound to result in our general good; and, secondly, because we feel that once we have proper national censorship, it will be a stepping stone to the complete abolishment of all forms of State Censorship.

In conclusion, we wish to assure you that our sole purposes in this entire matter is to create a condition which will finally result for the best interests of every one engaged in this industry.

Very truly yours,
WORLD FILM CORPORATION,
(Signed) ARTHUR H. SPIEGEL,
General Manager.

Mr. Hodkinson's endorsement of Mr. Spiegel's response to the Illinois Association is given herewith:

February 17, 1916.

Mr. Arthur H. Spiegel,
World Film Corporation,
130 West 46th Street, New York City.

My Dear Mr. Spiegel: I have read and return herewith your letter dated the 14th, addressed to the Motion Picture Exhibitors' Association at Chicago which is in answer to their letter of the 9th, addressed to you.

I think it is a very comprehensive and good answer and trust that you will send it as it is.

With kindest regards,

Yours very truly,
(Signed) W. W. HODKINSON.

Further than the above correspondence, Mr. Spiegel would not commit himself on any of the statements contained in his letter to the Illinois Association.

Actors Fund Starts Strong

Theaters in Los Angeles Among Early Contributors—Mayors of Cities Endorse Project.

THE campaign of the allied moving picture interests to raise $500,000 for the Actors Fund of America in fifteen weeks, inaugurated a little more than a week ago, has already reached nation-wide proportions under the energetic direction of Samuel Goldfish, chairman of the executive committee.

From coast to coast theater proprietors, stars of the studios and the humbler members of the film industry have responded to the call with enthusiastic spontaneity. Individual offerings have begun to reach Commodore J. Stuart Blackton, treasurer, at the offices of the finance committee in Locust avenue, Brooklyn.

Los Angeles, heart of the producing field, sent in $2,500 last week. Preliminary benefits were held in twenty-two moving picture, vaudeville and legitimate theaters for three days. De Wolf Hopper, Theodore Roberts, Victor Moore and other favorites of screen and stage made personal appearances before audiences which taxed the capacities of the amusement places and were in hearty sympathy with the spirit of the occasion.

From all over the country mayors of municipalities are accepting the invitation of the film men to co-operate with them to make Monday, May 15, a day unprecedented in the history of theater patronage and popularity. Every one of the 20,000 picture playhouse proprietors will donate a share of receipts to the fund on that, the final, culminating day of the whirlwind campaign. Mayor James M. Curley, of Boston, and Mayor Clifford B. Wilson, of Bridgeport, recently sent letters assuring enthusiastic support.

Although Monday, May 15, has been officially fixed upon as "National Tribute Day," many picture house proprietors have been unable to restrain their benevolent impulses. They have written to the headquarters of the campaigners at 30 East Forty-second street, of their intention to make the day a notable one, but, not content with the single day benefit, will share receipts with the Actors Fund of America on another and earlier day as well. Beginning early in March, it seems assured that the fund will be the continuous recipient of monies from theaters, great and small, in all parts of the United States.

Marcus Loew has the distinction of being first in the field to publicly endorse the philanthropic crusade and to put his chain of seventy vaudeville and picture theaters at the service of the fund on May 15. Hardly was the movement under way when he announced that he would donate ten per cent. of the gross receipts of all his theaters which exclusively display moving pictures, and five per cent. of the day's revenue in playhouses which combine vaudeville and pictures.

Mr. Loew spoke in commendatory terms of the movement and promised his active and continuous co-operation to make the day a sensational record-breaker.

From the offices of the campaigners a vast amount of correspondence and literature is being disseminated to all corners of the country. It is the avowed intention to get in touch with every person remotely or intimately associated with the motion picture business in order to enlist interest and secure an optional donation.

Walter Moore, of the H. C. Minor Lithographing Company, has been appointed chairman of the General Committee of Lithographing and Bill Posting of the work. Mr. Moore will name his own committee of ten. The concerns in that line of industry will be furnished with publicity material and petitions, and it is expected that under his able direction every employe in the lithographing and bill posting field, which is adjacent to the motion picture field and is practically a part of it, will take a personal interest in the project.

CANADIAN SCHOOL ADOPTS MOVING PICTURES.

The Provencher School in Winnipeg, under the direction of Brother Joseph, have adopted films in the teaching of such subjects as natural history and geography. The first lesson given through the new medium, when the entire school assembled in the auditorium, consisted of studies of ants, spiders and other insects. The sub-titles of the films were supplemented with explanations given by the instructors. The experiment was announced as being fully satisfactory. A Simplex projection machine has been purchased and films will be rented from local exchanges at regular intervals.

Modern Theater Construction*

An Ideal Type of Small Motion Picture Theater.

By Edward Barnard Kinsila.

Article VI.

THE previous articles on Modern Theater Construction have all dealt exhaustively with the erection of large and medium sized playhouses, suitable for motion picture display, without particular reference to the smaller sized and more plentiful picture houses that have sprung up like mushrooms on a damp morning throughout the entire country.

These small theaters represent the great majority of the 25,000 playhouses devoted to the exhibition of motion pictures, admissions to which alone total over a million dollars daily. Such theaters are more frequently built in small towns, where there are no architects, or at best, no architects equipped with a knowledge of theater requirements.

Small Theaters Should Also Be Comfortable.

The small theater should be provided with the same facilities for comfort as the larger one. The same psychological elements prevail there that tend to induce amusement and satisfaction of the minds of the patrons. The provisions of ample cloak rooms and sufficient wide space between the seat rows to permit free passage without causing those already seated to arise, is particularly essential. An absence of glaring light for illumination, and a proper supply of stage settings, a combination that permits an attractive display of comedy pictures in a brilliantly lighted auditorium and dramatic ones in a moderately dimmed light, add as much to the illusion in a small theater as in a more pretentious one.

The addition of individual coat lockers, or the installation of a system of tiny electric bulbs to indicate vacant seats, or the illumination of balcony steps to avoid patrons from stumbling on their way to their places, are all features as desirable in a small house as in a larger one.

Waiting Room Often a Useful Innovation.

Frequently a small theatre is wide enough to permit of the introduction of an entrance lobby at the ground level with the stage above it, entrance to the auditorium being gained by two series of a few steps each on either side of the stage, as described and illustrated in the previous article.

Such construction would naturally add to the capacity and in addition would permit of a half basement underneath the auditorium that would contain ample cloak room space and a commodious waiting room, where late comers could be amused with comedy or current topic pictures while awaiting an intermission in the regular program of the auditorium above.

No Balcony for Small Theaters Preferred.

If the size of the plot will permit enough comfortable seating space on the ground floor, it is decidedly preferable to build without a balcony. If the building be long and narrow, it can never have the appearance of a regulation theater, often essential for purposes of pure illusion. Why not attack the problem boldly, and construct the edifice as an Assembly Hall, without any attempt to simulate a regulation theater? Ordinarily a balcony in such a house is a bad financial investment, because of the popular prejudice existing in this country against balcony seats. A gallery installation involves the loss of valuable seating space on the main floor for stairways. A large assembly hall without a balcony would also give greater opportunities for architectural grace.

The European has not the same ill feeling against the balcony as exists in America. There balcony seats are the choice places and demand the highest price, probably because they are remote from the stage and have less tendency to tire the eyes. In England the objection to climbing stairs is overcome because the orchestra stalls are down stairs below ground, while the balcony stalls are more nearly on the street level. On the continent, however, motion theater patrons prefer to ascend an additional flight of stairs to the balcony and pay more for their seats in that location. Vain attempts have been made in this country to instill the same choice among motion picture patrons in this country. Such efforts have invariably met with failure. There seems to exist in America a deep rooted dislike for climbing stairs of any kind.

No Necessity for Resemblance to Regular Theater.

Not only is it better to construct a long, narrow theater that bears no resemblance to a regulation theater without a balcony, but other features necessary to a dramatic theater may also be eliminated. There need be no thought with a small theater as to the simplicity of design. Its patrons are not fastidious in their taste, and usually prefer something more bizarre and fanciful. The best examples of this type of architecture and decoration are found in the Byzantine, Egyptian, Assyrian and some forms of the Greek and Roman orders. Most of these types furnish an exceedingly attractive design for the exterior, which serves as a bally-hoo for the show itself. The designs while offering gayety to the eye, if pure, are refined art of the highest kind.

Egyptian Order of Architecture.

In the present instance I have selected the Egyptian style of architecture. An Egyptian front with tapering pilasters at either side of the small stores and two richly decorated Egyptian columns on each side of the open lobby, with a round ticket kiosk in its center, forms a most attractive entrance. The fanciful Egyptian figures painted in bright primary colors on the walls, pilasters and columns, with corresponding gaudy decorations on the entablature and deep outwardly rounded cornice above, present an unusual and interesting aspect that can hardly be surpassed.

The Land Plot.

The theater here shown is designed for a plot fifty feet wide and one hundred and twenty-five deep, with a seating capacity for six hundred persons, and space for two small stores on each side of the main entrance. The seat rows are arranged three feet from back to back to permit free passage without the necessity of seated patrons arising, a provision that is absolutely essential in any theater.

A Balcony Included.

A balcony has been included in order to increase the capacity so as to comfortably seat six hundred people, the customary number for small theaters. The twenty-one rows

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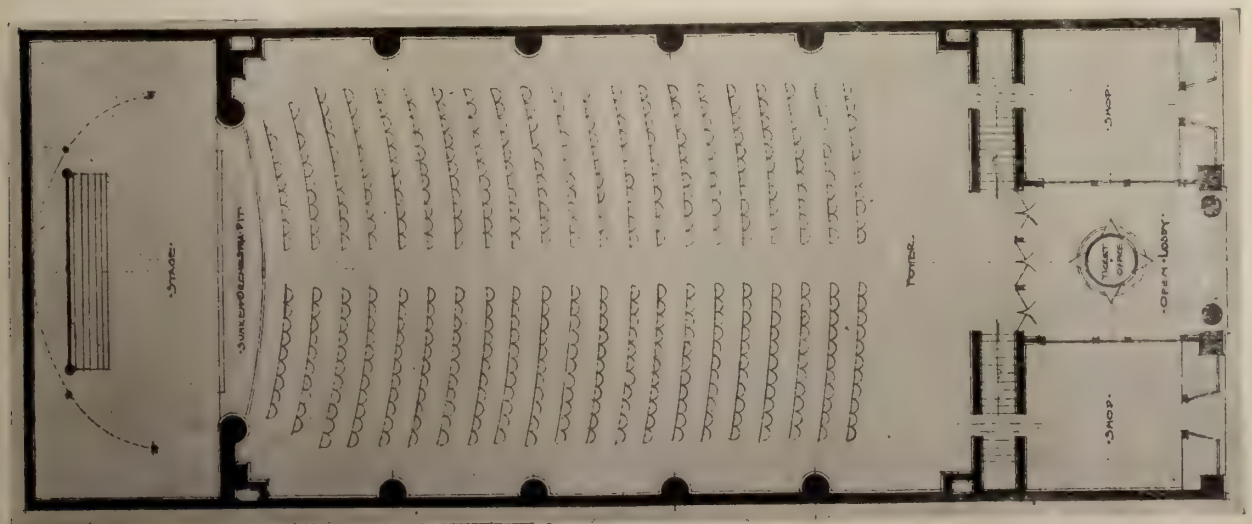


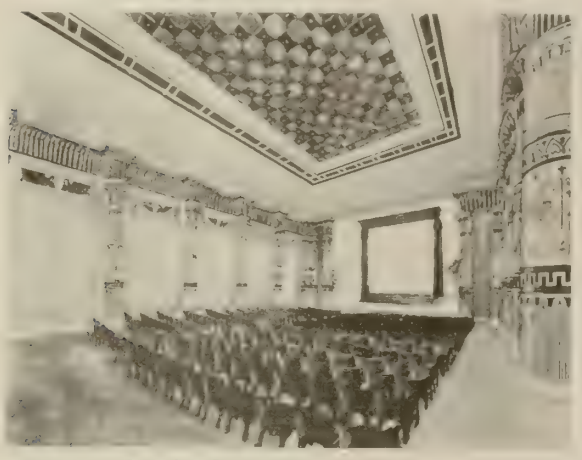
Plan of Theater.

downstairs seat about 400, while the six rows in the balcony accommodate about 200 more. Allowance downstairs of twelve feet, and six feet upstairs is made for standees back of the last row of seats. The orchestra pit for the music is sunken out of sight, as in the larger theaters.

The Stage.

Ample depth of stage is allowed for the installation of a shadow box effect for the screen, which is placed between the supporting columns of an Egyptian arch elevated over a series of broad steps at the rear of the stage. A light blue circular domed canopy, mounted on uprights, with headroom beneath, encircles the arch at the rear. Upon this plain sky surface all manner of cloud or storm effects may be introduced between the showing of pictures.

The distance between the screen and the proscenium arch gives the desired shadow box effect when the stage is dark-



Interior Perspective of Theater.

ened for the projection of the picture, and permits the entire auditorium to be brilliantly lighted while a comedy picture is being displayed, or dimly illuminated during the exhibition of a dramatic picture, without the light from the auditorium affecting the picture in any way.

The theater should never be entirely dark, and while comedy pictures are being shown it is much better to have the lights all up. Laughter is contagious and patrons are bound to laugh when they see their neighbors enjoying the fun. No amount of light in the auditorium can materially affect the picture on a thoroughly darkened stage, where reflected or indirect lighting in the auditorium is employed. The picture is only affected by direct light rays that reach the screen.

Concealed Lighting.

The illumination of the auditorium is intended to be entirely by tubular incandescent lamps of large diameter hidden in continuous rows behind the upper cornice, with their light rays indirectly reflected from the large curved cove in the ceiling. Regular electric dimmers are to be employed to reduce this light suddenly or gradually as desired.

Different Theaters Require Special Consideration.

The subject of Modern Theater Construction in these articles has of necessity been treated more or less in a semi-general manner. All of the known requirements of a modern theater and many original suggestions have been dealt with. Varying conditions may often affect their installation.

The size and position of the land plot and its disposal, local legal ordinances, and fixed conditions always materially govern theater problems. Special conditions require specific treatment. Two theatrical projects are rarely the same. The duty of erecting a theater always calls for a specialist in that line of construction. It is always better to leave it to the expert.

My aim in penning these articles and diagrams has been to concisely illustrate the essential requirements of a first class theater, indicating occasionally commonly practiced faults to be avoided, always clearly stating my reasons for such elimination. If I have materially accomplished anything that will tend toward bettering existing conditions, I am truly thankful.

NEW THEATER FOR LOS ANGELES.

The Palace Amusement Company, of Los Angeles, owning and operating the Palace of Pictures, will open a new theater. It is to be called the "Palace Theater," and will be housed in the building formerly known as the Chocolate Den on Seventh street, between Hill and Broadway. The place will be transformed into a first class photoplay house, with a seating capacity of seven hundred. A large pipe organ will be installed and first run features will be shown. The first film to be shown will probably be "The Island of Surprise," the Vitagraph feature from Cyrus Townsend Brady's well known story. C. W. Nouls is the president of the Palace Amusement Company, and Dr. H. B. Breckwedel is secretary and treasurer of the corporation. Dr. Breckwedel will act as general manager of the theater. The present Palace of Pictures will be closed.

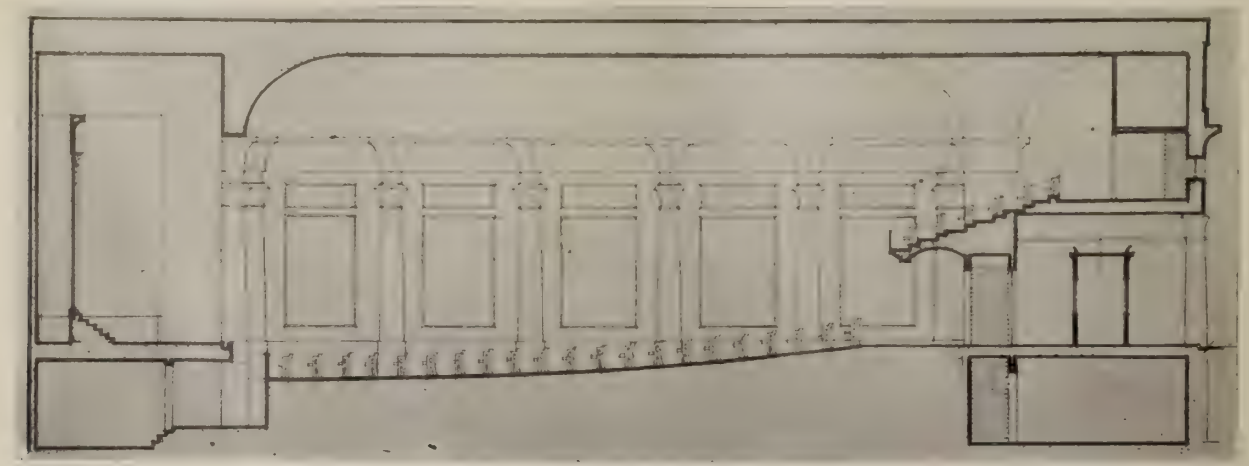
LUBIN COMPANY BACK FROM SOUTH.

Nance O'Neil and a company of thirty players under the direction of Edgar Lewis has returned from Thomasville, Ga., where they have been for the last three weeks busily engaged in making the exterior scenes for "Fires of St. John," a future V-L-S-E release, adapted for the screen by Alfred Hickman, from the play of the same name by Hermann Sudermann.

When "Fires of St. John" is released Miss O'Neil will be seen in the dual role of Marika, the daughter, and Zirah, her gypsy mother. Edgar Lewis, who is directing the picture, is enthusiastic over the success of his southern trip and gives his opinion that it will surpass any picture he has ever made.

AUSTRALIAN NOTE.

Waddington's, Ltd., has secured the lease of the Strand theater, which was completed a short time ago. It is one of the best shows in Sydney, and seats over 1,000 persons. The new management will show Paramount features.



Longitudinal Section.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

MAJESTIC THEATER, LOUISVILLE, KY.

This Photoplay House Has Ornate and Beautiful Entrance—Interior Also Very Handsome—Has Seating Accommodations for 1,200—Managed by L. J. Dittmar.

PRE-EMINENCE has been the watchword of the Majestic Amusement Company of Louisville, Ky., which for a number of years has been one of the most successful moving picture concerns in the country. The company operates the Majestic theater which has one of the most elaborate entrances in the country. The interior of this theater is also very ornate throughout. In the summer of 1908 L. J. Dittmar, George G. Fetter, R. S. Brown, Charles H. Bohmer and A. P. Barnard organized the Majestic Amusement Company with a capital stock of $15,000. Several buildings were torn down at 546-548 Fourth avenue, and a theater erected. This first house had a seating capacity of 650 persons, was at that time the largest in the state, and one of the largest in the country. The investment represented an outlay of approximately $20.000.

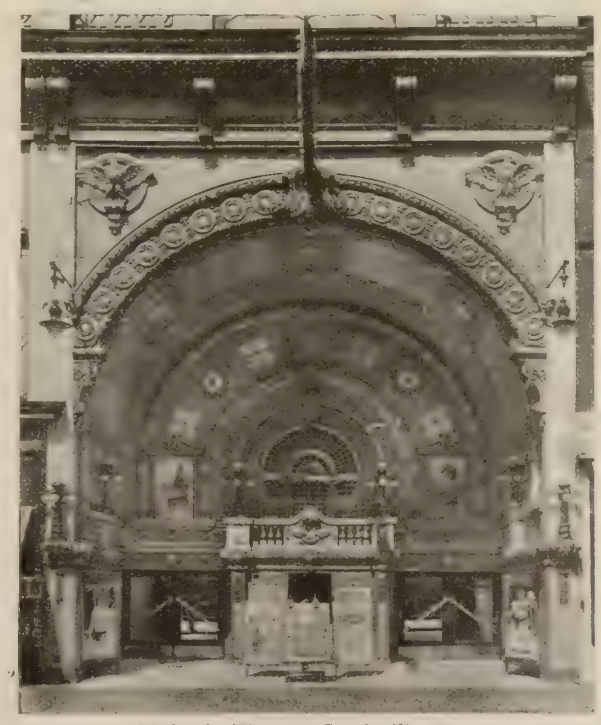
Louis J. Dittmar.

This first house was erected on a lot 32x140 feet. The stage was thirty feet deep, and the screen was placed at the front of the stage. For the first three years the pictures were projected from the rear of the screen. False boxes were provided at each side of the stage for singers. The house was completed and opened on Christmas Day of 1908. From Christmas Day until September 1909, the theater just about broke even, but a change came along about that time in the film supply world, and with only first-run pictures the house began to pay, and has been a big paying investment ever since.

In 1911 the company took in forty-three feet of land adjoining, and decided to build a new house on the property which now is 75x200 feet. The new theater was built over and around the old one, only three weeks actual loss of box receipts being recorded, as the shows went right along in the old house, until it was closed, dismantled and carried out from under the roof of the new house. In building the new house the lobby entrance was built thirty-two feet wide, extending back a distance of fifty feet. Forty-three feet of the frontage was cut into two stores, fifty feet deep, and extending back from the street even with the lobby, making the auditorium proper the same width and depth throughout, that being 70x130 feet, five feet having been cut off on the south side for a passage back to the alley. Two side exits open directly into this passageway, while there are two five-foot exits at the rear, on each side of the stage. At the entrance of the house are two large doors used for entrance and exit, giving the theater a total of six wide exits.

The construction of the building is fireproof throughout, the walls being of steel and brick, while the roof is supported on heavy steel beams. The floor of the building is of concrete, with a wood covering. The stage opening is 35x30 feet, and the stage is thirty feet deep. The heating and ventilating system of the building, while simple, has proven very effective. Several ventilators, of large size, open directly to the outside air near the floor. Other ventilators are placed in the ceiling to carry the stale air from the building. Two large exhaust fans are placed in the ceiling. In the matter of heat, a large steam boiler in the basement supplies steam to radiators in various parts of the building. To the left of the lobby, and at the back of the auditorium is a large and commodious dressing room for women while a lavatory for men is provided at the side of the lobby. Lighting is secured through the indirect type of fixtures, suspended from the ceiling, and small side lights placed at regular intervals above the wainscoting.

This company was one of the first to use wide and comfortable seats. The theater is now equipped with 1,200 seats, which range from 19 to 22 inches in width, and which are set thirty-two inches from back to back. These seats are upholstered in black leather, the wood being of mahogany, with metal supports. The seats are divided into three sections, with aisles between the sections and on each side of the outer rows of seats. A cross aisle extends across the theater at the central exit. With these many five foot aisles and numerous exits, the theater is about as safe from fire or panic as it is possible to build one. The interior of the theater is finished in the French Renaissance style of architecture. The ceiling beams are highly ornamental, being finished in figured or modeled plaster. The wall panels are also finished in decorative plaster work. The color scheme is carried out in cream and old rose throughout, while what little woodwork is to be seen is mahogany.

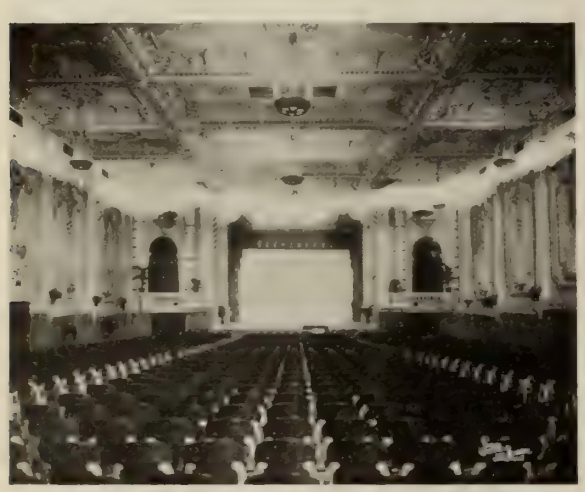


Majestic Theater, Louisville, Ky.

Directly behind the last row of seats an ornamental railing of brass has been placed. This railing is fitted into handsomely carved mahogany posts and was recently erected to prevent people sitting in the last row from being annoyed by less fortunate patrons who happened to be standing at the rear of the auditorium where there is a clear space of twelve feet across the house. Although the theater is equipped with a deep stage, the screen is set at the front of the stage opening. The throw is 130 feet, the picture being 15x20. Two Simplex motor-driven machines are used. During 1912 a special machine was used for Kinemacolor productions which were added to the program.

When the theater was reconstructed in 1911 the capital stock of the corporation was increased to $30,000, each stockholder taking his part of the issue according to the

amount of stock already held. The new building cost about $50,000, in addition to such supplies and equipment as were transferred from the old house. The building was erected on leased ground, the land being leased for a period of twenty years from 1911. In January, 1913, the capital stock was increased to $150,000, giving the corporation plenty of capital with which to handle its business with ease. In 1915 it was decided that a more ornate entrance should be erected and one designed along the French Renaissance type, in keeping with the interior of the house, was built. The floor and certain portions of the arch were composed of Rookwood and Alhambra tile, two of the most expensive tiles produced. Figured plaster was also largely used in carrying out the entrance decorations which are finished in the general color scheme of blue and cream and high lighting gold. The box office, which was of white marble, was allowed to remain in its old place, but the marble was taken



Interior of Majestic Theater, Louisville, Ky.

out and the new box is of tile. Handsome, large, oil paintings have been placed in special frames, one over each of the doors leading into the lobby. Myriads of small lights are hidden in the various fancy figures worked out in the plaster, and six small lighting standards, supporting four white globes, are placed around the interior of the entrance. The exterior of the building is of stucco and white enamel brick. Since the opening of the new house in 1911 a Hungarian orchestra of six pieces has been employed constantly. In operating the house Manager L. J. Dittmar has a force of twenty-four assistants to aid in the various departments.

In the way of publicity the theater uses a great deal of local newspaper space, but does not go in to any extent on circular advertising, contests, or any of the hundred and one stunts used by many exhibitors in their attempts to get business. Admission prices at the theater have always been ten cents for adults and five cents for children. However, Mr. Dittmar and other leading exhibitors have been discussing for some time the advisability of increasing night prices for the double purpose of getting a larger afternoon attendance and of relieving the congestion in the evening.

While it is not generally known, Louis Dittmar came to Louisville, direct from Germany, at the age of eight years. After receiving a liberal education in the Louisville schools he entered the wholesale shoe business as a traveling salesman, representing a number of lines of Cincinnati and other manufacturers in Louisville and on the road. He retired from the shoe game early in 1908 when he became interested in moving pictures, the Majestic being his first venture. At this time he is president of the Louisville Photoplay Association, and of the Moving Picture Exhibitors League, Branch No. 7, of Kentucky, having been at the head of the latter organization for some time. He is also a director and one of the organizers of the leading Theaters' Circuit, Inc., which was recently organized in New York, by a number of the leading exhibitors from various parts of the country, for the purpose of handling special features for members of the organization and other exhibitors throughout the country.

An exchange will probably be established at Indianapolis to handle films in the vicinity of Louisville. While Louisville is one of the leading exhibiting cities it has never been an exchange center, shipping facilities having kept it out of the exchange game, as Cincinnati, Indianapolis, St. Louis and Atlanta are able to reach a larger territory.

LYRIC THEATER, BLACKSBURG, VA.

Small House in Small Town Does Good Business With Admission Prices of 10 and 20 Cents.

THE accompanying illustrations are views of the Lyric theater at Blacksburg, Va., taken before and after renovation. The small picture shows the condition and appearance of the house when J. A. Karnes purchased it; the big picture conveys the state of the theater after it had been subjected to a complete remodeling by the owner. The marked improvement is manifested in the contrast, and the renovated structure gives a hundred per cent. more credit not only to the town of Blacksburg, but to the motion picture industry in general. Mr. Karnes bought the Lyric from Argubrite & Vauter on June 25, 1915. He began making improvements in the structure immediately. In the old theater the seats were on a floor which was level and there was much craning of necks to see the screen. Mr. Karnes had the floor inclined to such a degree that a clear view of the picture can be had from any seat in the house. The operating room was rearranged and made fireproof and a new Power's 6a machine was installed. Mr. Karnes spent $650 in making the improvements in his theater.

View of the Lyric Theater, Blacksburg, Va., Before Renovation.

The seating capacity of the Lyric is not large; there are just 200 seats. The house is opened at 4:30 and closes at 9:30. The admission prices are 5 and 10 cents, except on Saturday, which is a special feature day, when the prices are 10 and 20 cents. Mr. Karnes says that business with him has been very good since he purchased the Lyric. On Monday, Wednesday and Friday the program is made up

Lyric Theater, Blacksburg, Va., After Renovation.

of General Film Company pictures; on Tuesday, the Pathe serial, "Neal of the Navy," is booked; on Thursday, "The Red Circle," another Pathe serial, is shown; on Saturday, Metro pictures make up the bill.

Another element in the conduct of the Lyric which redounds to the credit of the management is the display of posters. As can be seen from the large photograph, these are not strewn all over the entrance and pasted on every available space on the exterior, a pernicious habit with some exhibitors; but they are arranged in accordance with the limit of the proper space obtainable. The exterior is adequately illuminated with incandescent lights. The Lyric has been in existence for five years. Mr. Karnes, while actively engaged in the picture business for only one year, has been following the strides of the industry for a number of years. He is, consequently, equipped with knowledge to enable him to run an up-to-date moving picture house.

COLISEUM THEATER, SEATTLE, WASH.

Interior Decorations and Furnishings Done in Ancient Byzantine—Big and Costly Symbolical Paintings and Mosaics Add to the Embellishments—Smoking-Room Turkish in Design, While Women's Parlor Is Beautiful in Its French Gray and Ivory.

THE Coliseum theater, Seattle, Wash., which cost a half million in construction alone, was dedicated on Saturday, January 8. Long before the opening hour, the streets were jammed in front of the theater by a crowd eager to get a glimpse of the magnificent interior. The beauty of the exterior had won the admiration of the entire city long before the interior appointments were completed. The theater has a seating capacity of 2,500. Of a solid, brilliant white terra cotta exterior, profusely lighted with the newest type of electrical display, the Coliseum looms up at night like a bright gem.

The interior decorations and furnishings are a novel, colorful combination of the ancient Byzantine, relieved by inlaid designs, softened by the gray and black tones of velvet. The carpets are mosaic. The color scheme throughout represents the strong, though subdued tones of the Levant. A great panel directly over the proscenium arch has for its central feature a painting, 14 by 24 feet in size, representing one of Egypt's fighting Pharaohs reclining under the royal

Coliseum Theater, Seattle, Wash.

canopy on a starlit night, after a particularly disastrous day for his troops in the field, and seeks solace in the music of the harpsichord of the period, in the hands of a slave attendant.

The surrounding setting for this feature consists of myriads of colored Mosaics in elaborate design, and the sky has added the feature of an astronomically correct twinkling star field. In triangles to the left and right of the sounding-board are two great paintings representing legends of the reign of Queen Cleopatra. The one to the right shows Cleopatra receiving gifts from Mark Antony whose galleys ride at anchor in the harbor of Alexandria. To the left, Cleopatra is shown in her desire for a dramatic exit from life, trying out various poisons on her unfortunate slaves.

Directly above the sounding-board are three long ceiling panels, Egyptian in design, purely ornamental, executed in transparent glaze colors on a background of gold, and lighted by three great, specially designed electroliers. The three-domed ceilings to the rear of the above are executed in arched hands of Mosaics in fields of rich blue tiling. The paneled ceilings of the balcony, mezzanine, foyer and lobbies are decorated likewise in specially designed patterns of Mosaics.

The mezzanine, containing the loges, the ramp with its inclined planes and the promenade, is decorated on a field of Bagdad red in the most elaborate manner in panels and friezes of many-colored Mosaic designs, the ornamental metal work in wrought iron being flat black and gold. The smoking-room is Turkish in design and color and most elaborate in character and detail.

An innovation in the Coliseum theater is the nursery-room for children, decorated with pictures of characters well known in nursery rhymes. The room represents a color scheme of ivory and dull blue. Furniture of miniature size for the tots adds to their comfort. The women's retiring and rest rooms are done in shades of soft French gray and ivory, the woodwork in ivory eggshell gloss, the wall panels in blended green-striped silk, edged with flat black and gold. A Japanese maid in a quaint kimono is in attendance. The incline leading from the main mezzanine entrance is decorated in period of French Renaissance, with soft tones of gray, the panels in figured silk with edging of black and gold, and floral relief of Japanese wistarias. The seats are especially designed to give plenty of "knee room."

The air in the Coliseum theater is changed every 90 seconds and is driven out by a powerful electric motor through a fan that measures 14 feet in diameter. In summer the air is ice-cooled and in winter preheated. All approaches to the upper balcony from the main floor are inclines, doing away with stairways. An elevator, carrying 27 persons, stops at the lower and main balcony. The interior lighting is a distinct novelty. Instead of being indirect lighting or concealed, the entire theater is illuminated by reflected light, thus insuring an unusually well-lit playhouse and avoiding any direct glare.

The Coliseum theater is operated by the Greater Theaters Company, of which Jensen & Von Herberg have the controlling interest. Jensen & Von Herberg also operate the Liberty, Mission and Alhambra theaters in Seattle.

FRANKLIN THEATER, OAKLAND, CAL.

A beautiful motion picture theater is the Franklin theater, situated at 14th and Franklin street, Oakland, Cal. It is owned and operated by C. W. and Rex W. Midgley and M. A. Krueger. The Midgleys were formerly of the American theater, Salt Lake City, Utah. The accompanying illustration of the exterior shows the handsome appearance of the structure. The lobby walls are decorated with framed pictures of the photoplayers which add a tone of dignity to the frontal effect. The canopy extending across the sidewalk is studded with transverse rows of incandescent lights, and these together with the other electric lights across the cornice in the perpendicular sign bearing the word "Triangle Plays," and those in the signs at each side and at the top of the

Franklin Theater, Oakland, Cal.

structure emblazing the name of the theater adequately illuminate the exterior of the Franklin.

The theater was built a year and a half ago, and has seating accommodations for 1,000 persons. The price at matinees is 10 cents while at evening shows 15 cents is charged. The Franklin is opened at 1:30; a two hour entertainment is given. Selections appropriate to the pictures are rendered by an orchestra of six pieces and a pipe organ. Triangle service is used, and the program is changed twice a week. C. W. and Rex W. Midgley are also the owners and operators of the Alameda theater in Alameda, Cal.

ARBOR THEATER NEARING COMPLETION.

The moving picture theater being built at North Swan and Second streets, Albany, N. Y., by William H. Buck is rapidly nearing completion. It is contemplated that the structure will be opened at the end of March. Mr. Buck is a popular and experienced theatrical man.

CASSIL BUILDING PHOTOPLAY HOUSE.

F. H. Cassil of Red Cloud, Neb., is building a 400-seat moving picture theater at that town. The name of the house will be the Orpheum, and motion pictures will be shown five nights a week. The Orpheum will be fitted with a stage big enough to accommodate road shows.

MOTZ OWNER OF THE NEW GRAND.

It was stated in our issue of Feb. 12 under the department head of "Picture Theaters Projected" that O. L. Winslow purchased the Bell theater at Warsaw, Ind. This is an error, for H. M. Motz of Warsaw was the purchaser of the photoplay house. He has thoroughly remodeled the structure and has changed the name to the New Grand.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Jimquin Denies.

JIMQUIN of L. A. says he did not get the idea for demonstrating the Powers 6-B from Picture Theater Advertising, as he *has* used the idea before. He adds that he has gained some ideas from P. T. A. and it is a pretty fairish book that can teach Jimquin. As samples he sends in some photographs. One shows Father Time walking down the streets of Los Angeles on New Year's Eve carrying a suit case labeled, "Leaving town to-night, fare paid by the Isis theater, Spring near Sixth." Put this away in your file and think of it along in December. We would reproduce the photograph only Jimquin is about as good a photographer as we are, and even engravers are entitled to a little kindness now and then. Anyhow it seems to be one of those two-story mannikins that are used for ballyhoo purposes, provided with a white nightie, whiskers and scythe. It makes a striking figure and at that time of year a most appropriate one. Mr. Quinn seems to be making "Spring near Sixth" a sort of slogan for an address. It may seem to be a funny slogan, but it sticks, and that is what counts. You'll probably remember "Spring near Sixth" to-morrow. If you do try and figure out a catchy address of your own. That is a lot better than 542 South Spring. The other photograph shows a lobby crowd reading some of Mr. Quinn's mail; letters from his two younger brothers "Somewhere in France" with the Allies. Letters from the front are regarded with interest and make a fine lobby attraction. And just for good measure he sends along these Jimquins:

It keeps us up o' nights figuring out ways and means for your better entertainment.

We know quite a bit about running this theater of yours, but not all. Your suggestions will help.

It's sweet music in our ears to hear you say on the way out, "That's a GOOD show." We prefer it with the loud pedal, too.

"O wad some power the giftie gie us
To see oursel's as our patrons see us!"

Our business is to entertain you.

Your's to come often to be entertained.

We mind *our* business.

DO YOU?

If you find anything to complain about, for goodness sake let's keep it in the family. Tell us, not the neighbors. We're even more interested.

A Sectional Weekly.

The Exhibitors' Weekly is the title of a new eight-page weekly newspaper published by E. F. Dardine at Charlotte, N. C., and distributed to every exhibitor in the Carolinas, the Virginias, Maryland, Georgia, Florida and Eastern Tennessee. It runs about three pages of boiler plate and some local news, but most of the material can be had, with more, in the National publications. It is probable that a stronger appeal would be made with a greater proportion of local news, wherein the paper will have less competition. Still it is young yet and it takes some time to train the exhibitor to get gossipy.

And Tom North Knows.

Picture Theater Advertising has been very generally praised, but two notices we particularly value. One was written by George Editor Carpenter and the other is taken from a recent V-L-S-E Pals, of Seattle. Here it is:

Every week the Moving Picture World carries a notice on Mr. Sargent's page, "Advertising for the Exhibitors," offering the book, "Picture Theater Advertising," compiled by Mr. Sargent and publisned by the Moving Picture World for sale. We have just finished reading this and are reading it again.

We think so well of it that we are going to publish excerpts from it from time to time in PALS. We know positively that any exhibitor who will read this book conscientiously, not once but a number of times, will get hundreds of dollars' worth of the best kind of advice on the best way to conduct theaters.

Mr. Sargent has given the exhibitors of America credit for most of the ideas but due credit must be given him for the excellent manner in which he has gathered the various data and compiled it in a way that makes every page intensely interesting.

We do not hesitate, in fact we urgently advise every reader of PALS who has not already secured a copy of this book to order one at once. It will be one of the best investments you have ever made and you will, without a doubt, be repaid many times over for the small investment called for. It is worth many times the price asked.

We are particularly appreciative of this because it comes from a man who knows his business thoroughly and who has demonstrated that he knows. And it is not said merely because Mr. North wants a mention here now and then. We've been lifting good stuff from Pals every week and would continue to do so even though he said the book was bad. But he likes it and advises its purchase, not because he wants to curry favor but because, like Mr. Carpenter, he knows that it will help his patrons to do better advertising and so ensure a greater success that will not only permit them to pay their exchange bills promptly but also will permit them to take a better service and make more money still.

Good on One Side.

The Palace theater, Emanus, Pa., sends in a program one side of which is a lithographed picture of Lillian Gish without advertising. The other side carries the house program. The management has laid out its announcement well, but the local printer has done his durndest and it is some durn, too. If we had to deal with a man like that we would talk to him over the telephone and not trust ourselves to get too close to him. This is an ideal arrangement for a small program,

THURSDAY January 6.h.	HONOR THY FATHER. A powerful 3 reel feature based upon the Fourth Commandment THE TRIUMPH OF ELAINE. The last chapter of the Romance of Elaine. Elaine will be followed next Thursday by the great serial of the sea, "Neal of the Navy." CUTEY'S AWAKENING. A Vitagraph comedy
FRIDAY January 7th.	THE WOMAN HATER. Presenting Henry Walthall and Edna Mayo in the 3 act feature comedy of a bachelor's plunge into matrimony THE DAWN OF UNDERSTANDING. Maurice Costello and Leah Baird in a pleasing two reel drama A PERILOUS CHANCE. This highly spectacular "hazard" of the Helen Series is alive with action. One additional subject.

if it is well printed, and once the boxes are built up there will be no additional expense for setting as the boxes are retained and the new matter set to measure and dropped in. In the original the program is five inches wide. The trade advertising surrounds the program and frames, but does not hide it. It is all so well planned that we regret that the printer has spoiled the job, but as the management writes, it is better to hold the job in the local office.

Even where the work is not so well done as it could be done outside, it is better to go to the local concern. One of the secrets of the small town success is to keep the money in the town where possible.

Thoughtful.

The Princess theater, Memphis, Texas, sends in a trifle late its Christmas program and a Thanksgiving card. Both carry a red and green poinciana. The card is about the size of a visiting card and is neatly lettered to express the thanks of the management to its patrons of the day of general thanksgiving. The Christmas program seems to be the regular house issue with the addition of the two-color ornament. It is a three by five four pager, three days to the page inside and with a quotation on the back. This may not be as telling as some house talk and yet, because it is well chosen, it is possible that it does even more good. If a few persons are particularly appealed to by some one of these sentiments and it is pinned up somewhere, it will serve as a permanent advertisement. Sentiment does not mean some funny toast or humorous saying, but a really helpful thought well expressed. Many of these can be found in post card stores and can be taken over to the program if not copyrighted, as few of them are.

The newspaper advertising is similarly direct. There is no big type, but a well displayed program for the week in a space sufficiently ample to give it room, this particular advertisement being two nines, or nine inches across two columns.

Small But There

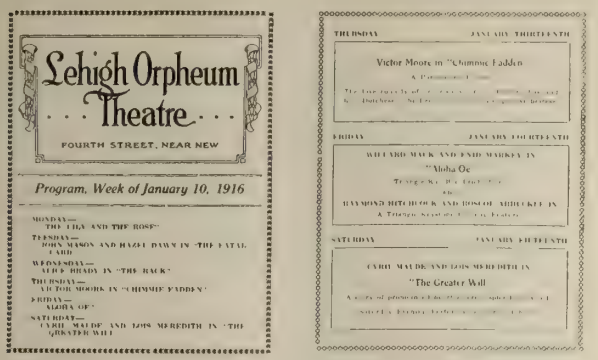
For a small program the Mystic, Petaluma, Cal., gets out a neat four-page program about four by six. It is printed on news stock and carries no cuts, which would be out of place. As the house runs mostly one and two-reel titles there is a lot to be gotten into so small a space, but they manage to get it in. Any house can afford a program this size.

Hennegan Issues

The Hennegan company is sending out a new lot of program covers and other features, all neatly bound with a brass ring by which they may be hung up if desired. They present a new line of single sheet blanks around six by ten inches with a variety of designs. They are not much cheaper than the four-page covers so far as cost is concerned, but they save cost of composition and can be used as a two-fold folder and be printed up on the back with address form. They also have a smaller four-page two-color cover supplied four pages to the sheet so that they may be printed two at a time and cut apart, requiring to be run through the press only as many times as there are programs instead of twice the number. These are about 4 by 6½. There are also new designs in the old offset series. The Hennegan covers are useful if you can order in quantity, which can be done by splitting your order with brother exhibitors in nearby towns.

Lehigh Changes.

The Lehigh Orpheum, South Bethlehem, Pa., has changed its program style again and we like this one about as well as anything they have done yet. It is four pages, about five by six and its arrangement is best suggested by a reference to the cut which shows the first page and one of the inside pages showing the panel arrangement with the



dates above and not in the panel. The front page, it will be noticed, recapitulates the program for the week. Inside there are three pages to the day, each by itself. We do not quite like the borders. They seem to be making too much of an effort to be ornamental, but the ornamentation around the house name is in excellent taste. The Lehigh and its sister, the Third Street, Eaton, can do things. This is one of the best things they have done. The program is on heavy cream stock, just a tint, and is printed in brown, which is good if the printer knows how to work the ink. This printer does.

In Colors.

The Theatorium, Mt. Carmel, Pa., sends in several Hennegan covers printed up as a four-page program. The form of the program layout is changed each week and this, we are inclined to think, is a needless expense. It gives variety, but a well laid out program with a change of type matter will permit the advertising to be kept as standing matter. Of the samples sent we like best the program from the week of January 3rd. The display of program matter is good in all issues and the management does not make the common error of letting the same matter stand in the head too long. If you tell the same story week after week, the argument presently loses force and is unnoticed, but giving new copy each week, even if it does mean a little more work, will give a definite return in value. This weekly change of all material is a capital feature of the Theatorium programs, but we think that money may be saved, without sacrifice of effect, by having a standard program form.

Either they have a good printer or they have educated one. The type display shows up the facts to the best advantage, not merely the title but the facts. There is a proper relation in sizes of the faces and the choice of face as well. But do not always blame the printer for a poor display. You have to first supply the right sort of copy. If you write too much it will be too small and too little is apt to get too black. Do as Mt. Carmel does and work in with the printer. Tell him what you want and let him tell you, as well, what he wants. Then strike an average.

Another Organ.

The Lyric, Coeur d' Alene, Idaho, is issuing the Lyric News, a four-page house organ that is made to work for the house. In the issue to hand they use the "Rotten" argument, started by J. W. Llewllyn. This is something that every house manager in the country should take up. Teach your patrons that the show is not rotten merely because it does not please the speaker. Grant them the right not to like the show, but educate them to say that the show did not please them instead of saying it was rotten. It is in things such as this that the house organ has its greatest value. You have many ways of announcing your program, but there are only two ways of talking to your patrons—the screen and the house paper—and of the two the house organ does better work, for it reaches those who do not see your screen. The only straight program matter is the condensed program on the first page and here they use a form new to us:

"The College Widow"
Geo. Ade Comedy.
Saturday only.
January 8th.

John Barrymore in
"The Incorrigible Dukane"
Sunday and Monday.
January 9th—10th.

"The Chalice of Courage"
Tuesday and Wednesday.
January 11th—12th.

This varies from the usual form of date, attraction and star, but it has an advantage in that it makes the appeal with a known star instead of an unknown play. The rest of the advertising is done with readers.

The house offers an "economy ticket" giving $1.20 for $1, but we are waiting to see others using the commutation ticket offered by the Star, Trail, B. C. There should be a chance for this in any small town, and it does not have to be so very small at that.

All But.

A. H. Cobb, of the Temple, Hartsville, S. C., sends in his first program. It is a neat four-page card, three by five, and is very nicely done except for the mottled stock, which does not show up well. The display is good and the general imprint excellent. Mr. Cobb writes:

> I began reading the Moving Picture World about three years ago. At that time I was an operator and read the projection department only, but I soon began reading the advertising department also and the first thing I knew was reading it from cover to cover. If I don't receive it on time now I have a scrap with the news stand until I get it.
>
> Am constantly watching the advertising department on the lookout for things I can use and usually turn to it the first thing. May butt in again sometime and I hope that I am not taking up your time that could be used more profitably somewhere else.

Evidently he has profited by what he has read, for the program shows results. We cannot understand the fight with the newsdealer when it is possible to not only save money but receive the paper sooner by subscribing.

It Puzzles Him.

Just now we are watching a small town man. He thinks that the easiest way to fight opposition is to give two five-reel features each day and he cannot understand why people like the other two shows better. He cannot understand that people like the other houses because the show *seems* better and that the show seems to be better because they are not all tired out after the show is over. They do not realize this nor does he, but with twice as much he is doing only a half business.

Write Ups.

The Orpheum, Fort Wayne, Ind., is running a series of write-ups of its advertisers, which certainly does not have the effect of reducing the number of advertisers. The Orpheum takes rather a small space for its own use, but the chatty way in which the stuff is written makes it work powerfully. There are chats about the orchestra and the singers, and the program editor seems to realize that a picture theater is something besides a barn with a screen at one end and a projection machine at the other. He tells about the house and shows that there is something besides films to a picture entertainment. In passing, they got out an unusually neat cover for the Christmas issue.

Used Telegrams.

A. V. Hilton, of the Grand, Lewiston, Idaho, has been trying out the fake telegram, and as the stunt was new in the town he cleaned up with it. The regular "Send" telegraph form was used for the message, but the envelope was done in imitation of the regular Western Union covers, but called "Western Nuone." In a hurry it looked about the same and probably no one noticed that this envelope opened at the side instead of the top. The message purported to be from Jesse Lasky and urged the recipient to see "The Explorers" at the Grand. Only about four hundred were sent out, as these went to a select list and were delivered by the regular Western Union messengers, which gave the scheme greater force. It is probable that the four hundred, properly addressed and delivered worked to better effect than a thousand or two not addressed. Mr. Hilton put it through carefully and so convincingly that the whole town took the joke.

Mr. Hilton asks for comment on a second day advertisement for the same attraction. Since it was a second day advertisement, there should have been some effort to capitalize the hit of the day before. Instead he gives a straight advertisement, well written and well displayed. As an advertisement it is distinctly good. The use of a twelve point border in a single column advertisement is a little daring, but it is effective and there is not enough very black type in the text to affect the display value of the border. This is the risk that is run. Nothing will put up an ad so well as a big black border, provided that all the rest of the advertisers on that page do not also use B.B.B. as well, but if the advertisement is small in either dimension and crowded with type then it looks like a mess. Mr. Hilton evidently knows this for he uses the space for the border and gets more in the column because now he can use smaller type and more of it and yet get the same display.

Here is a little point of interest that probably Mr. Hilton never thought of. For that matter not one advertising writer in a thousand might get it. He tells in a paragraph that "The Explorer" is a story of Central Africa. Below he boxes in the announcement of a Paramount scenic, merely saying, South American Travelogue. Some stupid people are apt to get the impression that "The Explorer" is a South American travelogue, and this in spite of the definite announcement just above and the enclosing panel rule. This is not a criticism. It is merely a comment on the danger of rear end collisions.

We should like to see more of Mr. Hilton's work. Evidently he has a good eye for values.

Rules and Things.

S. Schultz who is an old time exhibitor and exchange man, is now managing the Vernon, Worcester, Mass. He sends in a couple of programs for comment. Mr. Schultz has done his share better than has th

printer, and we take it that this is what he wants commented upon. If he will compare the two programs he will note that, on the front page, the one for January 17th shows better than the one for the previous week. This is because use of the break rule and the added paragraph in the earlier program makes a poor division of the space. It would be well to hold the single bank and the waved line instead of two point rule. The inside pages are split with two advertisers on each page. These advertisements are set in panels, which is good practise, but the printer has used rule for the top and bottom lines of the panels and fancy border for the sides. The effect is poor. The day's program should be enclosed in the two point rule, the panel being the same rule all four sides. The advertisements should be given panels of the light waved rule or left without frame. It is good practice to frame the advertisements to keep them out of the way of the program, but is better to frame the program in heavy rule and the advertisements in a light line. Then the program stands out better. It would probably help to run a piece of rule under the dated days, to bring these into prominence; to spell out the names of the days. A good combination would be two point rule and a ten point light italic letter, not too much condensed.

Here is something that the house is not supposed to have anything to do with, and that is the grammar and expression in the merchants advertisements. At the same time, since it is the house program, it might be possible to make a tactful suggestion when the advertisement is received. A laundry, for instance, announces that it is "Equipped with the latest and most modern machinery to do laundry work with." A hint that by cutting off the extra words they could get a better display would obviate the necessity for telling them that the other words are silly. It is not supposed that their machinery is for other than laundry purposes. Another advertisement reads: "Vulco powder, 15 cents a bag, will save you $2 worth of coal." It should read: "Vulco powder. (Period) A fifteen cent bag will save you $2 worth of coal."

It is no concern of the exhibitor how an advertiser misuses his space, and yet the public will be able to blame the house and not the advertiser. Every program manager should try to help his advertisers for his own sake.

"Service Beyond the Films."

We are used to the national advertising campaigns for the films, but Metro is doing more. William E. Furber, press man for the Metro's Boston representation, sends in a quarter-page advertisement from a Providence paper to show how Metro starts them off. The idea of the frame, in connection with the legend in the top link, is so good that it is

A CHAIN IS AS STRONG AS ITS WEAKEST LINK
FRANCIS X BUSHMAN
METRO PICTURES
METRO IS MAKING STILL BETTER PICTURES
METRO PICTURES COST THE THEATRE MUCH MORE
BUT QUALITY ALWAYS COMES HIGH
THE MODERN THEATRE
Will be the Providence Home of Metro Pictures
OPENING NEXT MONTH
METRO IS PLEASED WITH ITS NEW HOME
THERE ARE NO WEAK LINKS IN METRO PICTURES
EMILY STEVENS
EDMUND BREESE

passed along. The advertisement of a company is apt to help the house more than its own first advertisement. There is a suggestion conveyed that the company is actively interested in the house and will use its best endeavors to see that the house is well supplied with attractions. It is not merely that the house has the Metro program. It's a certification that Metro knows it and is interested.

Triangle Getting in Line.

Triangle has swung into line with exhibitors' first aids in the form of mortised advertisements for newspaper use. These are so framed that all you have to do is to order the electro and send it to the paper, which will set in the name and other matter for your house. You get the services of highly trained advertising men at less than what it would cost you to have a rough sketch made, and you get not only the text but a cut and the characteristic Triangle border. It looks like a theater advertisement and not a makeshift. There was a time when manufacturers offering this service made their prices show a profit, but now they are put out at less than the cost of the single electrotype. Cut work costs eight to twelve cents a square. A cut about fifty squares costs $1.85. This is a three-column cut 115 lines

Let Katy Do It
You should see this marvelous TRIANGLE PICTURE to appreciate the way these sturdy little children—right here on blended American youngsters—act when they leave their comfortable New England home for the dangers that surround existence in a Mexican Mining Camp.
You'll be thrilled to see Cecil B. Demille's brave children when they are put to the test to defend their lives and home against the ravages of the savage Mexicans. You can feel your blood turn cold as you watch the Mexicans prepare to attack the traders creep up upon the house. And when the enemy is finally put to route by the daring children you'll want to cheer from sheer sympathetic sportsmanship and applause.
This wonderful picture, featuring Jane Grey and Tully Marshall, may be seen at this theatre NOW.
Name of Local Theatre
Address

deep. A hundred line cut one column wide costs only forty-five cents. The three-column cut is reproduced here.

With the advertising helps now offered there is no excuse for a manager not using the papers intelligently. It may seem an expense to purchase cuts, but it is in no way an expense if the use of properly prepared advertising brings a return all out of proportion to the cost of the material, and most managers will welcome the chance to obtain properly displayed material. It is worth that much merely to step from under the clutch of some job compositors.

Evidently Resumed.

We spoke lately of the old bulletins issued by the Saxe enterprises of Milwaukee. This was some time ago, one of the first. Very evidently they have revived the old idea for numbers nine and ten of volume one of the Saxe Weekly have come to hand. It is a twelve page and cover, slightly under nine by twelve inches. Like its progenitor, its first duty seems to be to entertain and its second to advertise. It is read, and because it is read and not merely looked at, it carries the fullest advertising value. Only one page is taken for the detailed program, the rest is reading, a part of which is designed to create interest in the attractions. The cover is a special design in black and one color. It is attractive both in appearance and matter.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Time Jumps.

COMPARATIVELY few persons seem to understand why time jumps are barred from frequent use, and they seem to believe that it is the length of elapsed time and not the frequency of the jumps that is prohibited. One writer even wants to know if he can vision the first two reels to escape a time jump of fifteen years.

Time jumps are disturbing merely because they interrupt the action, and, as a leader "Fifteen years later" is no more disturbing than one that reads "Fifteen minutes later." There is a greater objection, however, in that the time jump of great length means also a change in circumstances. Things are about the same at the end of fifteen minutes as they are right now, but much may happen in fifteen years that must be explained before the story can be understood. Almost always the leader must be followed by from two to ten scenes, and perhaps other leaders establishing essential facts. Then the story proceeds.

There can be no very great objection to a story that jumps ahead ten or twenty years, if there is but one jump, but the story that covers that period by two year advances is to be shunned, because each time there must be a pause in the story while explanations are made. This is what brings the time leader and time jump into disrepute. Your story is going along swimmingly and suddenly it jumps ahead two years. You explain a few facts, run a couple of scenes of real action and then announce that it is three years later. Once more you have to pick up the threads of the story in half a dozen explanatory scenes and then it is five years later and you are hard at work again telling what has happened. That sort of story cannot interest.

If your story positively requires that you advance the action, and you have a couple of intermediate stops between now and fifteen years later, it is even better to vision back for the intermediate facts and make the one long jump than to dribble the story along from year to year. It is entirely possible to keep your story to the present, and it should be done. Most of the time the excessive jumps are due to your inability to get enough plot out of one period, which means that your plotting faculty is still undeveloped.

Competition.

How can we hope to sell the products of our imagination when men who have lived fiction try to break into the game. Look at this letter:

> "I am writing a book of my life, from 8 to 60 years, in which is a wonderful thrilling romance. I am a designer by trade; have lived in twenty-two of the United States; I have two wives living; am the father of twenty-seven children. I have photos and data of twenty-four tragedies in my life; I have been wealthy in my time, but am now broke and in jail awaiting new trial in January, 1916. I have been charged, tried and convicted of murder three times, the pending new trial being on a trivial charge."

This is from a real letter the Sterling company received the other day. They are not going to use the stuff, because they know that true stories are seldom good. There is still hope for the imaginative.

Half Reels.

A correspondent asks for the addresses of companies buying half-reel comedies. We know of no company in the market for short lengths at present. Will others please take notice?

The Picture Eye.

A correspondent opines that she has the picture eye, but says:

> I think I have the "picture eye," as it is called, as every idea that comes to me is a living, walking, talking one, but in place of seeing the action on a white screen I see it always in its natural environment, be it in a room, the desert, a street, in a boat or wherever it happens to be, but the principal action is never spread. I see it all with a straight-ahead look. When I try to think of a room on the screen and place my action in it I immediately lose freedom of thought. Is this a fault I must overcome—must I always try and put my action in a set or location in place of the natural one?

This is not the picture eye. It is more a mirage, a fancied seeing of action. If the correspondent really had the picture eye, she could see the action and write down the action as she sees it. Possibly she does not really see the action or perhaps cannot write the action she sees, but if she really has the picture eye, then she can see the action, not once but as many times as she oks at it.

Perhaps though she finds her own solution when she says that she tries to put her action in a set or location in place of the natural one. We cannot imagine what she means unless it is that she seeks to transplant the action. Surely if she can see action in a room she can write the action in the room and leave it to the producer to build a set to fit the action. She should not try to think of a room on the screen. Let her look into the room in her imagination and write the action she sees there. That is all she has to do.

Practise.

Writes a lady:

> Personally, I feel that I have learned the mechanical part of technique and I certainly never lack for plots. At the present stage my work is an excellent example of that "labored development" and "evident effort" which you mention in a recent article. Of course I know your answer to that, but I wish to be as efficient as possible. I want to do the best I can in the very shortest time. It worries me to feel that I am in a rut or constantly repeating mistakes. I like my characters and I like my plots when I begin, but when the *play* itself is finished I wish to offer my humblest apologies to them both for such poor expression.

Precisely. Practice and work and no hurry. That is the only way. The first dog house we ever built was a horrible thing and we apologized to the dog and kept him down cellar instead of in the kennel. The last (our fifth) is a canine palace even to the number over the door in aluminum figures. Building four dog houses taught us how to build the fifth. You may need to write more than four plays before your characters stop calling you names, but it is all practice whether it is dog houses or scripts.

One Reels.

There is a very small market at present for one-reel stuff. The demand is all for five-reel stories that really are worth five reels. We hesitate to make this statement because there are enough incompetents already doing only the five-reel stuff when they still should be practicing on ones, but they do not matter so much as the others who are writing and mailing out one-reel ideas with small chances of acceptance.

Universal is scarcely in the market, as so many of their directors are supposed to supply their own ideas. Mutual offers a very small market and only a few of the licensed companies are in the market for that length at present.

The reason for this is very simple. Many one-reels were made up ahead before the demand turned to the features. Just now the ones are used only to round out a program.

This is a false position and there will come a swing back in the course of time just as the slapstick story went away and came back again and was again sent to the discard. Two or three years from now there will be the same demand for slapstick as there was a year ago. In the same way there will come again a demand for one-reel stories.

In the meantime you must master the one-reel before you can write two-reel scripts and must do twos before you can hope to do fives. Then you must actually write the action for five-reel stories and become familiar with this form before you can hope to market the synopses for five reels that constitute the present demand.

The present popularity of the five-reel is largely based upon the fact that one feature can be advertised to better advantage than five titles. That is all.

Overweight.

We don't know from his letter whether he is joking or not, but the correspondent who sends in a tale of woe and remarks that it cost him eighteen cents to send out his script is advised that he is about three ounces overweight for a five reel script in full. No editor can get the strength to become interested in a nine-ounce script.

Jones' Book.

Marc Edmund Jones is privately circulating a feature photoplay that costs too much to produce; at the present, at any rate. Having had one experience with a script that went home with someone else, he has had this printed for copyright purposes as a story. The idea is rather too expensive for general use, but as a matter of record, credit Mr. Jones with being the first.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 126.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Suppose your mercury arc rectifier tube became sluggish and hard to start, and that small bubbles appeared in the mercury. What would you conclude, and what would you do? Can the reactance of a mercury arc rectifier be used as an economizer, and is it as efficient as the regular economizer when used that way?

Roll of Honor on Question No. 120.

The Roll of Honor on question 120 consists of the following names: Jos. H. M. Smith, Fort Worth, Texas; E. J. Wilson, St. Joseph, Missouri; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; A. H. Cuff, Gravenhurst, Ontario; Walter Collins, Tiffin, Ohio; H. G. Crose, Gary, Indiana; Leon Brantley, Nacogdoches, Texas; F. F. Bell, Palestine, Texas; Walter E. Bryner, Springfield, Illinois; B. J. Fenton, Fernandina, Florida; E. E. Elmer, Auburn, Rhode Island; P. R. Dey, Winnipeg, Canada; Bert Carlson, Minneapolis, Minnesota, and Leonard Pagenhardt, Westernport, Maryland.

It was a rather difficult matter to determine as between the replies of Brothers Crose, Wilson, Fenton, and Elmer. I have, however, concluded to publish the replies of both Fenton and Elmer.

Friend Crose sent in a very excellent reply, but it was long, rather technical, and, on the whole, while his answer was very complete, I think the others are more understandable.

Reply to Question No. 120.

By B. J. Fenton, Fernandina, Fla.

The Question:

What do you understand by the expression "my machine cuts 50 per cent. of the light?" What do you understand by a "6 to 1" intermittent movement? What relation is there between the speed of the intermittent movement and the proportions of the shutter blades? What relation is there between intermittent speed and flicker?

The Answer:

(a) What do you understand by the expression "my shutter cuts 50 per cent. of the light?"

(b) What do you understand by a "6 to 1" intermittent movement?

(c) What relation is there between the speed of the intermittent movement, and the proportions of the shutter blades?

(d) What relation is there between intermittent speed and flicker?

(a) In a one-blade shutter this would mean that the blade was just one-half the circle, in a two blade shutter, each blade would be one-fourth the circle, and in a three blade shutter each blade would be one-sixth the circle, with all the blades and spaces of equal size.

(b) It means that, in each cycle the intermittent sprocket is stationary six times as long as it is moving. To prove it: turn the fly wheel forward until the intermittent movement just barely starts to move, then on the rim of the fly wheel, opposite some point on the frame, make mark No. 1. Turn the fly wheel forward until the intermittent movement is just completed and make mark No. 2, then forward again until intermittent movement is just starting again, and make mark No. 3. If the machine is so geared that the fly wheel makes one revolution to each intermittent movement, No. 3 will be right where you started and you will find that the distance one way between marks Nos. 1 and 2 is six times as great as when measured the other way.

(c) The shutter blade should be of such size as to just cut off the light during the movement of the film across the aperture. Any larger blade would mean less light without any added benefit, hence the faster the intermittent movement, the narrower the blade may be.

(d) Yes, the speed of the intermittent movement would affect flicker because as the speed increases we are able to cut down the width of the main blade, and perhaps add another flicker blade without increasing the total area of all the blades, or at least utilize a greater percentage of the light and a better proportioned shutter, and thus the rapidity of the intermittent movement would operate to decrease flicker. We could get the same results (as regards flicker) with a one blade shutter as with a three blade, but we would have to run the machine three times as fast.

Flicker is caused by the alternations between light and darkness, and the more rapid the alternations, and the nearer equal the periods of light and darkness, the less noticeable the flicker.

Reply to Question No. 120.

By E. E. Elmer, Auburn, R. I.

By "my shutter cuts 50 per cent. of the light," I understand that only one half, or 50 per cent. of the total c. p. emanating from the arc reaches the screen. In other words, 50 per cent. of the light coming from the front of the objective lens is cut off and lost by reason of the shutter. For instance: if you have a 12x16 foot picture, and are using 40 amperes, projecting the film without a shutter you would have a screen illumination of

$$\frac{\text{40 amperes}}{\text{12x16 feet}} = \frac{40}{192} = 5/24 \text{ amperes per square foot.}$$

But if the shutter cuts 50 per cent. of the light we will have only 50 per cent. of that, or 5/48 amperes per square foot.

A movement is said to be a "6 to 1" movement when the intermittent is in motion six periods and at rest one period. For instance: Given sixteen pictures to the foot and running one foot per second, and a 6 to 1 movement the intermittent would be in motion 1/112 of a second, and at rest 6/112 of a second. There is a very close relation between the intermittent movement and the shutter blades, since the faster the movement, the narrower the blades may be, thus enabling us to secure a better balanced shutter. But it must be borne in mind that if the movement is too fast, complications are set up, such as excessive strain on sprocket holes of the film, fast wearing of the star and cam by reason of the rapid movement, and a general shaking and loosening of the mechanism for the same reason.

Intermittent speed bears directly on flicker, in that the shutter must revolve once every time the intermittent moves. Now the slower the movement of the intermittent, the wider the shutter blade must be, hence conditions are set up which throw the shutter out of optical balance, and render the dark periods visible to the eye—"flicker."

WAYSIDE NOTES.

The Editor of this Department is making an extended tour, visiting the various manufacturers of projection apparatus, generating plants and allied accessories pertaining to the projection end of the moving picture industry with a view of obtaining information at first hand of the progress made during the past year.

We believe that the results of this trip will not only bring the Moving Picture World into closer relations with our friends the accessory manufacturers but also enable the Projection Department to render in the future even more valuable assistance than in the past to those of our readers who bring to us, for solution, their projection perplexities.

The following impressions, collected enroute by Mr. Richardson, have just reached us and will be followed by further installments in subsequent issues.

In Schenectady.

Schenectady is some village, and the Schenectady men a bundle of very live wires. They welcome the stranger with outstretched hand and—knock his block off if he does not behave reasonably well. For history sets forth the fact that Schenectady likes just one thing better than a scrap, and that's another, bigger scrap.

Now don't get me wrong. The boys may relish a lively bout but they don't go around looking for some one to knock a chip off their shoulder, and moreover they have, in the parlance of railroading, headed in on the right track.

The union has thirty members and those thirty believe firmly in good salaries and good working conditions; also *they believe in giving high class service in return*, and to that end let no opportunity slip to improve the technical side of their profession.

The union has a unique arrangement. Within it has been formed a society which also contains members of the stage employes local, and this society has club rooms, with pool and billiard tables, comfortable chairs, writing and card tables, etc. The society gives lectures on matters of interest to operators at intervals, besides supplying a comfortable place to rest and for sociability between the men.

On my arrival in the home city of the General Electric the hand of Brother V. Tullock wigwagged signals of welcome, followed promptly by explanation that he was the only Simon-pure, real honest to gosh

moving picture man in Schenectady not at that time actively engaged in assisting at the daily harvest of dimes.

Tullock is quite a warm number at the welcome-to-our-city stunt. Imagine a tall, scrawny, narrow, bony two-legged he-critter. Well Tullock is not by any stretch of the imagination any of those things, but he is a reg'lar welcomer all right, all right.

At eleven o'clock Brothers L. Mynderse and John Sandborn appeared and we adjourned to the I. A. headquarters; pretty nifty headquarters, as I have told you, where all the Schenectady operators and several of the managers were assembled; also R. E. Russell and G. H. MacClellan of the Rectifier Sales Department answered roll call.

The doings consisted of talks by President Frank Finch, who presided, Messrs. Russell and MacClellan and the various managers, and your more or less humble servant; incidentally the kind things said of the MOVING PICTURE WORLD and the Projection Department gave me a bad case of the blushes, and, knowing me, you can imagine how really enthusiastic their remarks must have been.

It was a cold, blustery, snow-stormy night, and in his remarks Russell raised a laugh by saying: "I came near not arriving at all. I turned the crank of my fliver for one full reel before the show started and the titles in that reel raised the temperature of the surrounding air seven degrees."

I am proud of one thing. Some manager present said, after my talk, that he "had learned things and been brought to a realization of the error of his ways" to some extent at least, and one raised a laugh by saying: "I admit I have the rottenest projection equipment in this town, and *the best operator,* but you can bet he'll have new machines just as quickly as the express company can get them here"—so at least I did do *some* good. I did not intend to stop in Schenectady, but the boys wrote insisting upon it, and now I'm glad that they did.

(To be continued.)

Cleveland Poet.

Ira E. Price, Cleveland, Ohio, sends in some verses. I have not space for the whole thing, but here is some of the best of it:

Friends say, "Pretty soft, Mr. Op, for you,
In your warm little six by eight hole;
Your vexations and worries would just about fill,
The space taken up by a mole."

"What a pipe," they say, "You sure picked a cinch;
What a wise little choice you made,
When you drew from life's deck a position
You insist upon calling a trade."

They wink in a manner becoming to sages
Call our luck a surprise to the wise of the ages
If into a mud hole we happen to drift
They swear we'd crawl out with gold in our grip.

All of which gives Brother Price the right to wear the button M. P. U. in his coat lapel. P. S.—M. P. U. stands for member Poet's Union

Machine Trouble.

Vernon Hicks, Marion, Illinois, says:

I am enclosing a letter sent the General Film Company's St. Louis office, and their reply to my manager. Perhaps I was wrong in writing as I did, but I have not admitted it yet. The patches I sent in were from ½ to ¾ of an inch wide, holes not matched, and they would not go through the machine and stay on the sprockets. The film came direct from St. Louis and was *not* on circuit. Have just read, with much interest, Miss Thomas' letter on inspection. Needless to say I heartily agree with the lady and with yourself. And now for a little trouble. Am using a Power's Six A machine about four or five months old. Recently there was a little trouble, and I went to the wrong place first to fix it. Thought it was in the intermittent sprocket, and found it was not. I adjusted this, and now when I have no film in the machine it runs smooth and quiet, but with the film in it makes a noise, though some films will run quietly enough. Was talking to another operator and he says he has the same trouble, and cannot remedy it. I have both your Handbooks, and am waiting for the next one.

With relation to the St. Louis Exchange, there have been many kicks with regard to inspection from this exchange, and I believe it is up to the General Film to remedy the fault, which undoubtedly is chargeable directly to the manager of the St. Louis branch. I don't like to publish these things, but when an exchange manager continues to commit the same offense, regardless of protest made by operators and managers, why it is time to take action. I know the General Film Company does not approve of anything of this kind, and desires to have its film sent out in the best possible condition. There is no question about that, and, I believe, taking their exchanges as a whole, they come as near getting results in film inspection as anybody. The St. Louis exchange, however, seems to be in urgent need of a little good, stiff order direct from headquarters to mend its ways, so far as inspection be concerned.

As to the film trouble, when a film which makes a noise is going through a Power's 6, first look and see if it seats between the rollers at the lower end of the apron. If it don't, using a punch and light hammer, spread the rollers a little further apart. This can only be done by striking a sharp blow on the shoulder of the rollers so as to bend the ears of the apron sidewise. If the film seats between the rollers all right, then try bending both rollers an equal distance ahead, and if this does not help, try bending them back, keeping them equi-distant from the lower sprocket, or, in other words, square with the film. This is the most likely seat of the trouble you describe. If it is in the intermittent, then, old man, you will just simply have to try adjusting the same until you eliminate the noise—if it can be eliminated, but I am inclined to think the trouble is in the apron.

Business Agent Honored.

At the last meeting of M. P. M. O. Local Union No. 306 (New York operators) the editor had the pleasure of presenting to Business Agent Harry Mackler, in behalf of his many friends in the local, a really magnificent token in the shape of a loving cup.

Brother Mackler has secured the confidence of the membership of 306 by reason of the fact that his official actions as business agent have not only been clean, but they have been vigorous. His reports show work accomplished.

It is an unfortunate fact that many business agents seem to get the idea that the office is merely created for the purpose of providing them with a salary for looking wise. Mackler, however, is not of the "look-wise-only" variety, though, at that, he is a pretty wise guy all right, all right.

The job of business agent in New York City is almost anything but a bed of roses. The territory is widely scattered, and although there are nearly a thousand places of amusement using moving pictures; also, as I have before pointed out, there is about every nationality of the human family, all of which adds to the difficulty of business agenting.

In closing the editor wishes to compliment Brother Mackler, and to say that we believe that he will continue to deserve the confidence of his friends in the future as he has in the past.

A Very Genuine Puzzle.

Los Angeles, California, sends in the following brain exerciser:

Am using two Power's Six A lamps, with ¾ and ⅞ inch carbons. In order to get a round spot I am obliged to set my upper carbon half the width of the lower carbon to the right side. If I put them in line the way they should be, the arc burns on the right side of the carbons and makes my spot one-sided. Pull 60 amperes of 110-volt current from three-wire service. Every operator in the city, using over 40 amperes, is having same trouble, and it has got us all going. Can you help?

The brother does not say what the current is, but I presume they are taking current from the Southern California Edison Company, which corporation furnishes both A. C. and D. C., for both day and night service; 50 cycle, single and three-phase alternating. Assuming that you have made a correct statement of facts, there seems to be but one possible explanation, namely: you are using alternating current at the arc, and either by coiling the lead wire up inside the lamphouse, or in some other way have created a magnetic field on one side of the arc, which blows the arc over to one side. I think the condition you name could only be caused by what is known as "magnetic blow." It is a well known fact that if a magnet be placed near an electric arc it will blow the arc away from it, and if close enough, or strong enough, will actually blow the arc out, or, in other words, push it off the carbons. It hardly seems possible that several operators would be having this particular trouble all at the same time, but, I, nevertheless, do not see any other cause for such a condition, always provided you have stated things correctly.

Later: Sent carbon copy of reply to Los Angeles, who comes back with the following:

No, your reply does not apply. The thing is, as you say, "a brain exerciser." I have exercised mine on it for about a year, and so have some of the other Los Angeles men. I am using Edison D. C., No. 6 feed wires to the lamp. All the power service in the city gives the same trouble, and what makes it the more puzzling is that anything under 40 amperes burns O. K., but over 40 Mr. Arc walks over to the right and stays there. If

you could see the carbons after running a reel, and the way they must be lined to get a round spot you certainly would scratch your head.

Well, I give it up and pass it along to those who wish to tax their brains on a seemingly unsolvable problem.

Hits the Spot.

G. Betz, Osgood, Indiana, sends answer to Question 119, and says:

That editorial of yours entitled, "The Year's Progress," surely did hit the spot. I believe, as you say, the operator of today is beginning to be looked upon as a man of brains, and that this change of attitude on the part of the Powers That Be is very largely due to the work of the projection department and its editor, whom I hope this letter finds in good spirits and health.

All of which is passed along with proper modesty and no comment, except many thanks for the good wishes.

A Sample.

The following is one of the several letters received from locals in the past few days:

Mr. F. H. Richardson, New York City: Dear Sir:—It is with great pleasure that I learn of your trip to the West and your offer to address such locals as are on your route. Everyone of the boys in Local 337 appreciates this great opportunity of meeting and listening to one who has done so much for their profession, and we consider ourselves lucky that we are located geographically so that it should not be difficult to make arrangements to have you with us on your first jump from Schenectady. Utica is 94 miles from Schenectady, and is located about central between that town and Rochester. We are rather proud of our local here (about 30 members), and have, at the time of writing (today), just arrived at conditions that are nearly perfect. Today every theater in Utica has a signed agreement with this union; every theater is employing the required number of operators as called for in in this agreement and every man in Local 337 is working. But you probably realize that our conditions are, at this time, rather unique, particularly when I explain that only two years ago, last month, there were only four union operators employed in Utica. Seven out of eleven houses at that time employed non-union operators. There was no agreement with the managers and no wage scale (only a minimum wage of $15.00 per week). Today we have a wage scale ranging from $15.00 to $21.00 per week, no man working over eight hours (the majority working not over six hours); a number getting above scale; all apprentices registered and controlled and the union slide run in all houses. These results have not been accomplished without a lot of hard work, but the officials of Local 337 have always tried to use diplomacy instead of "strong arm" methods, and be it said to our credit, we have never had a lockout, strike, or been obliged to pull a man out in the accomplishment of these results. In this we have been aided by all of the members striving for proficiency in projection, to give the management of a house more than they pay for, and by the fair-mindedness of most of the managers; and last, but not least, I do not believe there is a member of No. 337 who does not appreciate the help they have had from F. H. Richardson, not only in an educational way, but the tremendous influence of the fearless stand taken by the Editor of the Projection Department in the standard paper of the trade for better working conditions and organization for the operators.

Trusting that you will honor Local 337 with your presence, and that I may receive a communication from you by return mail that will mean the appointment of that committee on arrangements, I remain, sincerely yours, G. H. Humphrey, Sec'y, Local 337, Utica, N. Y.

I am printing this particular letter because it is worthy of study by quite a few earnest, well-intentioned unions which are not pursuing the best tactics, and a very few who are pursuing tactics which merit outright condemnation.

Here is an organization which has, in the opinion of Yours Truly, not only started right, but has *continued* right. It has substituted brains, argument and diplomacy for knock-em-down-and-drag-em-outedness. It has realized, and acted upon the idea, that increased pay and better conditions go hand in hand with increased efficiency, and *that's the right idea;* also, it is the idea that will win out in the end. True, it might, under other circumstances, have been necessary for the local to enforce just demands by a strike, even as it may yet be necessary to do that very thing in Utica—though let us hope not. But the point is just this: granting the necessity, under some conditions, for the strike, *it is, as I have often pointed out, a weapon only to be used as a VERY LAST RESORT,* after every other possible avenue of effort has been fully tried and has failed. And right here let me say that I'll gamble nine perfectly good iron men against a warty doughnut that men who have the brains to conduct their business as the members of Local 337 have conducted their's, will put up one peach of a stubborn fight, should it ever come to that. In closing let me add that I firmly believe in fighting when your demands are just, and you cannot get them considered in any other way; also (whisper) I'm a pretty reasonably good scrapper myself when they leave me no way out except by the Battle Route. But I don't, *don't,* DON'T believe in going around with a chip on my shoulder *looking* for trouble. I'd much rather get what I want without a fight, and find that, as a general proposition, one usually can. I shall certainly stop in Utica. Unions which seek better salaries and better conditions will do extremely well to ponder on Utica's plan of better salaries—better work, or increased salary—increased efficiency.

Endorses Our Opinion.

C. S. Stuckey, Edmonton, Alta., Canada, says:

I wish to endorse your statements as regards the diameter of lenses now in use being too small. Was surprised when I investigated and found the area of the light ray overlapping the lens all around. I would like to see you stir up some of the operators of Western Canada. There are many good operators out this way, and it seems to me some of them ought to be on the Roll of Honor. However, I suppose I had better not say too much as I have been a little slack in that line myself, but here is a reply to 120.

Yes, Brother Stuckey, you are not the only operator who would be "surprised" if he made an investigation of that particular kind. In order to make such an investigation it is only necessary to put the picture in focus on the screen, and then, having first removed the film, remove the objective lens and place a piece of ordinary white writing paper inside the mechanism at *exactly* the same distance from the aperture that the back combination of the objective occupied, supporting it temporarily in any convenient way. With the Simplex machine it may be necessary to remove the tube or casing which covers the light ray in order to make an adequate test. I venture to say that the light loss at this point alone is costing the moving picture industry of the United States and Canada at the least calculation one thousand dollars per day, and it can and probably will reach far beyond that figure.

Guaranteed Attendance 1,600.

From the Leavenworth United States Penitentiary comes the following, the name being, for obvious reasons, suppressed:

It will undoubtedly seem strange to receive a letter from a U. S. Penitentiary on the subject of projection, but not even being in prison can prevent some of us from keeping on at the game, even though it be under difficulties. Our little show here in the prison (guaranteed attendance 1,600 weekly) would doubtless surprise many projection experts. We have a 120-foot throw, with approximately a 15-foot picture, using a Power's hand-driven 6A and 220 volt D. C. through a rheostat. Operating room, 9x12x7, lined with galvanized iron and equipped with shutters a la the "Bible." The only thing we haven't is a subscription to the World, but have hopes for that in the near future. Have been experimenting with shutters lately. Enclosed are two drawings, unfortunately free hand, illustrating a shutter idea in two different ways. * * * We are running Paramount and World features, secured through the kindness of Mr. A. J. Renoe, our deputy warden, and Mr. E. C. Graham, our chief engineer, both of whom exercise their utmost endeavor to please the "boys behind the wall." Mr. Graham is in active charge of all mechanical and electrical engineering in the institution; also he is superintendent of the power house, which is in itself a large item. Last week we ran "The Man From Mississippi," and it brought down the house. The writer, who is an old correspondent of the department, and who has had a good deal of experience in the game, can honestly say that he has never seen a more appreciative audience in any theater than that we have here.

It is but natural that the "audience" would be "appreciative," since I suppose the pictures are about the only form of amusement available. I am indeed glad to see prison authorities recognize the fact that simply because a man has committed a crime, possibly on the impulse of the moment, and punishment has been meted out, it does not necessarily follow that he should be treated like a mad dog. As a matter of fact I believe it is generally conceded that some of the worst criminals in the world are walking about our streets, enjoying life to the fullest extent, while we not only confine but punish with the utmost rigor others who have made but a comparatively small dent in society's laws; also there is always the possibility that the man in the penitentiary is innocent. Witness the fact that not long ago, right here, if I remember right, in New York state, it was discovered that a man who had been confined in the penitentiary for more than twenty years was entirely innocent of the crime for which he suffered. What did we do? Pay him at least the money value for those twenty years? Not so you could notice it. We gave him a cheap suit of clothes, five or ten dollars in money, and turned him loose, which means that *society after putting an innocent man in jail for twenty years was too cowardly to assume even the financial burden of its error and pay the man at least a fair cash valuation for the time.* Well, that has nothing to do with projection, so I suppose we had better cut it short, though I could write a young book on it. The shutter idea is not new. Those things have been tried, tried and re-tried long ago. The advantages of such things, according to our best authorities, is practically nothing, or, in other words, is largely imaginary. Sorry, old man, but that's the fact in the case. The Nicholas Power Company tried out those particular schemes years ago, and I don't believe there is to-day a possible shutter pattern that has not been thoroughly tested.

Several Things.

G. L. Smith, Smithsburg, Maryland, writes:

I infer you to mean that the smaller the objective lens diameter the farther apart your condenser and aperture would have to be. Am I right or wrong? That does not seem to work

out on my proposition at all, however. If I get the condensers more than 15 inches away from the aperture the picture becomes blurred. Can you tell me what causes it? Also is there any rule by which you can find the focus of any condenser? This spring we opened our show and purchased one hundred Electra cored carbons. We, however, once in a while find a carbon that does not make as good light as others. The light seems to jump around a good deal. Is it the fault of the carbon, or the A. C. arc? Will carbons lose their quality with age? Our lamphouse is electrically charged and I am obliged to use a rubber door mat to stand on. Would you recommend an incandescent arc lamp for moving picture projection on a nearly straight throw of 53 feet on an 8-foot picture? We are using a stage curtain, the back of which is painted with screen paint, the same being outlined in black. Do you know what the price of the new Handbook will be, and what will be its weight, as I wish to have one sent by parcel post.

Yes, the smaller the diameter of the objective the farther back must your condenser be to avoid light loss, but you must change the focal length of your condensers when you pull the lamphouse back. For the extreme distance shown in Table No. 1, October 16th issue, two 7½ condensers are required. Certainly you can measure your condensing lens. Pin a piece of white paper on a wall opposite an open window, preferably in a room having but one window. Hold the lens in front of the paper screen and focus a distant outdoor scene thereon. Measure the exact distance from the flat side of the lens to the screen, when the picture is in sharpest focus, and then turn the lens around with the other side toward the screen, re-focus the scene and again measure from the screen to the flat side. Add the two measurements together and divide by 2; the result will be the focal length of the lens, as near as you can get at it. But be sure to have the lens perfectly clean, and get the scene in as sharp focus as you can. Very likely the trouble was caused by imperfect core in the carbon. No, carbons do not deteriorate, but if kept in a very damp place they should be thoroughly dried before using. If you have a ground in your lamphouse you should remove it. It may be due to faulty insulation in the carbon arms of the lamp, or carbon dust settling on the insulation, also it may be that a strand of asbestos wire is touching the lamphouse wall or floor at some point. Find out where the trouble lies and remedy it. As to the "incandescent arc lamp," why, my dear sir, I never heard of such a thing. If y u mean an incandescent lamp, it is quite possible that you will before long be able to project a pretty good 8-foot picture with the incandescent lamp, but I think that will be very close to the limit in size—that is to say, if you want a fairly brilliant picture. As to the Handbook, don't know what the price will be yet, and the weight does not make any difference as the price will include the postage.

He Has Trouble.

R. Prom, Milton, North Dakota, says:

Ever since I started in the game I have been reading the department, and have derived much good therefrom. I am, however, new in the game; also am in trouble. Until lately my Power's Six has projected a good steady picture, but now it, the picture, jumps up and down on the screen, not enough to spoil the show, but just sufficient to irritate those who notice it. At times the picture moves sideways also. The machine stands very steady, and I am sure the fault is in the mechanism. Please let me know as soon as the new Handbook is ready.

The chances are, Brother Prom, that your mechanism has become worn. Try shaking your intermittent sprocket shaft up and down and see if the bushings are not worn. You have not told me what kind of movement it is. If the picture moves up and down four times to every revolution of the machine crank the indication is that either your intermittent sprocket shaft is sprung (very unlikely) or the intermittent sprocket out of round, or dirt on the face of the intermittent sprocket. If the jerking is irregular it might indicate worn bearings, sprocket teeth, loose tension springs or worn cam or cross. The side movement is probably due to end motion in the intermittent sprocket, which can be eliminated by moving the collar on the intermittent sprocket shaft. I cannot tell you just what to do to eliminate the end motion unless I know the number of your machine, because, whereas the collar used to be on the right hand side it is now on the left, or vice versa, I have forgotten which. In describing trouble of this kind, you should be very careful to tell me just exactly what the movement consists of. Examine your intermittent sprocket, using a condensing lens as a magnifying glass, and if the teeth are undercut, or appreciably worn, you should get a new one. In which case I would suggest that it might be the better scheme to arrange with the Nicholas Power Company to send you a loan head, and send yours back to the factory for a thorough overhauling, or if only the intermittent seems to be worn then you might get a new framing carriage, and return the old one for repairs.

He Has Studied.

Walter Collins, Tiffin, Ohio, writes:

Enclosed find answers to questions 118 and 119. I have studied the questions and answers ever since their publication began, and now think it is about time to shoot in some of my own. Have been operating for five years, and reading the department for the same length of time, but this is my first effort to break in. The Lyric Theater, this city, is where I make the wheels and reels go round, and have been doing so for the past thirty-eight months, running two Power's Six A motor-driven projectors. We have a 12½-foot picture at 78 feet, and ¼-size Gundlach lens 5¾ E.F., pulling 35 amperes D.C. According to the new lens dope I should have a lens 1 15/16 inches in diameter, or a half-size lens stopped down. Am using two 7½ condensers and getting even illumination with the above named lenses, although they are wasting a great deal of light, due to their small diameter. My library consists of the following: your Handbook, and nearly all the projection departments for the last three years, which latter is in itself a Handbook, Hawkin's Electrical Guides (six of them), and Hallberg's Motion Picture Electricity. I am anxiously awaiting the new book, and if it is so much better than the old one it must be *some* book. Don't think I imagine half of this will get into print, but the outburst had to come some time, and now it is out of my system; five years is a long time to wait, you know.

Well, old man, it very nearly all got into print after all, and that too when there is a world of stuff piled up waiting publication. Why? Well, I could not tell you myself just the elements which determined the publication of any given letter. Sometimes it is a matter of "balance." You see the editing of a successful department is not such an ingrowing cinch as it looks. It would be comparatively easy to write a department which would be read only by such men as Woods and Dolliver, of San Francisco, Codding of Cleveland, Griffiths, of Ansonia, La Grow of Albany, Armstrong, of Ashland, Martin, of Los Angeles, and men of that type; also it would be easy to write a department to be read only by the operator of small attainment in the way of projection knowledge. But it is up to me to edit a deparment which will please everyone, at least fairly well, not be too "dry," and which will not mortally offend any of the many powers that be, all of which means the exercise of considerable care and such good judgment as I may possess. The Woods type of men may look at a certain letter and say "what in the name of Gehenna did he publish that thing for?" It does not appeal to the high-class operator at all. On the other hand, the high-class, technical article written for the Woods men would not appeal in the least to the other chap and—there you are.

It is entirely possible that you will get even illumination under the conditions you have, but as you say, you are wasting a lot of light, and light, dear heart, is a somewhat expensive article. The use of the terms "quarter" and "half size" is out of date. State diameter in inches, gentlemen, and we will then know exactly what you mean. Yes, I think you will find that the new Handbook is *some* book, all right, though I say it as "oughtent."

A Fine Thing.

Detroit, Michigan, says:

The projection department certainly is a fine thing. I read it with much interest and from it derive great benefit; also your Handbook is something which no real operator can afford to be without. No matter how much he may know he cannot fail to receive benefit from that particular book. And by-the-way I want a copy of the new one as soon as it is ready. Enclosed find subscription for one year, and can I secure copies of the World containing the light ray experiments?

Yes, Detroit, you can get the light ray experiment numbers by remitting the sum of sixty cents to the Moving Picture World, asking for the copies covering September 18th to October 23d inclusive. Watch the columns of the World for announcement of issue of Handbook. Have just finished numbering the cuts—317 illustrations, as against 175 in the second edition. The Light Ray Dope will be in the new book.

THE NEW HANDBOOK

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Fading Out Devices.

The modern cameraman finds it necessary in order to keep up with the times to have at his disposal a number of devices which, a few years ago, were seldom, if ever, used.

Many beautiful effects which, when properly used, add a greatly enhanced value to the beauty of the photography and lend to the capable director a variety of effects hitherto not at his command may be obtained by a few comparatively simple devices.

In the old days it was seldom that even the common fade out was used. Today there is scarcely a picture in which the simple fade out does not occur at least once, and generally several times. On account of the number of different devices used in securing similar or nearly similar effects there has been a confusion in the nomenclature used in designating the different effects; therefore it will not be amiss to explain briefly in this regard the terms used and the means of distinguishing between the various effects and the apparatus by which they are produced.

Fade-out and fade-in: these terms are open to the criticism of being too general in their application, but being the oldest form of an effect in motion pictures and having the sanction of long usage designate respectively the even fading of the entire picture within the frame to blackness and the general transformation of a picture filling the entire frame from total obscurity to brightness.

This effect may be obtained in several ways: first, by closing the iris diaphragm in the lens while turning; second, by a dissolving shutter; third, by a graduated screen; fourth, by chemical means.

The first method is probably the commonest, but is open to the objection that most iris diaphragms do not close entirely and that it is therefore impossible to make a complete fade, especially in a brightly lighted location. There is also the objection that, as the diaphragm closes, the depth of focus increases and there is a very perceptible sharpening of the focus as the image darkens, giving the unpleasant suggestion that the scene was not as sharply focused as it could have been.

No matter what stage of development has been reached in the attainment of artistic (?) effects by the "fuzzytype" school of still-photography, cinematography has not yet reached the stage where "fuzzytype" results can be tolerated in the picture. The psychology of vision permits one to view a motionless landscape or a still life through half-closed eyelids for the attainment of an artistic effect, but a moving object demands open-eyed attention and sharply focused eyes to delineate its contour and the inability of the eye to sharpen the definition of an out-of-focus picture results in an irritation to the eye which is not only a mental abomination, but an actual and harmful physical eye-strain. On the other hand, razor-blade sharpness in every plane of a motion picture is not always essential nor is it natural. The human eye only discerns clearly those objects which are in the plane on which it is focussed, and it is an insurmountable law of physics that no lens should be in focus at all distances, whether it is a photographic objective or the cornea of the human eye. Let us not forget, however, that the human eye has a lens of extremely short focus and accommodates itself almost unconsciously so that in taking near objects with a large apertured objective the fuzziness of a distant background is very much greater to the longer focussed wide apertured lens objective than it is to the human eye and that the selection of a background very close or very dark gives a much better effect than the exaggerated mushiness of a brilliantly lighted distant background.

The shutter fade-out gives the best effect, as the image fades uniformly and completely away. The shutter fade-out is a mechanical device by which, while the shutter is revolving, one blade advances over the shutter opening until it is entirely closed, thereby gradually decreasing the successive exposures from normal to nothing. Its range being always the same renders it much superior to the diaphragm fade out, as the diaphragm fade out may be from the largest aperture at one time and from F 16 at another, and it is practically impossible to give a properly graded fade out from a small stop, as the arc of movement from a small stop to closure is too short.

The Bell-Howell camera is practically the only well-known make of camera in which the shutter dissolve or fade out, as it is variously known, is incorporated in the original instrument. Such a shutter can be installed in any make of camera by a competent mechanic, and while the cost will probably range around a hundred dollars or more, no photographer who has used one would part with it for twice its cost. A shutter fade out may be either hand operated or automatic. In the hand operated shutter dissolve the shutter opening is controlled by a lever with a graduated arc which indicates the shutter opening. The automatic dissolve is operated by a push button which throws in a clutch on a screw which operates the shutter, while a dial indicator shows the closing or opening of the shutter blades. It is open to the objection that it works at one speed only, and consequently produces a fade out of only one certain length, while a hand operated dissolve may be varied to any desired extent.

The graduated screen fade-out is not much used and consists of a strip of glass sliding in a race or grooveway as close in front of the lens as possible. This strip of glass varies in intensity from clear glass at one end to complete opacity at the other. To make one of these strips, place an unexposed contrast plate in a holder in the dark room and insert the slide into the holder just far enough to cover about one inch of the plate. Place it facing a distant incandescent lamp and have some one turn it on at a word of command, at which time slip the slide home slowly and evenly. On development you will have a plate clear at one end where protected by the slide, with a deposit increasing in density to the other end. With a good glass cutter this can be cut into several strips, each wide enough for your purpose. Cut another similar strip of clear glass for a cover and bind or [illegible] together to protect the graduated screen. Slip the clear end in the groove in front of the lens and take the scene which you wish to fade out through this. When the fade out is to occur, slide the glass strip slowly across the lens until the opaque portion covers the aperture.

In using the graduated screen it is essential that a hood be used which prevents any stray light from falling on the screen or there will be a decided degradation in your negative, due to light scattered by the screen.

The chemical method of producing fade outs is a last resort, as it is a very difficult matter to obtain an evenly graduated fade out, owing to the uneven action of the chemicals. It is a very valuable aid to have in reserve, however, as a fade out may be placed anywhere it is thought desirable after a picture is taken.

To produce a chemical fade out make up one of the following formulas:

Cyanide of potash	1 oz.
Water	20 oz.

or

Ferricyanide (red prussiate) of potash	1 oz.
Water	10 oz.

The first formula works better and quicker, but is a very deadly poison and should be used with extreme care.

To use either formula wrap a piece of rubber cloth about the roll of film which is to be reduced, leaving the end on which you are to work projecting about a foot longer than the fade out you intend to make and fasten securely with rubber bands

To 4 oz. of the cyanide of potash solution add just before using 3 dr. of tincture of iodine, or if you use the ferricyanide solution take 4 oz. of it and add it to an equal quantity of plain 1 to 4 hypo solution. Place whichever solution you are about to use in a saucer or other shallow dish and have ready a tray in which you have placed an equal quantity of acid hardener solution and water. This acid hardener and water acts as a short-stop in case your reducing solution should act too quickly.

Lay a clean board or a long strip of glass or even the back of a large tray in the sink and place the end of the film down the incline with the end which is to be darkened at the lowest point. Then with a swab of absorbent cotton dipped in the reducing solution, commence to swab the lower end of the film with the solution, gradually working upward, so that as you come to the roll the reducer has less and less time to work upon the emulsion. If you are not familiar with this procedure it is well to experiment a few times with waste strips of negative before attempting to produce a chemical fade out on a valuable negative. If you have carried the process through correctly the reducer will have dissolved away the picture entirely at the lower end of the film, leaving it perfectly clear, from which will be a succession of faint images gaining in strength up to the point where they join the roll and the fade begins. Immerse this quickly in the acid hardener to stop the action of the reducer, which will otherwise continue for some time if not checked; although plain water may be used as a check, it does not stop the reducing action at once, and must be applied before the reduction is quite complete.

In case the formula for hardener is not at hand, it may be mixed up according to the following formula:

Water	5 oz.
Sodium sulphite (desiccated)	½ oz.
Acetic acid No. 8	3 oz.
Alum, powdered	½ oz.

The Dissolve: The dissolve is a combination of a fade out and fade in, lapped over one another. The effect is that of a scene gradually disintegrating and dissolving to another. This effect is attained by

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fading out, and then with the lens covered turning the film back to the point where the fade out began and then fading in the succeeding scene so that the following scene is fully faded in at the expiration of the fade out. This may be done by any of the methods described under the Fade-out, but in the case of a chemical dissolve it becomes necessary to overlap two pieces of film where the fade out and fade in occur, which occasions a great deal of trouble in printing, on account of the extra thickness of film and the trouble caused by re-winding a negative with this overlap, which can only be cemented at one end because if it is cemented at both ends the rolling up of the negative will cause a buckle in the film at the second joint because whichever film in the dissolve is on the outside of the roll will prove too short to encircle the roll, having to circumscribe a larger diameter.

Where there are a number of prints to be made from a chemical dissolve it is often advantageous to make a dupe negative of the dissolve portion and cement that into the negative in place of the cumbersome overlap.

Circle-in and Circle-out: Also called circle vignette or round dissolver. As the instrument with which this effect is produced is an iris diaphragm it is sometimes miscalled "Diaphragm in" and "Diaphragm out," but this term should not be applied to it because it

Fig. 1.—Circling-In Device.

confuses it with an entirely different effect caused by diaphragming in and out with the lens diaphragm which produces a fade-in or fade-out.

The circling-in instrument or outside diaphragm is mounted upon the end of an extensible lens hood and produces the effect of the image disappearing at the corners of the frame, gradually diminishing in a circular form to a round dot, which also disappears in blackness. The sharpness or diffusion of the edges of this circle are determined by the distance between the outside diaphragm and the lens and also by the lens aperture used. The nearer the outside diaphragm is placed to the lens the more out of focus it becomes and consequently the softer the gradation of the edge of the circle. This instrument of late has come into extensive use, not only for circling in and circling out, but also for isolating the expression of any particular character in the close up from the background, in which case after focusing upon a close view of the character at the stop used, the outside diaphragm is gradually closed until everything except the features to be shown are obliterated by the iris blades.

Figure No. 1 represents a device for this purpose fixed upon a camera.

Square Closing Dissolve: This effect is very much the same as the preceding one, with the exception that the form of dissolve is that of a diminishing square instead of a circle. Such a device is illustrated in Figure No. 2.

Curtain Dissolve: In a curtain dissolve the effect is similar to that of drawing a curtain down in front of the scene or may be varied by the effect of a curtain descending to meet a rising screen in the center of the frame. Such a device is illustrated in Figure No. 3. This device is shown in combination with the circle-in device, either of

Fig. 2.—Square Closing Dissolve.

which may be used independently of the other, or the curtain device may be turned at right angles and be used to close the picture like two sliding doors, or the plates may be used independently for double

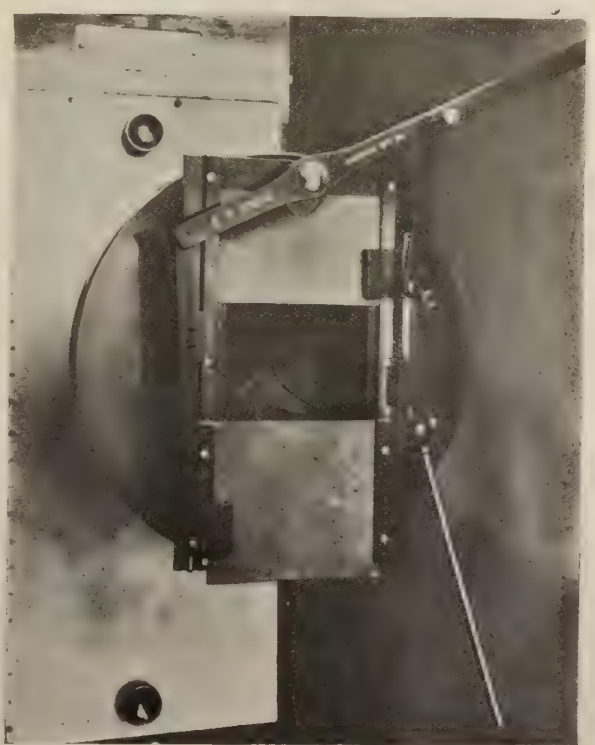

Fig. 3.—Curtain Dissolve.

exposure work by being set by hand, giving the divided stage whereby one actor may play a dual role in the same scene.

The Square Closing Dissolve and the Curtain Dissolve, as shown in the illustrations, are two separate devices, but either one could have

easily been altered so as to combine all of the effects of the two different pieces of apparatus. It is scarcely necessary to draw attention to the fact that the square and curtain closing dissolve require sharper outlines than the circling-in device and should therefore be used at their fullest extension from the lens.

Figure 4 is the side view of Figure No. 3.

Double Exposure: The effects possible to produce by double exposure are of such infinite variety that it is only possible to treat them in a general way, leaving to the ingenuity of the individual photographer to attain such effects as may occur to his imagination. Double exposures may be divided into two large general classes, the first of which is the split or divided stage double exposure, and the other the spirit or vision double. In the split or divided stage double, the scene is divided in any way desirable by a mask inserted either in the lens hood or in the aperture plate at the frame opening. As a mask plate inserted before the frame opening produces a hard, sharp division line, it is generally used where such a sharply defined line is advantageous, such as the double exposure of a portrait in the frame or of a reflection in the mirror, etc. The mask inserted in the lens hood, however, gives a diffused dividing line which blends easily with the second exposure, as for instance, where a character plays a dual role the dividing line in the room or other set blends so nicely with the second exposure that the line of demarkation between the two exposures is imperceptible. In the second class called the spirit or vision variety of double exposure no mask is used for the first exposure, and a mask may or may not be used for the second. It is necessary that that section of the frame or picture where the vision is to appear should be in subdued lighting such as heavy shadow or very dark background, so that when the second or vision exposure is made the first exposure will not be so heavy or intense as to obliterate the second or vision image.

As film which has already been acted upon by the light in the first exposure is not as sensitive as in its virgin state, it is necessary, unless the vision is to be very slight indeed, to increase considerably the exposure for the vision, especially where the outlines of the vision are

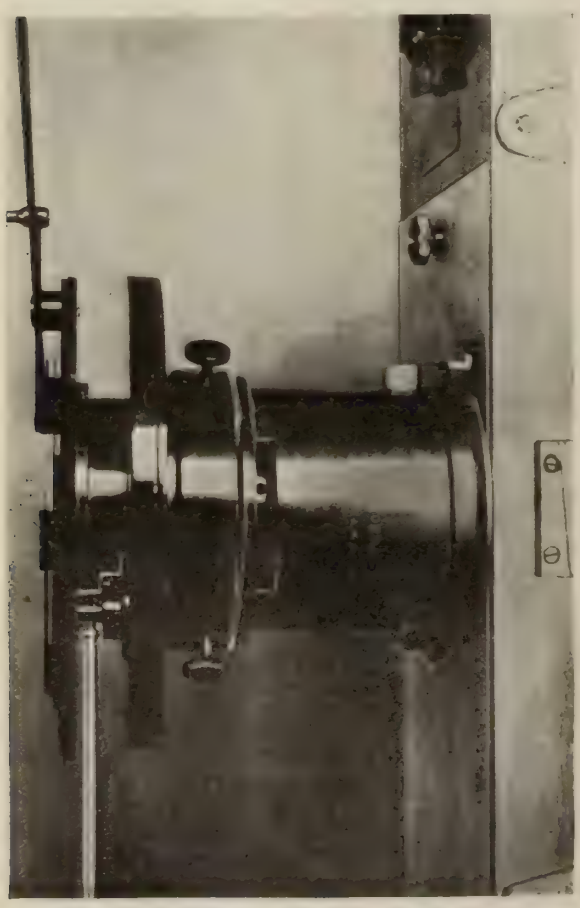

Fig. 4.—Curtain Dissolve and Circling-In Device.

cut off by a double exposure mask since the mask acts not only as a mask but also gives the effect of closing the lens diaphragm.

Figure 5 shows a double exposure box attached to the lens hood provided with grooves and holder for carrying masks which may be cut from stiff black paper in any required shape or size.

Williamson Junior Camera.

Williamson Camera, Ogdensburg, N. Y., comes with the following troubles:

As I am a constant reader of your valuable magazine, I wish to ask you a few questions. I am a free lance photographer doing local work and also some weekly news events and have a Williamson Junior Camera. I realize it is a cheap camera, but I get perfect results from it with the exceptions

Fig. 5.—Double Exposure Box.

of two things, and I cannot get away from them. Once in a while I have a scratched film and I know it comes from the aperture plate, but cannot remedy it. Do you think I could glue some velvet on same and remedy it? I was thinking of taking two strips of thin velvet and glueing them on each side where the perforations are and have the picture part clear of everything. The pieces would be about one-eighth of an inch in width. Would this help it any?

Another one of my worst troubles is that the bottom magazine does not always take up. I can crank all day in the house with old film in it and it works all right, but when I want to get some event of importance, it winds all up in the camera. It is a spring belt and I have already cut about one inch of it off and made it tighter. It slips on the bottom pulley. It seems to work all right until the magazine gets almost full, then it starts and then again it will work fine. Please tell me what the trouble is? I read in your magazine that other camera operators are having trouble with static. I am not bothered with it at all and I have taken some pictures as cold as twenty degrees below zero. I do not even use X-back film. According to Brother Lawrence of Oakland, California, in January 8th World, there cannot be any electricity in me.

You might try the scheme you suggest with the velvet or better still, take the camera apart and get a machinist to mill out with a milling cutter a space an inch wide and one-thirty-second or a little less deep, from the center of the track beneath the gate to within a quarter inch of the frame opening above and below so that the film will not touch the aperture plate except on the perforated edges and just at the frame opening.

Smooth it carefully with rouge cloth and clean frequently while using and lubricate the aperture plate very lightly each time you load with a little vaseline or three-in-one oil.

Loose fitting take-up magazines are frequently the cause of take-up trouble with small cameras. This may generally be remedied by a small thumb screw inserted in the back of the camera to engage with a small plate tapped and threaded for the screw let into the back of each magazine. When the magazine is in place, it is fastened rigidly by engaging the thumb screw and tightening it. If you are handy with tools, you can do this for yourself very satisfactorily.

Be sure and make certain that the spindle of each magazine is thus held in perfect alignment with the arbor of the take-up pulley and that the groove in the take-up pulley has not been worn so smooth that the spring belt fails to "bite" properly.

EACH DEPARTMENT

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CHALMERS PUBLISHING CO.,
17 Madison Ave., New York City.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page,

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

MUSICAL SETTING FOR "FOR A WOMAN'S FAIR NAME."

Released February 28 by the V-L-S-E-, Inc.

Suggestions Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "For a Woman's Fair Name" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

Pierce's wife, Vivien, newlywed, and McGregor, a friend, are found in rather suspicious, though strictly honest, circumstances by Bolles, Pierce's secretary, who is a dope fiend. McGregor loves Alicia, Pierce's sister, and so does Bolles, so he threatens to reveal everything to Pierce unless McGregor keeps away. Bolles, repeatedly rebuked for his attentions, shoots Alicia by mistake when in a half-crazed condition. McGregor is accused, and in order to protect Vivien, who was at his home when the shooting occurs, he does not deny the charge. Bolles' mind gives way and he kills himself after Pierce has choked the truth out of him. Receiving proof of his wife's innocence, Pierce forgives her and McGregor declares his love to Alicia, who recovers from the shot.

The whole character of this picture is dramatic and the music should be subdued and expressive.

The THEME selected is "Oh, that we two were Maying."—Nevin.

Time schedule: five reels (about 4,700 feet), 70½ minutes.

Time.		*Sub titles or descriptive cues.*	*Music.*
	D	Opening.	Oh that we two were Maying. (Allegretto—Nevin. Con espressione) (THEME)
2¼	T	At home after their honeymoon.	A Woman's Word—Fysher. (Valse lento)
4¼	T	Bolles calls on his half brother.	
6	T	When McGregor sees his brother.	Legende—Friml. (Moderato)
9½	T	"Eyes off, McGregor."	
10	T	Blowing it in while it lasts.	Celtic Dance—Bullard. (Andante)
11½	T	—"Let's ride out into the country—"	
12½	T	"In fair or foul weather—"	Agitato No. 3.*
14	T	"Say, who is she?"	Repeat: Oh that we two, etc. (THEME)
15½	T	"Know them? You bet. That's my half-brother and his wife."	Prelude—Jarnefelt. (Allegro quasi allegretto)
19¼	T	"Why did he call me Mrs. McGregor?"	
20¼	T	In the morning.	Agitato No. 4.*
21½	T	"Come, it will make it worse to explain."	Aria (F" Minor)—Schumann. (Andante cantabile)
24¼	T	Approaching shadows.	
25¼	T	The new secretary.	Repeat: Oh that we two, etc. (THEME)
26	T	"Mr. Bolles, my secretary."	
27½	T	"Bob, do you approve of that?'	Madrigal and Valse lente. (L'Enfant prodigue)—Wormser.
31	T	McGregor becomes a constant caller.	
32	T	"It may hurt you to listen to me—"	Enchanted Hour—Mouton. (Andantino)
35	T	"Mr. McGregor was provoked."	
37	T	"If you don't love me, why did you—"	Repeat: Oh that we two, etc. (THEME)
39½	D	When McGregor returns home.	Kamenoi Ostrow—Rubinstein. (Moderato)
42	T	"I'd like to speak to you, Sir."	
43	T	"So I'm discharged because I love Alicia?"	Dramatic Allegro No. 1.
43½	T	"Ask your wife."	
45¼	T	"I am going away and I wanted to say good-bye."	Auf Wiedersehen—Romberg. (Moderato)
47¾	T	"So you are going away?"	
48¾	T	"Oh, we're listening, are we?"	Love's Torment—Caruso (Valse lento)
50	T	"Go on tell him. I'm tired of it all.'	
51¾	T	"I can't let you go, Alicia loves you."	Repeat: Oh that we two, etc. (THEME)
52½	T	"Have you seen Mrs. Pierce?"	
53¾	D	When Pierce walks outside on the lawn.	Agitato No. 2.*
54¾	T	McGregor's servant traces the shot.	Adagio Cantabile from the B minor Sonata—Strauss.
57½	T	"He couldn't have fired the shot."	
59	T	After a three days' fight for Alicia's life.	Repeat: Oh that we two, etc. (THEME)
61	T	Doubts and fears.	
62	T	"McGregor has failed to establish an alibi."	Mignonette—Friml. Allegro scherzando)
63¾	D	When Pierce finds his wife on the lawn bench.	
65¼	T	In the crazed mind of Bolles—	Chant sans paroles—Friml. (Andante)
66½	T	"Bob, I have come to tell you—"	Hurry No. 1.*
67¾	T	"Yet, I did it. I killed Alicia and now I'll kill you."	
68¼	D	Shot.	
69	T	When all that had been doubted had been explained.	Repeat: Oh that we two, etc. (THEME)
70½	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1568.

How to Prepare a Musical Setting.

By S. M. Berg.

Many inquiries have been addressed to the editor in regard to how to prepare a musical setting for a picture when, by some unforseen circumstance, neither a score nor a musical suggestion cue sheet has arrived before or with the film. For this reason an attempt will be made to give some guides along this line to those musicians who are anxious to fittingly portray the character of the film, but who have not had the experience to assemble the proper music.

The first thing is to have the picture run at a normal speed and without making anything more than mental notes carefully note the character of the story, viz.: Whether the action is dramatic or light comedy, western, mining or feudal, and also the nationality of the characters. For instance, if it is a western picture and there happens to be an Indian character introduced, it does not follow that Indian music is oppropriate. Should it be a drama with one character that adds a touch of comedy here and there, it does not give license to noisy popular music. A feudal story may be intensely dramatic with possibly but one exciting moment.

In first viewing the picture what should be striven for is to get an idea of the general atmosphere, deciding whether or not a theme is adapted to it. Those associated with the highest ideals of music for the picture are all agreed that the theme is an appropriate musical conception to a story but care must be taken in choosing the scenes where it is to be played. Note whether the leading character has a love interest for another character; a child, a sweetheart or a wife, and at scenes where they are together or when one has a vision of the other the theme can be used to advantage. Then the theme should be varied, that is, it might be played as a violin solo at one scene, cello solo at another, cornet muted at another and so on.

After viewing your picture the first time, having decided upon the character of the story and have selected some fitting theme, view your picture again, taking note of all sub-titles. A picture player will discover within a very short time of his being associated with the business that a change of music is frequently needed and no sub-title is available to act as a warning cue. In such an instance as this he must create what the writer has named a "descriptive cue," which is a description of the action going on. Let us suppose a woman is seated in the dusk sewing under the light of a lamp, or idly rocking herself, or playing the piano, when a face is seen at the window or a hand appears

through the curtains. Then a door slowly opens and the scene continues showing some form of burglary. There would be no warning sub-title saying that the burglar is now coming, so it is for the musician to then write an abbreviation of this action and be prepared with some mysterioso suitable to the character of the action. Then again at the end of such a scene there may be a struggle, a murder, possibly only a burglary with the leading character having no knowledge of what is happening. When the scene is over some warning must be given to again change the music. If no title is available a description of action must again be noted.

A fault with many players of the pictures is to overdo the music. Leaders and musicians must remember that an audience wants to hear pleasing music, that at the same time is fitting and portrays the action. Let us imagine we are cueing a picture that had several scenes where dancing was taking place so that we were compelled to play a good deal of dance music.. In such a case as this we must select the balance of the music to act as a foil for what we are forced to play in order to create a pleasing combination. Nothing is more monotonous than to sit and listen for an hour or more to airs of one character as in such a case as mentioned above. Some pleasing intermezzos or solos for any particular instrument would lend variety to the musical program. We all, at times, have to handle those lively western pictures which call for a considerable amount of allegro movements. Some leaders will, for a picture of this kind, simply bunch together a number of these motives wherein had they used discretion in noting the scenes of slower action and interposed some pleasing number when the scene had changed, and an allegro movement was really needed, it would result far more pleasing and effective.

Certain manufacturers are producing a kind of feature pictures which are morbid and intensely dramatic almost all through the five reels. Particular care must be taken not to overplay these pictures. At the really vital points where this is needed it will heighten the illusion to play some Chopin prelude or andante movement so long as some appropriate number had been previously played. If one insists on playing morbid music all through, the effect of pathos, when required, is lost. The motion picture industry is still young, and none of us can say that we are prepared for every situation, but careful thought will materially help to solve the daily problems.

An important member of a theater orchestra is the drummer, and if he uses discretion and has a slight vein of humor, his services are invaluable. A short time ago there was released by the Vitagraph Co. of America a five-reel comedy drama, entitled "What Happened to Father," featuring Mr. Frank Daniels as "Father." At almost every scene in which Mr. Daniels appeared there was a brush of some kind lying handy, and if he did not discover one nearby, as a last resort, he brought one from his pocket and started to brush his hair. In preparing the cue sheet for this picture the writer suggested that during this action the drummer should attempt to create some scratching noise which would bring out the humor. In order to see how this was carried out he visited two theaters. At one the drummer totally ignored the action and much of the "artistic" comedy was lost to the audience. At the second theater, however, there was one of those fellows who are not above accepting an idea, and he was prepared with a couple of pieces of sandpaper which he adroitly manipulated in these scenes. Needless to say he got a great deal more laughter than the other drummer did. It is not the big efforts of musicians that are appreciated, but these little touches which bring to the audience the human interest portrayed on the screen. At a scene of a child touching the piano the orchestra should be stopped and a few bars played disjointedly by the pianist. In fantastic action sometimes a harp and lute can be well duplicated by piano and clarinet. A storm cloud, pattering of rain, train action or a steam whistle if followed in moderation will materially help to bring out those hidden possibilities of a picture and give to the audience a little more of its true worth. Musicians should realize that if they will try to carry out such suggestions the security of their positions will be greatly increased and reciprocation on the part of the manager will be in the form of a larger salary for the man that is able to utilize the common sense with which most of us are gifted.

METRO COMPANY IN SAVANNAH.

Francis X. Bushman and Beverly Bayne, with a company of twenty-five other principals, have gone to Savannah, Ga., where they are at work on the sensational Metro wonderplay, "The Wall Between," one of the most pretentious productions ever attempted by Metro. Besides the Metro players five hundred regular army soldiers will be used, together with 1,500 negroes who will appear in battle scenes between United States soldiers and an uprising among the blacks of Nicaragua.

To obtain correct and realistic settings for some of the scenes the Metro Company has arranged to use both interiors and exteriors of Fort Servian, near Savannah. Scenes will be photographed in the grounds of the fort, and some of the most important action preceding the battle scenes will be made in the officers' quarters. Gatling guns will be used and scores of horses. Mr. Bushman has taken along two of his own thoroughbred horses, which he keeps at his country estate, Bushmanor, near Baltimore. He will ride one of the horses in "The Wall Between," and Charles Prince will ride the other.

"The Wall Between" will be produced under the direction of John W. Noble, who is a graduate of West Point, and who served seven years in the United States Army. He will be assisted by William "Bill" Bailey. Among the many interesting features will be several allegorical scenes, including a reproduction of the famous painting, "The Spirit of '76."

In addition to Mr. Bushman and Miss Bayne, the supporting cast includes Charles Prince, Helen Dunbar, John Davidson, Edward Brennan, Sidney Cushing, Thomas Brooks, Alice Gordon and other well-known players.

Bluebird Creates New Film Star

GENERAL MANAGER M. H. HOFFMAN, of Bluebird Photoplays, Inc., will exploit a new film-star in "The Grip of Jealousy," to be released February 24 in the Bluebird program. Louise Lovely is her name—and she's all that. She came to Joseph De Grasse, director for Bluebird, only three months ago for work as an extra; although in Australia, whence she had just arrived, she had acquired quite an enviable reputation as a dramatic player upon the stage.

Louise Lovely.

Mr. De Grasse saw possibilities in her, and cast her for a rather important role in one of his productions. Before she had taken more than a half dozen scenes he was convinced that she was adapted as very few women are for motion picture work. Her type of beauty fits her eminently for the screen, and the camera, which is so cruel to many extremely beautiful women, is more than kind to her.

In the cast of her first picture she was known by her stage name, which by the way is her family name, Louise Carbasse. It was decided by the powers that be that the family name of Carbasse was a needless handicap to fasten upon such a lovely actress, and the Bluebird Company wrote to her, asking if she would not adopt the name of Louise Lovely as her screen name. She readily consented to this, and from now on she will be known as Louise Lovely.

DAVID POWELL JOINS KLEINE FORCES.

David Powell, whose work was so strikingly effective in "The Dawn of Tomorrow," has joined the forces of George Kleine. Mr. Powell will be cast for the role of Richard Freneau in the coming Rupert Hughes' novel in which Billie Burke and Henry Kolker will be featured. Mr. Powell has had a long and successful career on the stage and screen. In 1905 at His Majesty's theater in London, he played with Sir H. Beerbohm Tree. Later he supported such stars as Miss Ellen Terry, Sir J. Forbes Robertson and Holbrook Blinn. He has interpreted leading roles for Arthur Hammerstein, Charles Frohman, David Belasco and Klaw & Erlanger in such productions as "Outcasts," "The Hyphen," "The Trap" and "The Fallen Idol." His screen successes include "The Fatal Card," "One of Our Girls," "The Dawn of Tomorrow" and "Fine Feathers." "Mr. Powell's rare dramatic ability and his exceptional adaptability to the part of Richard Frenau in the new Billie Burke novel, induced us to secure him," said George Kleine. "We have a wonderful cast for this picture."

DEATH OF NED REARDON.

Ned Reardon, for the past two years in Eastern Universal Productions, died February 4th at St. Luke's Hospital, New York, after a gallant eight weeks' fight with pneumonia. The body was shipped to Mr. Reardon's mother in Boston for burial. Ned Reardon played most exclusively with King Baggot. He was a very versatile screen actor and before joining the Baggot company had appeared in Edison pictures, previous to which he had had a long experience on the stage. One of his most notable Universal pictures was "The Corsican Brothers," the famous Baggot double-exposure feature. Mr. Reardon was unmarried. His last Universal appearance was with Mr. Baggot in "Almost a Papa." The Universal Heights studios sent a massive wreath to the services at Boston.

Chicago News Letter

By JAS. S. McQUADE.

Kleine Highly Commends the Harry Watson Comedies.

GEORGE KLEINE paid the city a brief visit last week, arriving Saturday, Feb. 19, and returning to New York by the Twentieth Century the following Monday. During a short interview I learned that the company making the Billie Burke serial is at present in Palm Beach, Fla., where the members will remain four weeks. They are securing some fine scenes in that vicinity which will appear in the first two episodes. Quite a number of the episodes have already been finished, Mr. Kleine stated.

A flood of applications for contracts is coming in from all parts of the country, but Mr. Kleine stated that no contracts are being made at present. Quite a number of offers have been received from exhibitors who have signed blank contracts, leaving the amounts to be filled in by Mr. Kleine.

The date of the opening release has not yet been decided upon, but it will, in all likelihood, be around May 1.

Mr. Kleine is particularly interested just now in the Harry Watson comedies. The first set of ten one-reelers is nearly completed, and these will be released to regular picture houses in March, after having had a preliminary run in a few of the finest houses throughout the country.

Owing to the fact that Harry Watson was an unknown quantity as a film comedian, Mr. Kleine wished to demonstrate that these comedies would make a pronounced hit in the best theaters. His expectations are being fully realized and the impression has already been created that they are the best type of comedies since the early days of the industry. They possess those qualities that give snappy entertainment and at the same time they are clean and wholesome.

Mr. Kleine points to the fact that a feature of the making of these comedies is the great condensation of incidents and well sustained action. Every reel has been compressed from an original length of from 3,000 to 5,000 feet, so that every foot of film has its snap and ginger. Because of this quality it can be readily seen that one can view them again and again and be thoroughly entertained. One of the advantages resulting from this is that it makes possible the booking of these comedies in competing houses, it making little matter which house has shown the latest released comedy first.

Mr. Kleine paid a hearty tribute to the director of the Watson comedies, in acknowledgment of the universal, not to say extraordinary, originality shown in their making, as almost all of the business of the action is the director's own invention. This director is Louis Myll, who was in Italy with Mr. Kleine while he was producing "Du Barry." Mr. Myll was with David Belasco for nine years. He had not directed films until he took up Harry Watson, his position previously in the film business having been that of manager of productions.

Interesting Interview on the Condition of the Pacific Coast Trade.

R. W. Horn, for many years with the Kleine Optical Company, and now special traveling representative of the Nicholas Power Company, arrived in the city Tuesday, Feb. 15, and will remain for several weeks.

Mr. Horn has held his present position for a year and a half, and most of the time has been spent on the Pacific Coast. He is familiar with the field there from San Diego to Vancouver, B. C., and claims that he has seen every exhibitor in San Francisco and Los Angeles in the interests of his company. He is, therefore, in a position to give an accurate description of the condition of the trade in Pacific Coast territory.

"Without any doubt the most perfect projection in the United States is found on the Pacific Coast," says Mr. Horn. And this is accounted for by the statement that all the operators in high class theaters are, practically, electrical engineers and receive high pay. Some of the operators in the best theaters in San Francisco are paid as high as $40, $50 and $60 per week. "They are high class men and a credit to the trade," Mr. Horn told me, with an air of enthusiasm.

In San Francisco at the present time there are 116 moving picture theaters, and in some of them the owners have spent as much as $4,000 in the equipment of a single operating room, where three machines and a dissolver are used in the same room. Power machines are used in a majority of houses in the Golden Gate city, Mr. Horn said, without any attempt to exaggerate.

Mr. Horn had charge of the Nicholas Power Company's booth at the exposition during its entire run. He kept a tab of the daily calls at the booth at that time, and at the close found that the daily average calls made by exhibitors was 215. These people came from all parts of the world. Especial interest was taken in the booth display by Japanese and Chinese exhibitors. Quite a number of the visiting exhibitors were from South America. "All spoke in high terms of the Power's 6 and 6A machines," Mr. Horn assured me. He also stated that the machines stand high in the favor of exhibitors from Vancouver to San Diego.

The exhibiting department of the trade is in a healthy condition all over the Coast territory. Admission prices run from 10 to 50 cents for programs of seven reels, on an average. Very few five-cent theaters can be found.

Mr. Horn was accompanied to Chicago by W. W. Lewis, also a traveling representative of the Power Company. From Chicago as headquarters, Messrs. Horn and Lewis will operate in middle western territory, from Pittsburgh to Denver.

Mr. Horn concluded the interesting interview with this voluntary statement: "Wherever I have traveled, I have never found an exhibitor who was not a subscriber to The Moving Picture World."

The Rothacker Film Manufacturing Company.

Watterson R. Rothacker announces that hereafter his company will be known as the Rothacker Film Manufacturing Company, the successor of the Industrial Moving Picture Company of Chicago.

In explanation, Mr. Rothacker states that the primary reason for this combination is that various companies have been formed and named to trespass upon the name "Industrial," and, as a direct result, the trade has in several instances been confused, and in a number of specific cases people have actually done business under the impression that they were dealing with the Rothacker Company, whereas, as a matter of fact, they had been misled by a name intended to trade upon the prestige gained for the name "Industrial" by the Industrial Moving Picture Company of Chicago.

The Industrial Moving Picture Company was formed six years ago by Mr. Rothacker, Carl Laemmle and R. H. Cochrane, and has the signal distinction of being the first company in the world to specialize in moving picture advertising. The Rothacker-Industrial Company is generally acknowledged as the pioneer and leading specialist in this field.

Another reason given for the new title of the company is that with the opening of the new Rothacker laboratory and studios in Chicago, the scope of the Industrial Moving Picture Company will be largely increased and extended so as to include moving picture production and activities which are beyond the merely industrial field.

Mr. Rothacker desires to give publicity to the fact that the Industrial Moving Picture Company, as an Illinois corporation, will be continued and maintained, and that violators of its corporate rights will be vigorously prosecuted.

The policy and plans of the Rothacker Film Manufacturing Company will be given in detail to the trade when the formal opening of the new laboratory and studios is officially announced, which will be very soon, probably about April 1.

Chicago Film Brevities.

Essanay has signed William Gillette to appear in his well-known plays, "Sherlock Holmes" and "Secret Service." Mr. Gillette will begin work on the first of these in the near future.

* * *

I. Van Ronkle, Chicago manager of V-L-S-E, Inc., has resigned his position to accept the Chicago management of

the Bluebird Photo-Plays, Inc., with headquarters at 107 N. Dearborn street. Mr. Van Ronkle will assume his new duties on Monday, February 21.

* * *

A. F. Heineman, lessee and manager of the Memorial Opera House, Valparaiso, Ind., called last week and subscribed for the World. The Memorial Opera House seats 900 people and is modern in every respect. An admission of 15 cents is charged for mixed features, such as Metro, World, etc., the program consisting of six reels. Valparaiso has a population of about 9,000, and has three moving picture theaters. Mr. Heineman reports very good business. He announces his intention to build a new moving picture theater in Valparaiso that will seat about 1,000 people, and which will probably be named the Strand. When this theater is completed, pictures exclusively will be shown, while the Memorial Opera House will become a road show and vaudeville theater, of which Mr. Heineman will still be manager.

* * *

Leo. R. Ursini, operator of the Orpheum theater, Aurora, Ill., paid us a visit last week, and purchased a copy of Hallberg's Motion Picture Electricity. Mr. Ursini is a member of the Moving Picture Machine Operators, Local No. 221, I. A. T. S. E.

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It reminded me of old times to see A. D. Flintom in the city last week. Mr. Flintom is president of the Kansas City Feature Film Co. in Kansas City, Mo., and he reported favorable business conditions in his vicinity. Mr. Flintom combined business with pleasure during his trip, and was accompanied by Mrs. Flintom.

* * *

W. O. Stevens, owner of the Eagle theater, Princeton, Ill., paid a short visit to the office last week. Mr. Stevens appeared to be much concerned over the difficulties experienced in securing pictures of a sufficiently clean character to please his patrons. In this connection he stated: "Without The Moving Picture World, I would not attempt to run my business. I would get out of it." Mr. Stevens offers programs of five reels at 10 cents, and, of all makes, he prefers the product of the V-L-S-E, Inc. Princeton has a population of 4,000 people, and the moving picture goers are very financial in their estimate of the morality of pictures. The Eagle seats 300 people.

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The second annual ball of the Showmen's League of America was held at the Lexington Hotel, this city, on Wednesday evening, Feb. 16. The gathering was large and the event was thoroughly enjoyed by those present.

* * *

"The Clarion," an Equitable feature in five parts, heads the current week's program at the Ziegfeld. Carlyle Blackwell, supported by Marion Dentler, Charles Mason and other prominent players, is the star. A continuation of "Musty Suffer's" experiences as a bell-hop is also on the bill, with Harry Watson in some of his inimitable, mirth-provoking situations.

* * *

L. W. Atwater, sales manager of the Precision Machine Co., Inc., paid the city a visit last week, and was so busy that he had no time to say more than "Howdy?" to me and quite a number of other acquaintances who were glad to meet him.

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Jones, Linick & Schaefer announce that work on the razing of the old building on the site located on State street, between Jackson boulevard and Van Buren street, will begin about March 1. Immediately thereafter the erection of the Rialto theater will begin, and the house is expected to be finished about October 1. The structure will have a ground plot of 100 feet square and will be five stories in height, the entire front on State street being of white terra cotta and granite. The yearly ground rental of the plot will be $65,000, and the cost of the building is estimated at $350,000. A sum of $40,000 has already been paid for the cancellation of leases in the old building.

* * *

A company was organized last week under the title Elmendorf Travel Talks for the purpose of distributing Dwight Elmendorf's travel subjects in two-reel installments, with lectures. Fifty such releases are now ready for release and others will be added as fast as needed. Mr. Elmendorf also purposes to issue, in connection, a series of nature study films. Associated with Mr. Elmendorf in the company are Dr. Albert Lowenthal, of this city, and Wm. Cadoret, of Kankakee, who owns the Le Petite theater in that city. The officers of the company are in the Schiller Building. With the advent of the Burton Holmes travelogue series, released in connection with the Paramount features, and the completion of arrangements for the release of the Elmendorf series, exhibitors will be enabled to bring to their patrons in the smaller cities these fine educational subjects, from which they have been barred in the past.

* * *

F. L. Fraser, part owner, with E. J. Degenhart, of the Princess and Palace theaters, Mendota, Ill., paid a call last week. Mr. Fraser reports improving business. His programs at the present time consist of V-L-S-E, Celebrated Players, Fox and General Film. Five and 10 cents are charged for regular programs, and 10 and 20 cents on feature nights. Mr. Fraser renewed his subscription for the World.

* * *

Walter W. Evans, Jr., special traveling representative for the Precision Machine Co. (Simplex), has arrived in the city from a trip to Detroit, Milwaukee and through adjacent territory, and states that it was very successful from the trade viewpoint. He will remain for some time in the Chicago field, where prospects are attractive at present. He installed a Simplex in the Harrison technical public school shortly after his return.

* * *

The film rental department of the Western Vaudeville Managers' Association has moved its offices from the Majestic Theater Building, on Monroe street, Chicago, to the Mallers Building, at the corner of Wabash and Madison street. Manager Adolph M. Eisner is in charge of the office in suite 512 Mallers Building, and is prepared to furnish his customers some fifty odd multiple reel features besides a long list of carefully selected single reel comedies, some peculiarly interesting travel subjects and a single reel dance feature entitled "Adelaide and Hughes in Modern Dances." Mr. Eisner has a wide acquaintance among Chicago exhibitors through his long experience as an exchange manager for the General, the Mutual, and as manager of the E. L. K. office at the time that company was founded, and now that the film department of the Western Vaudeville Managers' Association is prepared to take on other customers than the regular vaudeville houses it has long been supplying, it is expected that Mr. Eisner will considerably increase the business of the film rental department.

* * *

In an article in the current number of the Biblical World, Shaler Mathews, dean of the Divinity School of the University of Chicago, says in part: "When the success of a church depends on a paid choir or a moving picture machine, that church is ready either for regeneration or burial."

* * *

"The Adventures of Kathlyn," in eight reels, will be the attraction at the Fine Arts theater, this city, for an indefinite run, beginning Saturday evening, February 19. The big film serial has been boiled down to about one-fourth its length, and Frank Cruickshank, who has control of the run, believes that he has a sure winner. An orchestra of 35 pieces, it is promised, will furnish special interpretative music, and a Hindoo atmosphere will prevail throughout the presentation. The ushers will appear in Hindoo garb, and the decorations, both on the exterior and the interior of the theater, will be of Hindoo origin. If the venture at the Fine Arts theater proves a success, the revised edition of "The Adventures of Kathlyn" will be presented in all the large cities in the United States. Great interest is taken in the result, as this big serial was the first, and the most successful of its kind, introduced.

* * *

Colin Campbell, dean of the Selig directing corps, arrived in Chicago Friday, February 11, from Los Angeles. He immediately engaged in conference with William N. Selig, president of the Selig Polyscope Company, regarding completed plans for the production of "The Crisis." Several Selig stars will arrive later in Chicago from the West, and a number of interior scenes of this film drama will be taken in the Chicago studios. Later, St. Louis, Vicksburg and other cities will be visited to make the exterior scenes.

* * *

I have just received a letter from my old friend, George H. Hines, lessee and manager of the Auditorium theater, South Bend, in which he states that business is prosperous and that he has installed his two new Edison machines, costing $600 each. He also enclosed a check for one year's subscription for the World for Charles Vollmer, one of his operators at the Auditorium. But the best news in the letter states that preparations have been made for the building of the Lyda, a new structure that will seat 2,200 people, and named in honor of Mrs. Hines.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

BALBOA STARS SHINE AT HOTEL VIRGINIA BALL.

One Hundred Horkheimer Players Attend Annual Society Festival of Famous Long Beach Hostelry.

ONE of the most successful society events in Southland this season was the Annual Ball at the Hotel Virginia, Friday evening, February 11.

A brilliant array of prominent men and beautiful women had assembled for this occasion, and that the affair was such taken by Balboa Players in the evening's entertainment.

By courtesy of President H. M. Horkheimer of the Balboa Company, three magnificent "Tableaux Vivants" were put on by the Balboa players. The first of these tableaux was called the "War of the Nations," in which was represented all the crowned heads of the belligerents. The second tableaux was a scene from "Uncle Tom's Cabin" and the third living picture visualized the "Spirit of '76." As a grand finale the "Spirit of 1916" was charmingly portrayed by dainty Miss Ruth Roland.

More than one hundred Balboa players took part in these tableaux, which were staged by Business Manager Norman Manning and costumed from the wardrobes of the Balboa Company.

Charming Corenne Grant as the Indian girl "Pocahontas" was declared to be the most beautiful woman at the ball.

Daniel Gilfeather, made up as "Emperor Francis Joseph of Austria," was the most realistic. Other very good make-ups were Charles Dudley as "Abraham Lincoln," Ray Rockett as "Uncle Sam," and Frank Erlanger as "Victor Emanuel."

The most gorgeous of all the costumes was worn by Harry Harvey in the make-up of "Captain Courtesy." Henry King as Balboa typified the company.

The players in the picture from left to right are—first row: Makato Inokuchi (Emperor of Japan), Norman Manning (Punchinello), Daniel Gilfeather (Frances Joseph, Emperor of Austria), R. Henry Grey (Prince Mirko of Bulgaria), Charles Dudley (Abraham Lincoln), Corenne Grant (Pocahontas), Henry Stanley (Hans Brinker), R. R. Rockett (Uncle Sam), Frank Erlanger (Victor Emanuel, King of Italy), Andrew Arbuckle (Little Eva).

Second row: Harry Harvey (Capt. Courtesy), Reaves Eason (clown), Ruth White (Spanish girl), Joyce Moore ("Red Circle" girl), Frank Mayo (the Roumanian crown prince), Philo McCullough (Grand Duke Sergius of Russia), Bruce Smith (Kaiser Wilhelm of Germany), Henry King (Balboa), Bert Ensminger (Magyar noble), Gordon Sackville (Albert, King of Belgium).

After the ball was over a supper dance was given for the Balboa people. Manager Nestle of the Virginia Hotel said that this was the most successful affair ever held at the hotel.

V-L-S-E Finds Home.

The service of the V-L-S-E, including all the big features, has found a first run permanent home in Los Angeles. Manager J. W. Anderson of the popular Clune's Broadway theater announced this week that the house will open on the 21st with the newest features from this big line.

Mr. Clune is going to spend considerable in entirely remodeling and improving the building. There will be a large new electric sign, with "Home of V-L-S-E Pictures" across the top. The whole house will be given a thorough overhauling prior to the opening.

Mr. W. Fay Lynch, special representative of the Essanay, arrived in town last week and will leave shortly for a round-about return to the home office in Chicago. He reports business as being good all along the line, but says that here it seems to be somewhat better than throughout the middle states.

Board of Trade Meets.

The California Committee of the Moving Picture Board of Trade of America met Tuesday evening and held a busy session. It was decided to enlarge the committee to about fifteen, taking in the publicity men from the large companies, and a few others. The duty of the committee is to look after the interests of the entire industry, and so far some interesting things have been done. Mabel Condon, chairman, presided, and welcomed one new member, M. G. Jonas, manager of the Universal publicity department, the others present being Kenneth A. O'Hara, J. C. Jessen and Clarke Irvine.

Group of Balboa Players at Hotel Virginia Ball.

Actors' Fund Campaign Starts.

The first gun in the big battle to make the allied public forces surrender their jitney ammunition was fired here this week when a large number of stage and screen stars appeared in person at most every house in town on Monday evening. During the week players from everywhere appeared at many theaters, urging the public to donate. At the outset the cash rolled in when the tax was put on at the box offices. For one week the percentage lasted, five or ten cents being added to the price of every ticket sold. A goodly sum was realized in this way.

Friday evening at Levy's cafe, the place where photoplayers always meet, a benefit dinner was served, bringing in another little wad for the big fund. Actors from the Mason Opera House did some stunts for the generous public, and not a table was to be had, as everyone had reserved them before the announcement had been out a day.

Additional names have been added to the original California committee, the list now including, besides Jesse L. Lasky, chairman, and Will Wyatt, vice-chairman, Thomas H. Ince, De Wolff Hopper, Mack Sennett, H O. Davis, F. E. Woods, E. D. Horkheimer, Thomas Persons, Charles F. Eyton, B. H. von Klein, Clarence Drown, J. A. Quinn and Clarke Irvine. E. T. Boyd is secretary and publicity director for the committee.

The Los Angeles people are very appreciative, and are boosting every event that the committee plans. The Mayor, Hon. Charles E. Sebastian, has put his shoulder to the wheel and is helping along with the whole city to make the campaign of the California committee a great success, and if the other events pan out as well as the first, the disabled and aged thespians will surely benefit greatly in the future.

American Opens Publicity Office.

The Flying "A" firm has established a permanent publicity department at their Santa Barbara studios. A letter from Don W. Rayburn, manager of the department, says that a plan will be put through whereby special press pictures of the principals of each company, not the ordinary stills, but costume photos taken in the studio and out on location, will be sent out each week, together with live and up to the minute studio news. This sounds good, so we may expect some exciting tales from the north.

Brevities.

Al Kaufman, erstwhile pugilist, but now a fistic actor for the films, appears in "The Bruiser," a blooded five-reel picture produced by the American, featuring Billy Russell, the champion athlete of the northwestern studio. The story is from the machine of William Parker. Charlotte Burton plays the girl. The piece is in the hands of Charles Bartlett, who is now directing the biggest scenes, fights between the boxer and Russell, who, by the way, is no slouch when it comes to the padded hands and the once overs and unders, and so on, according to the rooter on the ringside.

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William M. Seabury, counsel for the Motion Picture Board of Trade of America, arrived in Los Angeles this week, after a much delayed trip across the continent. He attended the Washington fireworks when the crafty censor bill was given a ride in the Congressional scenic railway.

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The Pathe News man, reporter, cameraman, booster, student and everything that a news weekly man must be to get the stuff for the film newspaper, arrived home from his war trip into Mexico. He stayed home long enough to get a pair of shoe laces and a can of film, then hurried off to shoot the big dam break back of San Diego, which swept hundreds of farmhouses away and did other damage.

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"The Love Pirates," the story by George Bronson Howard, is progressing nicely at the Kalem plant, Director James W. Horne now being engaged on the sixth episode. Marin Sais and Ollie Kirkby are doing some excellent work in this picture.

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"Free speech, free press and a free stage have always been ideals of the American people. Then why not a free screen?" That is the start of the text of a trailer that Horkheimer Brothers attach to Balboa films. Everybody ought to do it and when the fight against censors starts preparedness will have been cast off for the fighting condition.

* * *

Manager Tally of the Broadway theater which bears his name, recently did a novel stunt which appealed to the patrons of his popular house. One Sunday afternoon it rained very hard, and the line awaiting to see "The Great Divide" was standing partly under awnings and partly under the dripping sky. Mr. Tally promptly pressed into service every umbrella in the office and made his employees, himself, and the World man also, stand beside the line with opened umbrellas and protect the patrons as they passed in. This caused many smiles and remarks of "Some service," "This is certainly thoughtful," and so on. The live exhibitor is surely to be found in Los Angeles.

* * *

The Pathe Exchange is moving this week to its new quarters on Film Row along with the many other exchanges. Manager B. E. Loper has gone to considerable expense in fitting up the new store, and the exhibitors will find it much nicer than the former headquarters. "The Red Circle," made by the Balboa, is booking well, as are the big Pathe pictures.

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L. K. Dewein, cameraman on local duty for the Hearst-Vitagraph news picture, this week filmed a novel model of a clever invention. A local man built an automatic fire escape to be fitted to the stables of large commercial houses. The device is shown working. The fire alarm, automatically operated by a thermostat, opens the stall doors, slaps the animals on the back, and makes them exit hurriedly from the building which is supposed to be on fire. The pictures are very good and quite interesting.

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Report comes that H. E. Aitken, president of the Triangle, is in town to look after the western business of the big three concern.

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George Beban, who starred in "The Alien" and other Ince pictures, is another arrival in the film capital to work in Morosco pictures.

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William Duncan surely is the original traveling man. In his three latest parts he has had quite a bit of traveling to do. "Bill Peters' Kid" took him to the Mojave desert; the Curwood feature, just finished, was staged for the most part in the snows of Big Bear, where Rollin Sturgeon's entire company was snowed in for several weeks; and now the serial in which he is to carry the main lead will, in all probability, take the company to the tropics, including Panama. Meanwhile that big red car of Bill's sits in the garage and runs up bills.

* * *

Some time ago when William Desmond, who is a prominent member of the Inceville forces, was the bright star with the Oliver Morosco stock company, a friend of his took a visitor from the middle west to see Desmond act. During the interval the visitor was informed by the friend that Desmond was the original of "Desperate Desmond." "Gee," said the fellow, "ain't that wonderful, but he looks so handsome up there." "Sure," answered the friend, "that's his clever make-up; he is a terribly desperate looking fellow off the stage." Anyone who knows good looking Desmond Hill will appreciate this.

* * *

At the Vitagraph, William Wolbert is starting work on a pretentious serial of fifteen episodes. The material is "The Hearts of Three," by Jack London, picturized by Charles Goddard, and will feature William Duncan. An excellent cast is being assembled in his support, the only female part being assigned to Carmen Phillips. The locale of the story is Panama and plans are being made for extensive travel.

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Dave Smith is starting production of a clever little one-reel comedy by Joseph F. Poland, featuring Mary Anderson and Webster Campbell.

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Another brilliant writer has been added to the large staff of Thomas H. Ince. The newest addition to the writer's room is Harris Merton Lyon, the well-known short story writer, who was signed several months ago by Mr. Ince to write exclusively for the NYMP firm. Already he has prepared a number of scripts which will be immediately turned over to the producing department.

* * *

Mabel Van Buren, who will be remembered as the girl in "The Master Mind," produced by the Lasky company, and whose latest work in Ramona makes her one of the most popular of the day, has returned to the Lasky studio and is playing in a picture with Blanche Sweet. The story is by Henry Seaton Merriman, and is called "The Sowers." William C. De Mille is the producer. Theodore Roberts, Thomas Roberts, Thomas Meighan and Camille Astor are in the cast.

Here is a funny twisting of names that we heard the other noon while out on the street. Two youngsters were hurrying past and one was talking speedily and here's what he said: "An' they had a fight, too; one was that big fellow, —you know, with the curly hair—Warrington Kerrigan—and, gee, how he fought!——"

* * *

Donald Crisp has ably demonstrated that a man can play an excellent heavy, change his makeup and be a president, then play leading roles, and finally don puttees and tortoise specks and be a real director. His work in handling "Ramona," the Clune cinema-theatrical presentation of the famous California story, shows well his ability. Everywhere the piece is advertised, the name of Donald Crisp adds much to the value of the film. He certainly put in some wonderfully artistic scenes.

THE DAY IT RAINED
THE MOVIE ACTOR ON SALARY WELCOMED THE RAIN— WHILE THE MORE HUMBLE BROTHER ON "EXTRA" DIDN'T EAT THAT DAY-
THE FARMER SAYS THE RAIN IS WORTH $5.00 A DROP-BUT IT COSTS THE MANAGER $5.00 A DROP.
THE RAIN CAUSES TROUBLE AND WOE
RAIN? I SHOULD WORRY-
BALBOA
FEATURES
MORAL: ITS A HARD RAIN THAT ISN'T WET.
DUDLEY

Charlotte Walker's next appearance in Lasky films will be in "The Woman and the Law," a thrilling drama from the pen of Hector Turnbull, the author of "The Cheat." Frank Reicher is the director.

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Cleo Ridgely and Wallace Reid will shortly begin rehearsals on "Behind the Mask," a feature from the scenario by Cecil D. de Mille and Jeanie MacPherson. The picture will be produced by Paul Dickey.

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Blanche Sweet is now rehearsing a photodramatic version of Henry Seaton Merriman's story "The Sowers," under the personal direction of Wm. C. DeMille.

* * *

A professional motion picture projecting machine has been presented to the Manual Arts High School by the students of the winter '16 graduating class, as a remembrance of their four years' work in the school. At an assembly held yesterday noon the machine was used for the first time. The pictures shown were produced by Bob Wagner, art instructor at the High School. The story of the picture was written by Mr. Wagner, and his two sons played the principal roles.

* * *

S. S. Hutchinson, president of the American Film Mfg. Company, was in Los Angeles this week.

* * *

The light may come and the light may go—But Cupid can always see to do his shooting in the coast film town. This time it is Eugene Pallette, of Selig's, and he married Miss Ann Slater. We extend the World's best wishes.

* * *

Richard Stanton is driving a milk wagon! This does not mean that the well known actor and producer of the "Graft" serial has taken up this job for a living, it is merely that he does all this in the twelfth installment of "Graft," when he and his friend are fighting the milk trust. Of course, his action leads to a big fight and when Dick starts scrapping the people opposite him have to keep mighty busy or else they are likely to be hurt. "Graft" is going along splendidly with some fine acting by Jane Novak and the Universal players.

* * *

Harry Mestayer is working in a six-reel picture version of "The Prince Chap," at the Selig studio. This film is to be made a big feature.

* * *

Here's what living in sunny California does for you—

William Duncan tells this one on himself: While in Bear Valley with the Vitagraph company with R. S. Sturgeon, he suffered two days from intense cold and especially about the ears—he just could not keep them from freezing. At the end of the second day George Holt said to him: "Why did you not pull your ear flaps down?" Duncan had been wearing a seal-skin cap with ear flaps, but he had forgotten all about them.

* * *

Theater Notes.

The Blue Bird Photoplays, Inc., has taken over this week the Walker Auditorium. This house has been successively called the Mozart, Neilsen, and the Brooks theater. It will now be called the Blue Bird Photoplay House.

The theater will open under the new management February 20, and present the big feature productions put out by the company. Extensive alterations will be made under the direction of Henry Silverman, who, Tuesday of this week, received a wire from Carl Laemmle, appointing him as managing director.

Lloyd Hamilton, Ethel Teare and Bud Duncan.

The Ham Company is producing a one-reel comedy for this release written by Messrs. Hamilton and Duncan. Ham and Bud's adventures in an effort to buy kisses from a pretty girl auctioning them at one dollar each at a charity bazar with their entire bank account of but eighty cents, and later their honest endeavor to earn the required amount in an oyster factory, offer many situations which these two comedians have made the most of. Miss Norma Nicholls played opposite Mr. Hamilton and altogether this comedy should be the best of the release.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THERE has been considerable talk lately about the decline of the motion picture business. There has been a decline. Go along Broadway and you will find a decisive decline. The out-of-town shows are showing better than they have for years. Hackett is doing so well in the Criterion that they couldn't find the "S. R. O." sign and the house painter was obliged to make one: "No More Room." Hackett is a fine fellow, but he must not try to make popularity on the basis that he could not find the "S. R. O." His "Macbeth" is great, Viola Allen is also great. But why knock? Both have been in pictures. Hackett and Viola. There is a run there.

* * *

Why allow the press agent to say they could not find the "S. R. O." in the house and they were obliged to have one made?

* * *

Hackett is good. So is Viola. But why hit at the pictures?

* * *

Why, as the song says: "Bite the hand that fed you?"

* * *

The man with money and the man with (I was about to say ambition) is the man who takes a theater. He is the scout for the—well, he knows.

* * *

Now, what have the motion picture people to do with this? Only one thing. Keep moving.

* * *

Take recent developments. First, you have against you the clerical body, the head of which is located in Washington. He is the head of an "international" movement to reform the globe. For the past three years he has been trying to reform the moving picture business. When brought before the committee he said he also had been trying to reform the "dramatic stage." We challenged him then to show when he had made a move in that direction. We challenge him now to produce his bill before Congress, or any other body. He cannot produce even a draft of a bill.

* * *

This "International Representative" dare not show his resources. If he does I will personally confront him and show that most of his expenditures for the past two years have been made on the "censorship" proposition. I will personally face him and his Brooklyn "ally" and show the two of them that in this fight they are not what we Americans call "on the level."

* * *

I have had a holy mother and father, I respect the cloth. But I hate men who work under cover.

* * *

This sanctified man who has been conducting the Federal bill under the cover of "International" reform. He is one I speak of. What has he done internationally or otherwise? He is a preacher relieved of his pulpit. He may be a college graduate. But a preacher, nevertheless. He went into college and "felt the call." Why did he not stick there? Did his power in the pulpit fail? Perhaps his power of saving souls was so great that certain influences felt that he should be a politician. Some preachers sometimes think that the $800 and found it not enough. And most preachers feel that after they get out of college that the people are bound to support them.

* * *

It is there where we find storerooms turned into missions. There we find the humble workers. Next door to them we find the "cheap" moving picture shows. We see the people flocking in to see the pictures, but you don't see them going into the "chapels." Why? Because the "goods" are not there.

* * *

I am standing now upon the principle that the moving pictures have done more to-day than any movement of the church workers has accomplished. That is a broad statement. Take Greater New York, for instance. Go along Third avenue, from Eighth to Fourteenth street. True, the police have wiped out the "San Souci" and other places—but the population remains the same and for more than every "cafe" with the "for rent" sign you find a moving picture place. True, the picture may not be up to the standard as picturized by the reformers, but such as they are they closed what the reformers could not close. Now, admitting, that the pictures in some of these places are not what they should be, what are the reformers in that locality doing? Instead of reporting to the police department they are holding their weekly meetings and sending their stipends to the support of the "International Bureau for Reform." Their intentions are right, but the result and effect are misguided.

* * *

For instance: Take the International Bureau of Reform. If service of three years is directed against motion pictures, including telegrams, railroad, hotel and other expenses, what is left, outside the salaries of the chief and his assistants? There is some money spent there.

* * *

Now, come down to an honest-to-goodness plane. Why not have an investigation of this International Reform Bureau? It may be shrouded by privacy. It may be a private organization, but since it has taken such a prominent part in public affairs perhaps the public has a right to inquire into its operation. So far as we know, the Rev. Dr. Crafts is an honorable and upright man, as well as the men behind him. But since the body he represents has become "International," it might be well (now that preparedness has become an issue), to find out just where this "International Reform" stands.

* * *

I have in my mind's eye that if this so-called bureau was investigated we would be better able to know who are the true preachers for the salvation of souls. It may be that some people who are drawing big salaries and getting more than the required amount of notoriety would be back "pulpit pounding." Of course, those who have been fortunate enough to make wealthy marriages are not included. They used to be wide spoken at one time. Now they use (what the criminals say) stool pigeons.

* * *

In professional circles some statements made by the writer would be considered "raw," but they are only what is reflected by the looking glass. They are truths. It is not slime, nor mud. It is a representation of facts—a controversy of a statement by certain clergymen that "moving picture houses are the sink of the devil."

* * *

The assertion I deny and I defy support of the libel. The Rev. Dr. Crafts, of Washington, cannot show it, even with the support of his arch-conspirator in Brooklyn.

* * *

Who ever heard of the International Reform Bureau before the motion picture gave Dr. Crafts an opportunity to get busy? When challenged before the Congressional Committee he stated that he had for years been striving to reform the stage. I challenged him then, and I challenge him now, to present a bill in conformity with his views.

* * *

Let the sponsor of the fight against motion pictures show what he has done in International Reform. He can't claim anything for England, because the war conditions brought about all that prevails there. What has he, or his society, done in Belgium or France? What have they accomplished in Berlin or Petrograd? What had Dr. Crafts to do?

"BIGGER, BETTER BUSINESS" (FINN).

Joseph H. Finn, president of the Nichols-Finn Advertising Agency, Chicago, has released a brightly written and tastefully printed brochure entitled "Bigger, Better Business" in which he discusses a number of subjects interesting to advertising men and men interested in advertising, previously published editorially in the Chicago Herald. The Moving Picture World is in receipt of a copy and acknowledges the courtesy. Mr. Finn has left his imprint of genius upon the advertising plans of the Mutual Film Corporation.

THOMAS JEFFERSON IN UNIVERSAL PICTURES.

This week to the roster at Universal City was added the name of Thomas Jefferson, star of the spoken and of the silent drama. His first role was a lead in William C. Dowlan's production of the film version of Isabel Ostrander's fiction story, "Lavina Comes Home."

World-Equitable Engagements

Jane Grey and Mollie King Added to the Galaxy of Stars.

TWO important engagements of noted feminine stars were made this week by the Triumph-Equitable and World-Equitable Corporations. Through General Manager Arthur H. Jacobs of the Triumph Company, Jane Grey, a permanent player of the company, will make her first appearance on the screen on the World program in a dramatization of the well-known fiction vehicle, "Man and His Angel," in which she will be supported by Henri Bergman, last seen in a feature in a Metro production.

Jane Grey began her stage career with a small repertoire company, touring, and finally reached New York. One day she applied to Paul Scott, dramatic agent, and while she was sitting in his office Fred Belasco telegraphed from Los Angeles for a leading woman. Miss Grey was sent on, owing to lack of talent at that particular time, and although it was for but two weeks, at a salary of $100 a week, to appear in the Belasco Stock

Jane Grey.

Mollie King.

Company at the Burbank theater, she was retained for twenty-seven weeks at a salary of two hundred a week, and returned to New York after her engagement there, to become leading woman for David Belasco in a number of that producer's successful plays, including "The Concert" and "The Temperamental Journey."

Miss Grey's most recent appearance on Broadway was as one of the featured players in Williard Mack's virile Broadway production, "Kick-In," in which she co-starred with John Barrymore.

It took a considerable amount of persuasion on the part of Mr. Jacobs to induce Miss Grey to sign a long time contract with the Triumph-Equitable concern, owing to the glowing prospects offered by various producing managers who wanted to secure her services for forthcoming productions during this and the season of 1916-17. Jane Grey has a vivid personality, and her now established dramatic potency has created a wide vogue for this little player; and that her efforts in the silent drama will be of equal importance and equally as attractive as has been her great array of triumphs in the spoken drama is a foregone conclusion.

Following "Man and His Angel," Miss Grey will be seen in "The Surrender," a different type of story from anything that she has yet been screened in, and in which she will be supported by a superb cast of screen players under the supervision of George A. Wright.

The most important engagement of the World Film Corporation, allied, of course, with the Equitable, and of which the Triumph Film Corporation is a producing subsidiary, was the signing this week of the dainty and exquisitely charming dramatic and musical artiste, Mollie King.

Miss King is the youngest member of a well-known theatrical family, being the sister of Charles King, for many years a vaudeville favorite with his partner, Elizabeth Brice, the team being known as Brice and King. Miss Mollie King's sister, Nellie, is also a vaudeville headliner.

Although only eighteen years old, Miss Mollie King has to her credit many years of actual stage experience. In fact, her theatrical debut really was made when she was carried on the stage as an infant.

Her first real stage work was in an important child's part with Miss Maxine Elliott in "Her Own Way." Miss King was then seven years old and made a big hit in both New York and London. While still a child, she became famous through her work in "The Royal Family" and "The Little Princess," after which she toured with the late Denham Thompson in his vaudeville sketch, "Joshua Whitcomb."

When through school, Miss King acted as understudy for Miss Brice in "The Winsome Widow," playing the star's part on many occasions. She was then fifteen years old. Then followed a season in vaudeville with her sister, Nellie, and an engagement with the "Passing Show" at the Winter Garden. After this she was featured in the support of Sam Bernard in "The Belle of Bond Street."

Miss King made her motion picture debut in the World Film Corporation's production, "A Woman's Power," in which she is starred. Her work in this picture was so remarkable that the World-Equitable heads immediately engaged her on a three-year contract to star exclusively under their management. This eighteen-year-old star has begun work on her second picture at the Paragon studio at Fort Lee, N. J., under Director Frank Crane. This picture is temporarily entitled "The Lily" and is said to have a powerful scenario and affords the dainty, charming Miss King every opportunity to enhance her already brilliant reputation.

"Mishaps of Musty Suffer"

Last Episode of An Unusual Series of Comedies Finished by Kleine.

THE final episode in "The Mishaps of Musty Suffer" was completed at the Kleine Bronx studios last week, following the return of Harry Watson after an enforced vacation of some weeks. The famous comedian is delighted to be again at work despite his somewhat enfeebled condition due to a serious surgical operation.

Another factor that has gone a long way toward the present happy frame of mind is the unexpectedly warm reception accorded his comedies. No one knows better than a comedian the doubtful character and prospective reputations of unreleased comedies, and "The Mishaps of Musty Suffer" have been in work since last July.

Harry Watson.

In the opinion of the Kleine forces, Watson will shortly prove the most popular comedian in film. Already the former Ziegfeld "Follies" comedian has been hailed by numerous film critics as the rarest find in film, and unhesitatingly predict the early eclipse of his possible rivals. His cleanly humor, versatility, imagination and natural native funniness, coupled with his easy good nature and willingness to learn, are rapidly winning him a name second to none in his chosen line of work.

"The Mishaps of Musty Suffer" have taken the public by storm, judging from the extraordinary amount of bookings reported by all Kleine offices last week. These include scores of the finest picture theaters in America which ordinarily close their doors to rough-and-tumble, slap-stick comedians. In fact, the intention of the Kleine Company to plant the Watson comedies in the best theaters everywhere, is evident from the character of houses solicited under a new and novel advance-of-release-date booking plan. It was thought that theaters of this class would prove the acid test and effectually demonstrate the possibilities of "The Mishaps of Musty Suffer" series.

The comedies comprise ten in number and while most theaters play one a week, their sudden popularity induced a number of them to exhibit as many as three episodes in a single week. This has necessitated a doubling of the number of positive prints and several paper re-orders.

Sothern to Appear in Pictures

Vitagraph Secures Him for a Series of Four Special Feature Subjects.

PARTLY because he believes that the silent is a step ahead of the spoken drama, and partly through an intense desire to see himself as others have seen him on the legitimate stage, Edward H. Sothern, foremost Shakespearean actor on the English-speaking stage today, is the latest to succumb to the lure of the once-despised pictures.

This is regarded as the most important in significance since the pictures began to rival the spoken drama in interest.

Edward H. Sothern.

Other legitimate players have deserted the legitimate under the spell of money lure and other considerations, but when a man of Sothern's prominence in theaterdom consent to appear on celluloid the final breastwork of the enemy is down and the pictures can now consider themselves the conqueror of the legitimate.

"Up to recently," said Mr. Sothern in confirming the announcement that he had signed a contract with the Vitagraph Company of America, "I regarded motion pictures as comparatively unimportant as compared with the speaking stage. I considered the screen's limitations as regards the voice of the actor as being too great a handicap. How on earth, I thought, could the immortal Shakespeare be produced without the speaking of every one of his lines!

"I am convinced now, however, that the combined use of sub-titles and lip movements will more than offset this handicap. Then I considered the tremendous scope in the matter of scenic portrayal, and I am now on my way to become a picture actor.

"In the legitimate theater I appear before several hundreds—possibly a thousand or two—six nights a week, for a matter of forty weeks. In pictures I am told I will appear before hundreds of thousands every afternoon and every evening. The temptation was too strong."

Sothern signed the contract with the Vitagraph after he had announced that he would retire from the stage at the end of the present season.

Mrs. Sothern (Julia Marlowe) is not to be seen with him on the screen.

Commodore J. Stuart Blackton, in confirming the announcement, said that his company would produce four feature films with Mr. Sothern in the lead and that one of the films would be a specially written story for the famous actor.

"He will begin work about May 1 and will continue through the summer, or until the four are completed. Some of the famous stars of our company will support him, among them being Anita Stewart, Edith Storey and Lillian Walker."

The Sothern films will be shown in New York first, under the Vitagraph's special direction, as in the case of "The Battle Cry of Peace." It is expected that by that time the company will again control a Broadway playhouse.

Sothern's appearance under the Vitagraph standard makes the fifth legitimate player of international fame to act for that company. Miss Edna May, of "Belle of New York" fame; Frank Daniels, king of comic opera comedians; Charles Richman and Joseph Kilgour are already acting in the Vitagraph productions.

H. COOPER CLIFFE TO SUPPORT ETHEL BARRYMORE.

H. Cooper Cliffe, who was last seen on the Metro program in support of Ethel Barrymore in "The Final Judgment," and who has since been starred by another motion picture company, has returned to the Metro ranks, and will again be seen in support of Ethel Barrymore in "The Kiss of Hate." This is a strong, five-part feature dealing with the persecution of the Jews in Russia.

Noted Players in Vitagraph Pictures

Well Known Stage Favorites Have Leading Parts in Releases for Week of Feb. 27.

ROBERT EDESON heads a list of prominent photoplay stars to be seen in Vitagraph's releases for the week commencing Feb. 28. Lillian Walker, Harry Morey, Mary Anderson, Evart Overton, Bobby Connelly, Hughie Mack, William Duncan, William Dunn and others, figure prominently in film vehicles that make splendid use of the personality and ability of these players. The program for the week balanced with two dramas and two comedies.

By far the most important release recently announced by

Scene from "For a Woman's Fair Name" (Vitagraph).

the Vitagraph is "For a Woman's Fair Name," presenting as it does a problem that is due to arouse editorial discussion throughout the country. It presents a new phase of the odd argument as to how far a man should sacrifice, love and reputation in order to protect the name of a married woman, regardless of the fact that she is innocent of wrong-doing. Robert Edeson has one of the best character roles of the career as Pierce; Harry Morey rises to exceptional heights as McGregor; William Dunn proves his claim to histrionic ability as the dope fiend, and Eulalie Jensen shows herself to be an actress of skill and technique in a difficult role.

"La Paloma" a Broadway Star Feature in three parts, released on March 4, is a contribution from the Coast company of the Vitagraph, featuring little Mary Anderson and William Duncan, produced under the direction of William Wolbert. Mary and Duncan are cast as two immigrants, whose ignorance of the pitfalls and dangers of this country, lead them to error. The former is coveted by a wealthy factory owner and in saving her, the father is charged with murder.

The duration of time in the one-reeler, "Her Bad Quarter of an Hour" is just fifteen minutes, but things happen thick and fast. The film features Lillian Walker and Evart Overton under the direction of Courtlandt Van Deusen. A love affair almost goes on the rocks through a misunderstanding.

In "Tubby Turns the Tables," Hughie Mack wields a vacuum cleaner in a way that foils two villains who are trying to swindle a banker out of thousands of dollars. The cleaner sucks the money into its bag and a thrilling chase ensues in which Hughie is pursued through dizzy heights an finally plunges from the roof of a sky-scraper to Broadway, using an umbrella as a parachute. The film was directed by Lawrence Semon and written by him in collaboration with Graham Baker. Both are cartoonists and apply their knowledge of comic situations to good advantage. The one-reeler is released Feb. 28 and also contains 300 feet of "Odd Acquaintances." This film shows feathered and furred folk in strange companionship, and is of real interest to young and old.

BIOGRAPH COMEDIES IN DEMAND.

Requests from exchanges for an advance showing of the reissues of Biograph comedies, featuring Mabel Normand, Charles Murray, Mack Sennett, Fred Mace and Ford Sterling, have been so numerous that Gus Mohme left New York on February 20 to visit exchanges in the following cities: Chicago, Milwaukee, Des Moines, Kansas City, St. Louis, Indianapolis, Cincinnati, Cleveland, Pittsburgh, Buffalo, Wilkes-Barre.

Australian Notes.

DURING the past month Australian producers have been very active and one big picture has been released. This is the initial production of the Vita Corporation, which has its headquarters in New Zealand. The head director is Raymond Longford, who was associated with Fraser Films for some time. This picture is a five-reeler, entitled "A Maori Girl's Love," featuring Lottie Lyell, who has appeared in many Australian pictures. As a dramatic production it could have been condensed into three reels; the story is inclined to drag in places, but it has some very interesting scenes of Maori life. Producer Longford was also able to get several Maori girls to take small parts, and the result is highly satisfactory.

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Post Mason, who recently resigned from Australian Films, Ltd., is at the head of a new picture company, with well-known vaudeville favorites in the leading roles. The first release is entitled "The Martyrdom of Nurse Cavell," and will be released very soon. Vera Pearce, perhaps the foremost Australian on the vaudeville stage here, appears as Nurse Cavell. Miss Pearce had the female lead in that famous Australian photoplay "The Shepherd of the Southern Cross," in which Arthur Shirley attained great popularity.

* * *

The new Australian Picture Palace, which is soon to be opened, will be one of the finest theatres in Sydney. The building alone costs £25,000 (125,000 dollars). The fittings are most elaborate. The woodwork of the wainscoting is of Queensland maple, while Australian black marble has been employed for the facing of the solid interior works and the lobby. This stone reflects the full strength of the electric lamps as would the best mirrors. The walls of the lobby are beautified by plaster of paris, modelings of artistic design, and the dress circle staircases are of Australian red and white marble.

* * *

Neither Broadway Universal Features nor Metro Pictures have reached Australia yet. This is a big chance for some enterprising firm. Australia can boast of nearly two thousand picture theaters. Good features are much in demand, especially those with well-known motion picture stars in the leading roles. Stage stars are well liked, but owing to their names not being familiar with Australian audiences, their worth is not recognized until they have appeared in several productions here. Strong dramas are well liked, but the general public is extremely partial to a big feature comedy when assured of a good laugh. For instance, "Tillie's Punctured Romance" broke all attendance records everywhere.

* * *

Equitable features are going strong in Sydney. "The Warning" is considered one of the best pictures yet shown in this city, and all critics are favorably commenting upon it. "The Labyrinth" will be shown at the Crystal Palace next week.

* * *

J. C. Williamson, Ltd., next release is a screen adaptation of the £1,000 Australian prize novel "The Pioneer," by Kathleen Suzanna Prichard. This company has been out of Sydney for some time to get the proper atmosphere, and great efforts are being made by all concerned to bring the standard of this production up to that of imported American films.

* * *

The Crystal Palace authorities recently conducted a contest among their patrons to ascertain what was considered the best picture shown at their theater. "My Old Dutch," which was released in the States by Universal, came easily first, and was followed by "The Escape," "The Outcast," "The Avenging Conscience" and "Tess of the Storm Country," in that order.

* * *

Next Monday, Waddington's Ltd., will present a screen adaptation of Geo. M. Cohan's famous stage success "Get-Rich-Quick Wallinford." Fred Niblo and Josephine Cohan, stars of the legitimate stage, famous both here and in America, retain the same roles in the picturization of this famous comedy as they introduced to Australian audiences on the speaking stage several years ago. Fred Niblo would acquit himself well before the camera in this, his initial venture.

* * *

Photoplays shown here during the past three weeks include "The Rosary," (V. L. S. E.); "The Warning" and "The Better Woman," (Equitable); "What Happened to Jones," "M'liss" and "Wildfire" (World); "Cinderella," "The Dawn of a To-morrow" and "The Only Son" (Paramount). "The Dawn of a To-morrow" has received the most adverse criticism of any Pickford feature yet shown in Sydney.

TOM. S. IMRIE.

Howard Irving Young Joins Metro.

HOWARD IRVING YOUNG, one of the most promising of the younger group of successful scenario writers, has been added to Metro's staff of writers, and will devote all his time with that company, making adaptations from books, plays and unfinished manuscripts. Mr. Young will work directly under the supervision of Harry O. Hoyt.

Howard Irving Young.

Mr. Hoyt, who has written more than four hundred scenarios, and is the highest salaried writer in the profession, will, in the future, devote all his time to original manuscripts.

Mr. Young was graduated from the New York University two years ago, but before leaving the university he had written and sold a number of scenarios. Until recently he was associated with Kalem as a special writer and film editor. While with that company he wrote many of their best features including "The Call of the Dance," for Yancsi Dolly, "The Apaches of Paris," "The Net of Deceit," "The Pitfall," and "The Lotus Woman," all original scripts. He is also the author of "Hearts in Exile," which he wrote for Clara Kimball Young.

Before joining Kalem, Mr. Young was with the Reliance Company, and for a brief time was associated with the Crystal Film Printing Company. He has had considerable experience in several departments in the making of motion pictures, and with Metro will be given every opportunity to display his talents, both in making adaptations and in producing original manuscripts, which he will do when not engaged in the picturization of other writers' ideas.

HORKHEIMER WROTE IT.

Somewhere in the East a news paragraph found its way into some publication implying that "The Red Circle," the continued screen story of heredity and romance, now running, was an adaptation of a former stage success. The Balboa Company which is producing the film play immediately started an investigation. It found that some time ago certain stock companies put on a piece which was a mixture of graft, politics and anarchism. Because of the latter element it was called "The Red Circle." The Balboa production is nothing like this. The germ idea originated with H. M. Horkheimer, president and general manager of the producing company, who gave it to Will M. Ritchey, his chief scenario writer. Mr. Ritchey developed the story, in a novel manner. The releasing agency of Pathe reports "The Red Circle" going better than any preceding continued screen story.

Ruth Roland, one of the screen's most lovable stars, who plays the lead in this picture, had a funny experience the other day while chugging along in her motor going to a location where a scene for "The Red Circle" was to be made. Suddenly the machine stopped. Although she is as expert as the average repairman, Miss Roland couldn't make it resume. Along came a man with a team, sympathizing with her plight, he towed the car to its destination a few miles away. "Can you beat that," Miss Roland observed later on, "to meet a good Samaritan on the way to Alhambra?" (Explanation: In Southern California very few people are supposed to travel in that direction).

EDUCATIONAL NOTES.

From Chattanooga, Tenn., comes the report that the Chicago and Gulf Transportation Company are preparing to make a moving picture showing conditions along the Mississippi River during the flood season.

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Reviews of Current Productions

Exclusively by Our Own Staff

"A Woman's Power"

Brady-World Film Production in Which Molly King is Starred—A Story of Mountaineers.

Reviewed by Lynde Denig.

CONSIDERING that Molly King's training as an actress has been for the most part confined to musical comedy productions, she adaps herself to the stellar role of "A Woman's Power" very creditably. It is not a particularly difficult part, but enough to reveal the likable traits of a pretty and seemingly talented young woman, whose manner is natural and expressive. If Miss King does not do more in this screen version of Charles Melville Buck's novel, "The Code of the Mountains," it is largely because of the construction of the story, which keeps a young mountaineer much in the foreground, rather than the girl who brings about his reformation. At all events, Miss King will be admired, and in her next picture no doubt will receive a part of greater consequence.

Scene From "A Woman's Power" (World Film).

"A Woman's Power" is a photoplay of average quality. The theme is conventional—the elevating effect of an unselfish woman's influence—and in the main the manner of its handling is not novel. To begin with, there is a feud between mountaineers, resulting in a murder and the conviction of a youth, who acted according to the code of his kind. Henceforth the purpose of his life is to kill the man on whose testimony he was found guilty. The story goes on to tell how this determination was altered, largely because of the humanizing influence of Minerva, a mountain girl, who drags herself out of the mire of slothful ignorance in which she was born, and partly because of happenings in the Philippines, when American troops were engaged in subjugating the Filipinos. As a private, Newt Spooner comes to realize the worth of his commander, who chances to be his enemy of long standing.

The atmosphere of scenes staged in or near the cabins of the mountaineers is convincing, and the types of ignorant men of the hills appear true enough to live. Director Robert W. Thornby was less uniformly fortunate in suggesting conditions in the Philippines. Audiences have become so accustomed to views of actual warfare that a photoplay imitation, however spirited, is apt to appear a bit unreal. Then there is a disillusionizing juxtaposition of scenes in the part of the picture showing the clash between the Americans and the natives. What seems to be a Filipino village, with people, houses and trees in accord, alternates with bits of woodland such as might be found near New York. The contrast in foliage is unmistakable.

Douglas MacLean gives an intelligent performance as Newt Spooner, E. M. Kimball makes a commanding figure of Falkins and others in the picture are competent.

All Star Cast in "Badgered."

"Badgered," a single reel drama soon to be released by the Selig Company, contains a conclusion which comes as a complete surprise. An all-star cast including Harry Mestayer, Grace Darmond, Al W. Filson, James Bradbury and Edith Johnson are introduced.

"The Shrine of Happiness"

Attractive Gold Rooster Play, in Colors. Jackie Saunders featured as wayward mountain maid.

Reviewed by Margaret I. MacDonald.

SHARING honors with Jackie Saunders in this attractive five-part production from the Balboa studios, are William Conklin and Paul Gilmore. It is seldom that Miss Saunders has been seen to better advantage than in "The Shrine of Happiness"; the ease with which she handles the character of the impulsive child of the hills making the role doubly attractive. In spite of a rather unprofessional construction, the story holds the interest to the end, because both author and director have taken special care to conceal the exact character of the climax until its actual arrival.

As the story runs, a prospector dies leaving his motherless daughter with nothing but a letter to Clark, a former partner now living in San Francisco, accompanying which were some Indian beads. Clark had been rescued from the death grip of an Indian by the prospector, and from a feeling of deepest gratitude to her father received with kindness the girl who had journeyed miles on foot, fleeing from an attack of two strange men. The girl is sent to boarding school, and is afterward placed in an unhappy position by being loved by both Clark and his younger brother. The self-sacrificing spirit of the older brother adds to her unhappiness, for, although knowing that she is in love with him, he favors her marriage to his brother who is younger than he. The day of the wedding the bridegroom discovers that the bride-elect loves his brother, and explaining matters in a note to the bride, disappears, leaving his promised wife to his brother.

The film has been delightfully colored, and is wholesome and pleasing in character.

On Biograph Schedule

"The Indian" Has Spectacular Scenes—"What Happened to Peggy," a Two-Reel Offering.

Reviewed by Lynde Denig.

"The Indian."

PICTURES such as "The Indian," a three-reel drama of the western frontier, are not often made to-day. Probably it cost considerably more than many five-part features and the money went into the production rather than into the payment of large salaries to a few prominent players. There are moments when this photoplay suggests some of Griffith's famous western pictures, and although it lacks the fine touches that distinguished the work of the master director, one finds much to please the eye and to stir the imagination in the graphic scenes of warriors on the warpath, murdering settlers and battling with United States soldiers.

Scene From "What Happened to Peggy" (Biograph).

Almost the entire first reel is devoted to the offensive operations of a numerous tribe. The settlers, using their wagons as bulwarks, fight in vain to hold off the Indians, who, in turn, give way before the troops. These scenes, perfectly photographed, have great depth and carry the thrill of conflict.

Their spectacular value is increased by the burning of the wagon train and the tepees in the Indian village.

Of the story in this production little need be said. It is quite conventional and one does not need to inquire too closely into the probabilities of a plot devised to meet the requirements of western melodrama. The first and second reels are strong and the intervening one, with scenes laid in Washington, suffices in supplying the connecting links of the story. Linda Arvidson is winsome as the daughter of an army officer and among others in a numerous cast, Alfred Paget and Charles Perley are conspicuous.

"What Happened to Peggy."

The first reel of this two-part picture is somewhat overburdened with sub-titles and explanatory letters, but after a time, when the story gets fairly under way, there is enough entertaining action, even if the experiences of Peggy resemble those of many young photoplay heroines who have preceded her. Having left boarding school and gone to visit a wealthy friend, events are so arranged that she is suspected of a theft committed by a woman posing as a lady's maid. Peggy is placed in an unpleasant predicament before the mistake is discovered. The picture reaches its most exciting moments in the chase prior to the capture of the thief, played in convincing fashion by Claire Macdowell. Vola Smith and Jose Ruben are other members of the company capably directed by Walter Coyle.

Two Bluebird Releases

"Rupert of Hentzau" is Elaborately Mounted—"The Grip of Jealousy," a Story of the South.

Reviewed by Lynde Denig.

"Rupert of Hentzau"

THE popularity of Anthony Hope's "The Prisoner of Zenda" justified a sequel, which the author provided in a novel called "Rupert of Hentzau." "The Prisoner of Zenda" was one of the first multiple-reel photoplays to be made in this country, and now, after a lapse of a number of years, we receive the continuation of the colorful romance in an elaborate picture, produced in England under the direction of George Tucker, with Jane Gail in the character of Queen Flavia and Henry Ainley, an English actor, in the dual role of the King of Ruritania and Rudolf Rassendyll.

There is much to commend in these five reels that evidence a determination to give the story every advantage to be derived from picturesque backgrounds of a kind that could not well be duplicated in this country. Scenes such as the coronation are magnificent; nothing is lacking in the furnishings or the costuming of the great number of court attendants, and even in less pretentious passages of the romance we find a care for detail that seemed to take no account of the cost when certain effects were needed. The burning of the hunting lodge in the last reel, for example, is spectacular in the extreme, obviously costly, and of value in preparing for the denouement of the plot.

In point of fast, generally melodramatic action, the screen version of "Rupert of Hentzau" leaves nothing to be desired and the story offers plenty of complications to keep things moving for five reels. The romance of Queen Flavia, who loves the man who played king and not the king himself, is followed readily enough and with considerable interest, but an assembling of the scenes in a manner necessitating fewer subtitles, would have benefited the production. The picture is introduced by several wordy explanations that an audience may have difficulty in digesting, and even when the story is

Scene from "Rupert of Hentzau" (Bluebird).

under way, inserts are frequent, totalling something over eighty in all.

Miss Gail plays the queen with dignity and feeling. Mr. Ainley is successful in portraying the contrasting natures of the king and his physical double, whereas other parts are in competent hands.

"The Grip of Jealousy"

In this melodrama of the South of some fifty years ago, there is effective characterization and not a few of the scenes are given a thoroughly artistic presentation; but the picture in its entirety is likely to leave a vague, rather unsatisfactory impression. It lacks clearness and the driving force of a big story that grips an audience and holds the attention without conscious effort. The many characters are likely to become confused, an unfortunate circumstance that must discount the effect of scenes very well handled, if considered individually.

A long standing feud between two southern families is taken as the basis for the story. One of the daughters in the Grant household is secretly wedded to Jack Morey, she dies in giving birth to a child and her sister places it under the care of an aged negro, Uncle Jeff, who believes that it was born to his own daughter. He accounts for the baby's white skin by naming Lacey, a brutal plantation overseer, as the father. In later years, when Linda has become an attractive young woman, the struggle centers between Lacey's son, in his effort to possess her, and Linda's aunt, determined upon the girl's freedom, even if she has to sacrifice herself by marrying Lacey.

Whatever criticism the construction of the story may suggest, no fault need be found with the staging and the impressive acting in many of the scenes. In artistic photography, made possible by perfect lighting, the picture reaches its highest point with the showing of a cabin on a lonely road, the light in the window glowing through a deluge of rain. The effect is remarkably natural. Lon Chaney brings out all the ugliness in the character of Lacey, Marcia Morse makes a sprightly girl of Linda, Walter Belasco as Uncle Jeff gives an excellent character sketch, whereas, Louise Lovely and Grace Thompson appear attractive as the Grant sisters.

"The Fool's Revenge"

William T. Hooker Plays Role of Tragic Clown in Story of Modern Life in Five Reels by the William Fox Company.

Reviewed by Hanford C. Judson.

THERE are some who hold that a critic's whole duty is to tell whether or not in any piece of art the maker's intention has been realized. But a critic whose object is to foretell as well as possible, and by the rules a critic has at hand to help him, what the public is going to think about a piece of art has a different work before him. Within limits any conceivable situation is legitimate provided the artist's intention is human.

In this offering, "The Fool's Revenge," a five-part picture by the Fox Company, with William T. Hooker in the leading role, the artist perhaps has got his intention over. It is a well-directed picture with many skillfully handled and often beautiful scenes. The acting, though not absolutely even, is as a whole, mighty good. Yet, when we have watched the picture through to the end and have seen one painfully distressing situation followed by another and every one of them made effective, we wonder what was the intention of the maker of it. We might suspect that he would say, "To exemplify the text Vengeance is mine, saith the Lord." If that is the answer, his intention does not get over; for he continually forgot his object. In trying to crowd five reels with climaxes he has lost his way. The story is clearly continuous, but in his accenting of this and that he has obscured its inner significance. If he did not intend to give his picture significance, he must have wanted merely to distress his audience and in that case he has amply succeeded.

There are scraps of humor in the picture and these were appreciated by the spectators. They were few and far between. The sense of its not being worth while will be marked in the mind of those who look in art for a true reflection of their own humanity. The thing that the picture does is to provide a few jabs to the mind's jaw. No art that deals with deep and painful human moments without significance as a whole can be wholesome. This is an unwholesome picture.

First of "Sis Hopkins" Comedies

Kalem Presents Rose Melville in a One-Reel Comedy, "A Leap Year Wooing."

Reviewed by Margaret I. MacDonald.

THE revival of "Sis Hopkins" would be welcomed by the public under almost any circumstances. Of course the screen can not give us just the same "Sis" that the stage did, for it will be remembered that much of her comedy lay in her queer manner of expressing herself. Of this latter the screen version of Sis is bereft, save as the sub-titles may be made to assist. We have still, however, the same uncouth country girl, with her tightly braided pig tails, and her lower extremities clothed in comical untidiness. There is the same gingham pinafore, the same uneven skirt, the same clod-hopper shoes, and all of the funnyisms of makeup that belong to the "Sis Hopkins" that most of us have known.

It is a pity that more pains have not been taken to provide a good story for the initial presentation of these one-reel comedies of which much has been expected. The opportunities for the exploitation of the talents of the star are somewhat scarce. As the story runs "Sis" is the kitchen maid in the home of a young woman whose sweetheart is very attentive. "Sis" remembering that it is leap year is inspired at the sight of the lovers to look up a man for herself. She therefore

advertises for a husband, and in consequence the daughter of the house is besieged with men of all descriptions, and her own sweetheart is dismissed for a handsome pretender, who afterward is discovered to be a crook for whom the police are looking. A serious situation is saved by Sis who opens an unaddressed note intended for her young mistress and appropriates its contents to her own case. So while the bride

Scene from "A Leap Year Wooing" (Kalem).

is waiting disconsolately at the church for a bridegroom that fails to put in an appearance, Sis heavily veiled has her place in an automobile by the side of the crook whom she unintentionally causes to return and face the charge of the police in the home of his bride-to-be. Sis then flies to the arms of her own lover who has been stewing in a silk hat and frock coat while his lady love unwittingly eloped with another.

"For a Woman's Fair Name."

Vitagraph Drama in Which Robert Edeson Heads Excellent Cast—Acting Better Than Story.

Reviewed by Lynde Denig.

PROVIDING one stops to consider the premises on which this drama is reared, there is danger of becoming aggravated by the characters concerned. They appear so fearfully dense. Time and again a few words of quite simple explanation would clear the entire situation, but they are not spoken until the story has run its five-reel course. To introduce aparently intelligent people and then force them into obvious stupidities is hardly the way to build a convincing photoplay, even when the plot reveals the technical adroitness to be expected from a writer of Marguerite Bertsch's expertness.

"For a Woman's Fair Name," superbly acted and admirably staged, is wanting in just one essential quality, that of plausi-

Scene from "For A Woman's Fair Name" (Vitagraph).

bility. Here is the situation confronting an audience. A woman of irreproachable reputation goes for a moonlight automobile ride with McGregor, a trusted friend of her husband. The machine turns turtle and Vivien, slightly injured, is carried into a road house. Her companion's half-brother, a blackmailing dope fiend, who chances to be enjoying a convivial party at the resort, seizes the opportunity to menace his relative. He registers at the hotel for Mr. and Mrs. McGregor and henceforth is credited with the ability to cause a disgraceful scandal.

The trouble with this foundation for a long series of emotional disturbances is the weakness of the blackmailer's case. The natural procedure after the accident would have been to notify the husband, and even if this had not been done, a subsequent disproval of the man's assertions appeared moderately easy—certainly the attempt would have been preferable to the tacit acceptance of so much unhappiness.

But there is a chance, rather a good chance, in fact, that many in an audience will take the characters created by Robert Edeson and his associates without analyzing motives. The acting is emotionally vital and the scenic equipment of the picture is at once attractive and in perfect taste. Although Mr. Edeson's opportunities are not great until the concluding reel he never appears in a scene without contributing something to its interest. His personality has a rare quality of magnetic strength.

No less essential to the production is the intense performance of Eulalie Jensen as the wife; then we find an entirely charming ingenue in Alicia, as played by Belle Bruce, and an acceptable lover in Harry Morey's portrayal of McGregor. William Dunn is consistent to the last detail of manner in his playing of the drug-crazed Bolles. With so much to commend in the acting and in Harry Davenport's production, one may overlook the deficiency noted in the story.

"The Scarlet Road."

A Powerful Photodramatic Story of the Bright Lights, by George Kleine, Discreetly Shorn of Objectionable Realism, Ably Directed and Well Acted.

Fair Laughs the Moon and soft the zephyr blows,
As o'er Life's wave the gilded vessel goes,
Youth at the prow and Pleasure at the helm.

Reviewed by James S. McQuade.

THE didactic story usually falls short of the mark, because preachment is an offense when out of place. "The Scarlet Road" is in strong contrast to such a type, because the experience of the leading character of the story impresses its lesson without any show of attempting to teach the specta-

Scene from "The Scarlet Road" (Kleine).

tor, he or she being taught unconsciously and in a most emphatic manner.

I can fearlessly cite this filmed story as an example of how risqueness can be avoided without impairing the dramatic strength of certain scenes, which, without a nice observance of the proprieties, might have become spectacles for the prurient minded. And I would remind the reader that, notwithstanding the lurid title of the film, the screen shows nothing that can be reasonably construed as an offense against good taste.

The story can lay claim to originality in many respects. I have never read nor seen one like it on the screen. The character of Harry Tremaine (Malcolm Duncan) is of an unusual type. Here we have a young man, who has been circumspect in his life up to his twenty-fifth birthday, supporting himself and his old father (as he believes), who lives a lonely life in an old cabin, out in Montana, by hard work in an office in New York. Head bookkeeper and trusted employe, he works early and late. One night a messenger brings an important telegram and Harry carries it to the head of the firm, who is taking supper at the Cafe de Paris, a gay resort for the upper ten, where the cabaret is in high favor. There he meets a famous cabaret dancer, and the prosaic current of his life is suddenly changed.

A day afterwards he is notified that his father had died and left him $200,000. Then begins a season of high life, in which the cabaret dancer and her dancing partner figure prominently. They fleece him of his money in various ways, and he is penniless in a few short months. Owing to his wild career on Broadway he fails to find employment or

assistance; but a hard-headed old gentleman, while refusing aid, hands him a letter from his father which he had been instructed to deliver, under just such conditions as then existed. Harry is instructed in the letter to go out to the old cabin in Montana and there he will find a way out of his difficulties. He beats his way on freight trains to the spot and, on gaining entrance, finds a hangman's noose dangling from the ceiling. Horrified and angry at the callousness of his dead parent, he swears that he will yet make good. Then he beats his way back to New York.

How he kept his vow and married the girl of his choice, whom he had neglected in his mad infatuation for the cabaret dancer, is absorbingly told in the pictures.

Malcolm Duncan plays the part of the young spendthrift with fine abandon and snap, as the occasion demands. The feverish elation of Harry over his fortune of $200,000 and its reckless waste are most realistically shown. The manful way in which he gets even on the cabaret singer and her accomplice, and the reconciliation with his little sweetheart, Alice Holbrook, are also true to the life and very satisfying.

Miss Della Connor, as Alice Holbrook, is delightful. It is the most important role she has had since her appearance in the cast of "Stop Thief," and she sustains it with nice art and winsome manner. Miss Anna Nilsson gives a forceful impersonation of the cabaret dancer, her simulation of the wiles of that feminine vulture being especially pronounced. Her dancing is exquisite, and she has in John Jarrott, who appears as the cabaret partner of Betty Belgrave, a fitting opposite. Miss Ina Shepard, in the motherly role of Mrs. Holbrook, gives a pleasing characterization.

The release was made Feb. 16, through Kleine-Edison.

Two Equitable Dramas

Roy McCardell Deals with Vital Subject in "The Question"—Mary Boland Starred in "The Price of Happiness."

Reviewed by Lynde Denig.

"The Question."

UNPLEASANT truths, legitimately exaggerated for dramatic emphasis, are presented in Roy L. McCardell's story of a —not the—social evil. He argues, in effect that dogs, however smooth their coats and long their pedigrees, are poor substitutes for babies and that it behooves wives to allow nature to take its normal course. If they do not; if they dodge the responsibility of increasing the world's population, why no one need be surprised if a home loving husband looks elsewhere for a mate. In the case of Dogs vs. Babies, Mr. McCardell gives the decision to the latter.

"The Question" is a more than ordinarily acceptable picture because it deals frankly with a theme of contemporaneous interest. There is enough point and truth to the story to lend a touch of ironic humor, and it is conceivable that a few of the scenes will assist foolish women in seeing themselves as others see them. The moral tone of the story is sound, the dramatic quality is more than passable, the production is marked by rich settings and the acting is effective.

First place is given to Marguerite Leslie, a good type for the character of the society infatuated woman, whose friends

Scene from "The Question" (Equitable).

are birds of the same feather. When she is about to be married and wants a boy and a girl to act as page and flower girl at the wedding, she appeals to the women of her own set in vain, for not one of them has been blessed with children. But they all have dogs upon which to lavish a misdirected mother instinct. Ralph Tudor, a young business man, knowing Grace for what she is, rather foolishly marries her although he has realized the charm of the altogether womanly stenographer in his office. The break comes after the marriage, when Tudor becomes disgusted with his wife and her dogs and elopes with the stenographer. Mr. McCardell arranged a moderately happy ending by permitting the death of Ralph's soul mate and allowing the wife to adopt the motherless child. The denouement appears a bit forced, but is not altogether unreasonable. Clara Whipple looks well as Anna Lee and plays the part with feeling, whereas George Anderson gives a sincere interpretation as the husband.

"The Price of Happiness."

Content with the simple things of life is the price of happiness, if one may accept the evidence of this photoplay, pro-

Scene from "The Price of Happiness" (Equitable).

duced by the Triumph Corporation, with Mary Boland in the role of a wife who learns the lesson in time to profit by it. The picture, so far removed from probabilities, yet accurate and realistic in the presentation of scenes of New York, especially New York cabarets, suggests a modern allegory. It offers an obvious and effective contrast between virtuous thrift and alluring luxury. For a time the heroine sees only the enticements of wealth, and is almost ready to succumb when the shallow mockery is disclosed.

The dramatist went to a humble dwelling for his two chief characters, a shoemaker and his wife, a surprisingly well dressed and pretty woman. Bertha, once a sewing machine girl, meets three former friends, who have prospered beyond her fondest dreams—one as the wife of a wealthy man, another as an opera singer and a third, described as having discovered "the easiest way." The four young women and their male companions have a number of gay reunions, during which Bertha comes to envy the superior advantages enjoyed by her former associates. Her shoemaker husband makes a pair of shoes for each of Bertha's friends and in delivering them, Bertha witnesses three distinct tragedies. After this she is perfectly content to return to her poor and honest family.

The central theme of the story is clearly developed and the dramatic incidents, if somewhat episodic in themselves, all contribute to driving home the argument. Settings are appropriate. Miss Boland seems to have been more concerned about looking her best than dressing like a shoemaker's wife, but at all events she succeeded in being continuously attractive. The support given by David Wall and others was efficient.

Triangle Program.

"Bullets and Brown Eyes," Five-Reel Kay-Bee; and "Better Late Than Never," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"PRESENTING Bessie Barriscale" is announced as a raison d'etre, and it is certainly the principal one. Bariscale of the wondrous eyes and gracious ways, so wantonly feminine at one moment, so exquisitely so at another, a dainty, yielding exponent of non-resistance in the presence of assertive man, a cunning schemer behind his back, withal tender in his worst extremity, she impersonates, not so much this or that individual member of her sex, but the sex itself. In that art she is almost supreme, one of the most remarkable screen actresses of today, so effective in certain roles as to be in a class by herself.

"Bullets and Brown Eyes" presents other merits than those of Barriscale, but it contains so much that is jarringly theatrical and artificial, that it is almost stripped bare of illusion. Manly William Desmond, of strong and attractive personality struts about from beginning to end in one of those Huzzar's suits which may be tolerated in Prisoner of Zenda, but which are highly operatic when shown among armored motor cars, motorcycle squads and modern artillery. He is perpetually seen with hand on hip, sustaining the white shoulder cloak, his white tights absolutely spotless after a long and dusty cavalry ride, as incongruous among men in modern uniforms

as a stage gypsy wearing satin slippers and silk stockings getting out of a rude wagon on a dusty road.

Continental soldiers keep their head-coverings on in church but one would think them so many southern gentlemen in this play. Then, while very few in a mixed audience realize that the military commands in Los Angeles phraseology are not exactly the thing, that sort of carelessness, and the inattention to Continental military formality, and the mixture of modern and opera-bouffe uniforms do not constitute artistry. There are many animated military scenes, of the kind Ince

Scene from "Bullets and Brown Eyes" (Triangle).

made famous, and the support is generally good, but the story would not approach the Kay-Bee standard but for Brown-Eyed Betsy B.

"Better Late Than Never" is a mildly amusing farce "presenting" William Collier. He does so well that he deserves

Scene from "Better Late Than Never" (Triangle).

to be presented with a medal for carrying the whole play on his shoulders. There is a painful lack of suddenness in the appearance of this or that humorous situation which has much of the same effect on an audience as a lot of preparatory laughter before a joke is told. The director should be presented with one of those mottos neatly embroidered on perforated cardboard, "Let Us Not Anticipate."

"The Uplift"

An Underworld Photoplay in Three Reels, Written and Directed by Clay M. Greene.

Reviewed by Edward Weitzel.

THE fate of two sisters, daughters of a criminal, who has brought them up to be sneak thieves, forms the leading motif of Clay M. Greene's three-reel photoplay. As Mr. Greene has been given a good cast and allowed to produce his own scenario, he has had every incentive to turn out a specimen of his best work. The result justifies his choice as playwright and producer. He states his proposition clearly at the opening of his story and adheres closely to the work in hand all through the picture. Dealing with criminals and the underworld, he shows complete understanding of their manner of life, and has reproduced his scenes with convincing effect.

Peg, the elder of the two sisters, first determines to reform, but finds her path beset with difficulties. After a disheartening struggle, she is glad to enter a convent and find peace. Tot, the younger girl, is more fortunate. She is a bright little thing, whose success at picking pockets goes a long way toward supporting the family. A mission worker meets the girl and takes her to the Uplift Society. For the first time in her existence, Tot is shown the better way and determines to follow it. Being an energetic young person, she does not rest until

Scene from "The Uplift" (Lubin).

her father and her sweetheart—also a thief—are members of the Mission.

The acting in "The Uplift" is always adequate. Helen Greene has the character of Peg and plays it with deft character touches. Her makeup, physical qualifications and mental attitude fit the part admirably. Helen Weir is the Tot. She forms a striking contrast to Miss Greene in method and person, and makes Tot just the quickwitted, engaging little rascal intended by the author. Other excellent character types are contributed by George Clarke, Francis Joyner, and Clarence Jay Elmer. Walter Law, Arthur Forbes and Bessie Marmeine give a good account of the straight roles.

"The Blacklist"

A Gripping Drama, Depicting Industrial and Social Wrongs with Blanche Sweet in the Leading Part.

Reviewed by W. Stephen Bush.

THE early scenes of this Lasky feature are of extraordinary power. The types are perfectly chosen. Rarely has the screen shown a more convincing character than the cunning fanatic who wields such power in the councils of the "Red Brotherhood." The contrasts in our social life,

Scene from "The Blacklist" (Lasky).

the inequalities in the state's treatment of capital and labor, the excesses of brutality in the domains of monopolistic corporations, the hate and despair engendered by social injustice —all these things are shown with consummate art.

The feature is finished on a somewhat smaller scale than the first two reels indicated. While the plot was plausible and abundantly rich in dramatic materials the acting of Blanche Sweet did not bring out its fullest value. Miss Sweet has learned much, but certain delicate shades in emotion are

still somewhat beyond her power. There were touches of pathetic humor in her part which appear but faintly under her handling. The support of Miss Sweet was excellent. The part of the brutalized, servile and cowardly mine-guard was rendered with special skill.

The spectacular parts of the feature were highly satisfactory. All through the feature there was felt that deep psychological knowledge which together with the technical perfection characterize most of the Lasky plays.

"The Iron Claw"

Opening Episodes of Pathe Serial Promise a Story of the First Quality—Thrills Aplenty and a Few Laughs.

Reviewed by Lynde Denig.

PRACTICE has made the Pathe company notably proficient in the production of serial photoplays. Through long experience, beginning with the renowned "Perils of Pauline," directors and scenario writers connected with Pathe have learned the difficult art of telling a story in installments so that each release is complete in itself, yet an essential part of an extended plot.

Seemingly, they have found it wise to make each reel interesting, quite as if it were expected to stand on its own merits. Protracted expositions are avoided, or perhaps it would be more accurate to say that the necessary exposition—the introduction of the characters and a clear outline of their relationship—is incorporated in the dramatic action. Such, at least, is the impression left by the first two episodes of "The Iron Claw" that bids fair to become the most popular serial made by Pathe.

If past performances are a safe token of the future, we should say that a winning combination is engaged in producing this story of mystery and thrills. The author, Arthur Stringer, is blessed with an astonishingly fertile imagination. For many years he has been contributing weird stories to American magazines, and he may be counted upon for just the quality of ingenuity required in a photoplay of this character. George Brackett Seitz, who is putting the stories into scenario form, has revealed his competency on previous occasions. Edward Jose is one of the most artistic directors making pictures in America, and the screen has brought forth no more daring heroine than Pearl White.

"The Vengeance of Legar," in two reels, opens the serial at a rapid pace. It is here that we notice the expertness with which interest is aroused in the story of the girl, Margery Golden, who is kidnapped when a child and reared by the vengeful Jules Legar—"The Iron Claw." In scenes of the most vivid kind, we see enough of the past of the characters to comprehend their motives. The plot is original in conception and the action, while entirely free from padding, is complete enough to escape appearing fragmentary. It will be an unresponsive audience, indeed, that does not respond to the horror of Legar's punishment when his arm is crushed and his face is branded with a hot iron. More thrilling still are the flood scenes, the inundation of an entire island and the escape of Margery Golden.

In the second episode, "The House of Unhappiness," Creighton Hale appears for the first time, and it soon becomes evident that as the secretary to Enoch Golden, Margery's father, he

Scene from "The Iron Claw" (Pathe).

is destined to play an important part in the picture. Mr. Hale strikes a new note in interpreting the hero of a melodramatic serial. With good looks and an engaging personality to begin with, he apparently intends making Manley a normal young man blessed with a sense of humor, as well as the spirit of adventure. His incidental bits of comedy business scored with the invited audience at the American theater.

Much of the excitement in these two reels is produced by Legar's use of an electric ray projector, which enables him to set buildings on fire. It is largely a picture of burning structures, until Manley discovers the location of the projector and the conspirators are driven into the open. Sheldon Lewis makes a terrifying person of Legar; Miss White plays with her accustomed ease, and curiosity is aroused by the occasional appearance of a figure called "The Laughing Mask." No exhibitor need fear "The Iron Claw."

"The Happy Masquerader"

Three-reel American that Has Entertaining Values—Features Winnifred Greenwood and Edward Coxen.

Reviewed by Margaret I. MacDonald.

THE situation which develops out of a joke pulled off by a group of club men, in which one of them, a young millionaire, wagers that he can prove that true happiness has its being within the individual is a good one. A chauffeur is called in from the street and persuaded to change places

Scene from "The Happy Masquerader" (American).

with the young millionaire for the space of two months, and complications naturally occur. The chauffeur who is a widower with a little girl, whom he has treated brutally, finds an opportunity to follow his natural inclinations when he is invited to the home of Hudson, a man who is indebted to the millionaire's father. In an endeavor to force Hudson's beautiful young ward to marry him, in lieu of the debt, he is overtaken by the expiration of the allotted two months, and arrested for embezzlement. In the meantime Hudson's ward has fallen in love with the young millionaire in his chauffeur disguise, and marries him unknown to her guardian.

The story has been given nice treatment by the director, Thomas Ricketts, and will be found unusually entertaining. Winnifred Greenwood who appears in the role of Hudson's ward is charmingly gowned, and plays with the same winsome personality that always characterizes her work. Edward Coxen in the title role does excellent work, and George Field plays the double-dyed villain in his usual energetic manner.

"Poor Little Peppina"

Miss Pickford Appears to Advantage in an Interesting Story—Picture Notable for its Staging and Types.

Reviewed by George Blaisdell.

IN the name role of "Poor Little Peppina," Mary Pickford is seen to advantage in the Famous Players' release of March 2. The subject was shown at the Broadway for the week of February 20. While the picture will be in five parts as released on its regular program, in its special runs it is longer. The print shown at the Broadway was in six parts; it would seem there might be several troublesome quarters of an hour in store for the one delegated to cut out of it a thousand feet. For the picture contains strong interest all the way, with abundance of action and relevant incident.

The story, which was written by Kate Jordan, gives to Miss Pickford the kind of role in which she has found her greatest success—that of a waif. As the girl reared by Italian peasants following her abduction from her American parents; on shipboard attired in her fosterbrother's clothes; in America buffected by fate in the shape of counterfeiters, and in the conclusion, when restored to her parents she is seen garbed as a young woman of wealth, Miss Pickford is at her best. It is an all-around characterization, one that will be enjoyed by the player's admirers.

Sidney Olcott, the producer, too, is at his best—in his staging and general direction, but notably in his selection of

types. The last remark applies whether we are speaking of the Italians or the New Yorkers—and especially of his detectives, both superiors and subordinates. The scene of the working of the third degree, when the arrested counterfeiters confess to their abduction of the child fifteen years before, their confrontation by the father and mother of Peppina and the reunion of the family all these incidents provide a series of situations of real dramatic power.

Jack Pickford as Beppo, the son of the foster-parents of Peppina, is a factor in the support of his sister. Eugene

Scene from "Poor Little Peppina" (Famous Players).

O'Brien is the assistant district attorney who befriends Peppina. W. J. Carleton is a convincing chief of police. On the Italian side of the story marked atmosphere is contributed by Antonio Maiori, Caesare Gravina, N. Cervi, Mrs. Maiori and Francesca Guerra.

"Poor Little Peppina" should in popularity rank as one of Miss Pickford's "six best sellers."

"The Pool of Flame"

Five-Reel Red Feather Production Featuring J. Warren Kerrigan in Well-Known Role of Soldier of Fortune.

Reviewed by Robert C. McElravy.

THIS production in five reels covers an entertaining episode in the career of Terence O'Rourke, gentleman adventurer, portrayed by J. Warren Kerrigan, who also appeared in a series of features in the same role.

The action centers about a valuable diamond, known as the "pool of flame," which has some time before been stolen from the head of a Buddhist idol in Rangoon, India. The motive, as

Scene from "The Pool of Flame" (Red Feather).

may be seen, is not a new one, but the number is pleasing and uniformly attractive in photography and presentation. The opening reels move along without any specially strong dramatic effect, yet with a good hold on the interest all the while. The last reel comes up with a strong climax, which sets the heart beating rapidly.

The story is by Louis Joseph Vance and the scenario adaptation by F. McGrew Willis. Kerrigan has his usual appeal in this part and Lois Wilson is attractive as Princess Beatrix, with whom Terence is in love. Harry Carter, Maude George, Bertram Grassby and Frank MacQuarrie all have important parts.

Terence fights a duel early in the narrative, having pulled a man's nose for snooping about his rooms too freely. The visit of Beatrix is well handled and there are some commendable humorous touches in this reel. This helps decidedly where the plot situations are already familiar to the average observer, as happens in this case.

The opening scenes are at Monte Carlo, and a fairly good suggestion of the famous gambling resort is achieved. Later the story switches to India, and it is here that Terence rounds up the missing jewel and sees that it is properly replaced in the forehead of the idol.

Picture Theater Equipment Co. Make Two Notable Installations.

One of the recent installations made by the Picture Theatre Equipment Co., of 19 W. 23rd street, New York City was in the Lafayette High School at Buffalo, N. Y. This included a motor generator set complete, with supplies for the projection of moving pictures and stereopticon views for the benefit of the pupils. The second installation to which we have reference was made in the Bronx Union Y. M. C. A. This also included a complete projection outfit.

Pathe's "The Iron Claw" to Be in Fourteen Episodes.

A unique tribute has been paid "The Iron Claw," Pathe's new serial. Exhibitors were so impressed with the strength of the cast and the excellence of the first episode shown them privately that a large majority have requested Pathe to make the serial in fourteen episodes instead of twelve. These requests have come from all over the country. Consequently it is announced that the serial will be in fourteen episodes.

Frank Daniels as Mr. Jack.

The first of the series of comedies produced by the Vitagraph Company, featuring Frank Daniels, of comic opera fame, is now ready for release. In them, Daniels is presented in the role of Mr. Jack who undergoes a number of humorous adventures, under the guiding pen of Paul West who wrote the comedies, and under the capable direction of C. Jay Williams, who produced the multi-reel films in which Daniels made his first bow to the motion picture public. V-L-S-E will release them.

Pioneer Acquires Rights for "The Little Orphan."

The Pioneer Feature Film Corporation, 130 West 46th Street, have acquired the territorial rights for New York State and Northern New Jersey for the new production entitled "The Little Orphan," featuring the child Bernhardt of the screen, Em Gorman. This is a modern drama of intense heart interest, in five parts. Baby Gorman certainly distinguishes herself as a dramatic artiste in this production.

Lampson Books "Race Suicide."

A. T. Lambson, the energetic exchange man of the northwest, who through his own efforts and recognition has recently incorporated the Reelplay Feature Company, with offices at 1019 Eastlake Avenue, Seattle, Wash., has purchased the big, six part, motion picture attraction "Race Suicide" from Jos. W. Farnham, as the leader in his program of features de luxe, which he will book to the theatres of the territory of Oregon, Wash., Idaho and Montana.

Novelty Slide Moves.

The Novelty Slide Company, which was practically evicted by a fire which damaged the offices occupied by it at 67 West 23d Street, New York, announces that it has taken new offices at 115-117 East 23d Street, in the same building with the Universal and Pathe Exchanges. The telephone number remains the same—Grammercy 3672.

"Peanuts and Power" (Beauty).

Carol Halloway, John Sheehan and John Steppling have just dropped through the principal roles of another "Beauty" comedy—"Peanuts and Powder." Imagine peanuts being used to make destructive projectiles. This must seem far fetched. Yet it is a very serious fact in this play. It is at least sufficient to be the cause of a desperate duel at Monte Carlo. Proof of the above can be seen on the screen in a short time.

"The Waif" (American).

Vivian Rich, the charming American (Mutual) star, will be seen in a very appealing role, the foundling in "The Waif," a three-part drama soon to appear. Miss Rich plays the role of a little girl, a runaway from an orphanage, who is adopted by a farmer. The girl's gratitude is given an unusual test. She sacrifices her own good name to save the honor of the daughter of her benefactor.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE SELIG-TRIBUNE NO. 13, 1916 (Selig), Feb. 14.—Feeding a baby camel at the Selig Zoo is the feature picture. Other items: Carnival at Tampa, Fla.; Archbishop Mundelein, Chicago; six dead in Brooklyn, N. Y., fire; English soldiers at Salonica, Greece; Miss Reba Potter, model for Canadian coin; flood, Newport, Arkansas; new life-saving suit, Washington, D. C.; natives drilling, Manila, P. I.; National Ski Meet, Glenwood, Minn.; Harvey Hall, winner of the contests; President Wilson at Topeka, Kan.

A SONG FROM THE HEART (Lubin), Feb. 14.—Not particularly original as to plot, this one-reel drama, written and directed by Paul Powell, has a strong romantic interest. The picture is also provided with variety of action and contains a number of well drawn characters, which are ably played by Melvin Mayo, L. C. Shumway, George Routh, Berdie Priest, Velma Whitman, Mae T. Prestell, Leona McLean, and Eva Kinney.

YOU'RE NEXT (Vitagraph), Feb. 14.—Yes; that's the answer, the leading character in this one-reel comedy is a barber. Wally Van plays the part. He also plays a joke on his boss and the rest of the town by passing himself off as a lady barber, and has a close shave from being stripped of his finery by the wives of his male customers. The comedy was written by Aaron T. Bishop and contains the regulation Wally part. Nitra Frazer and Charles Eldridge are Mr. Van's principal support, although Wally relies a great deal on a blonde wig and other female fixings. An amusing picture.

HAM TAKES A CHANCE (Kalem), Feb. 15.—This one-reel comedy marks the return of Lloyd V. Hamilton to active service, following his severe accident last summer. The offering is a rapid-fire comedy, in which Ham gives a remarkable exhibition of knife-throwing, Bud being the target. Ethel Teare is also a member of the cast. A review of the picture was printed in the issue of February 12, page 976.

VERNON HOWE BAILEY'S SKETCH BOOK (Essanay), Feb. 16.—Chicago is the subject of this clever cartoonist's pencil, and his drawings of the leading points of interest in the Windy City have decided merit. Views of the petrified forest of Arizona complete the reel.

A MOLAR MIX-UP (Kalem), Feb. 16.—Bud Duncan, Ethel Teare, Jack MacDermott, Myrta Sterling and Gus Leonard comprise the cast in this one-reel comedy, written by C. Doty Hobart. As a dentist's assistant, Bud injects life and movement into the situations with the help of a number of electric wires. A fairly good tumble-about farce. Produced by William Beaudine.

THE SELIG-TRIBUNE (Selig), Feb. 17.—Diki Diki, the dwarf ruler of one of the Philippine Islands, who executes a native dance, is the feature of subject in No. 14. Flood at Pine Bluff, Kan.; English soldiers leaving Vernon, France; Archbishop Mundelein of Chicago; launching of large oil ship, San Francisco; Secretary Garrison, Washington; Major General Hugh Scott, Washington; Marjorie Sterrett of Brooklyn, N. Y., who started the battleship fund; blazing oil well, Humble, Tex., and Walter L. Massie, scientist, of Providence, R. I., are among the other news items.

ONE TOO MANY (Vim), Feb. 17.—Babe Hardy and Billie Ruge lead the list of sprinting comedians in this one-reel farce. The somewhat familiar young man who is forced to borrow a wife and a baby before the arrival of his uncle, is the character assumed by Mr. Hardy. His histrionic equipment enables him to amply fill the role. The picture is a good example of the Vim brand of quick-fire farce.

THE GUIDING HAND (Kalem), Feb. 18.—This one-reel drama, written by Howard Irving Young, has a simple plot, an aged butler and the two sons of the old man's former employer being the principal characters. The story rings true and has a wholesome atmosphere all through. Richard Purdon, Arthur Albertson, Robert Ellis and Dallas Tyler form an excellent cast.

IN ARCADIA (Vitagraph), Feb. 18.—W. A. Tremayne is the author of this one-reel comedy, played by William Dangman, Ethel Corcoran, Kate Price, Edward Elkas, James Dent, and William Dunn. The story deals with the experience of a young couple who take a bunaglow in the country, remain one night, and return to Harlem. An amusingly truthful picture.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 14, 1916 (Vitagraph), Feb. 18.—Senator Chamberlain; N. Y. National Guards in winter drill; Japs of California send horse as Coronation gift to Emperor; crash of "L" road, New York; Sons of Veterans honor Lincoln, Boston; Chicago school children unveil Lincoln monument; Eastern Association of Skaters, Newburgh, N. Y.; three steamers burn, Brooklyn; latest fashions; Ski Meet; bread line, N. Y.; dog show, Palm Beach; slide in Prospect Park, Brooklyn; big fire, Fall River, Mass.; animated cartoon.

A TEMPORARY HUSBAND (Lubin), Feb. 19.—Most wives object to lending their husbands. The married lady in Mark Swan's one-reel comedy is strongly opposed to such an arrangement, and makes things lively for her better half and the maiden lady who borrows him for the afternoon. Mr. Swan's photoplay is full of innocent fun and is capitally acted by Billie Reeves, Carrie Reynolds, Margaret Moore, Jessie Terry, and Mimi Yvonne.

THE PERILOUS SWING (No. 67 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 19.—The title of this one-reel "Hazard" does not overstate matters in the least. Helen catches her lariat on the end of a railroad bridge as it is lifted upward, and swings out over the river, landing on the other side in time to baffle the train wreckers. Excitement is not allowed to slacken speed all through the reel.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 4, 'The Mark" (Essanay), Feb. 14.—A review of this installment of the Essanay serial appeared in the issue of February 19, page 1147. In many respects No. 4 is the most interesting two-reel of the story so far shown. It throws new light upon the character of the heroine and the events leading up to the murder.

THE BLACK ORCHID (Selig), Feb. 14.—A romance of military life in India, this three-reel drama by Mrs. Owen Bronson has a jealous woman for the leading character, who turns a tiger loose on the trail of the hero when he spurns her love. The black orchid plays but a small part in the development of the plot. The picture is a good specimen of its class of photoplay, and is excellently played by Kathlyn Williams, Wheeler Oakman, Edith Johnson, Earle Foxe, Grace Darmond, Harry Lonsdale and Lillian Hayward. T. N. Hefferon has directed the picture intelligently, the scenes in India being cleverly produced.

HIS WHITE LIE (Biograph), Feb. 15.—Produced with care and well acted by Claire McDowell, Charles Mailes, Gretchen Hartman and Charles Perley, this two-part drama holds the attention despite the somewhat obvious nature of the story. It concerns a man who accepts the blame for a crime he did not commit and at a critical time is cleared by a woman's confession.

GOLD DUST (Essanay), Feb. 15.—The plot of this two-reel photoplay is not remarkable, but the better side of human nature is brought out with telling effect, and its moral is driven home without any unnecessary preaching on the part of the author. Thomas Cummerford plays the part of an aged bookkeeper around whose fate the story revolves. He gives a fine portrayal of the role. Nell Craig, Edmund F. Cobb, John Cossar, and Patrick Calhoun are the remaining members of a thoroughly good cast.

PIQUE (Biograph), Feb. 16.—A three-part adaptation of Augustin Daly's play of the same name, directed by Lawrence Marston with William Russell, Jack Drumeir, Gretchen Hartman, Isabel Rea, Franklin Ritchie and Thomas Jefferson in the cast. The photoplay, generally romantic in tone, introduces some interesting scenes photographed on board a man-of-war and in a navy yard. Altogether a very fair offering.

Bluebird Photoplays.

THE GRIP OF JEALOUSY (Bluebird), Feb. 28.—In this story of slavery days in the South there are a number of effective scenes, but the picture, as a whole, is not especially impressive. Able performances are given by Marcia Moore, Lon Chaney, Walter Belasco, Louise Lovely and Hayward Mack.

RUPERT OF HENTZAU (Bluebird), March 6.—An elaborate adaptation of Anthony Hope's novel, a sequel to "The Prisoner of Zenda," is offered in this production made under the direction of George Tucker. The romance of love and adventure is very well acted by Jane Gail and Henry Ainley; there are scenes of swift action and no little melodramatic excitement and the settings are in excellent taste. Unfortunately the picture is over-burdened with sub-titles.

Fox Film Corporation.

THE FOOL'S REVENGE (Feb. 20).—Five-reel offering. A sensational story, well directed and ably acted. Its incidents are very distressing and one will feel that so many hideous experiences pictured without any clearly marked moral intention give needless pain without recompense. Perhaps some were entertained; but it is hardly an enlivening offering. Ampler review will be found elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 59 (Mutual), Feb. 17.—One of the most interesting items of this number is the launching of the floating hospi-

tal at Wilmington, Del., gift for St. John's Guild, New York. There is also shown the wreckage of the schooner "Aberdeen" in the surf off Golden Gate Park; oldtime fiddlers' convention at Atlanta, Ga., and the colossal statue to be erected to the Titanic heroes in Potomac Park, Washington, D. C., getting the finishing touches from its creator, John Horrigan.

AT THE END OF HIS ROPE (Vogue), Feb. 17.—A slapstick comedy that is rather amusing. Rube in love with Madge sees an opportunity to win a sum of money for a matrimonial venture through catching a bandit known as Slick-Fingered Matt. A rough-and-tumble chase ensues which is more or less amusing.

TOO PROUD TO FIGHT (Cub), Feb. 18.—An interesting sample of farce comedy with George Ovey featured. A girl with three "steadies" is the pivot around which the plot moves, and Jerry is the trouble starter. This picture will be found very satisfactory for the majority of audiences.

THE BATTLE OF CUPIDOVITCH (Beauty), Feb. 20.—In this comedy an amusing situation arises over an argument on the war which takes place between the fathers of two young people who are anxious to wed. The severing of diplomatic relations between the families whose homes are separated only by a low stone wall, causes the lovers to resort to strategy in order to carry out their original plan of marrying each other. The failure of the outposts to do their duty gives the young couple the desired opportunity to elope. The comedy is a good one.

SEE AMERICA FIRST, NO. 23 (Gaumont), Feb. 20.—"The Florida Keys and Key West," including what is known as Long Key, leading to the wonderful fishing camp of that name, are shown in this number. The fishing of sponges and tortoises is also an interesting item. A thorough insight is given into the manufacture of tortoise shell combs, showing every stage through which they pass in the course of manufacture. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 20.—This time cartoonist Harry Palmer sends Pa and Ma McGinis to have their fortunes told, each unknown to the other. They accidentally meet, and of course this leads to great consternation for both parties.

TOO MUCH MARRIED (Beauty), Feb. 23.—Not an especially commendable film. A man who has quarreled with his young wife gets a letter from his rich uncle, saying that he is coming to visit him and is prepared to give him a start in life. On finding that his wife has left him he introduces the new cook who has her baby with her, as his wife. This situation contains various vulgar suggestions that would stand elimination.

PERKINS PEACE PARTY (Falstaff), Feb. 24.—An unhappy professor, who cannot get along without quarreling with his wife, decides to go to Europe and stop the war. He and a friend start on a vessel, but are forced to scrub decks and do other hard labor. He returns to find his wife waiting with a horsewhip. The idea is a quietly amusing one and is quite pleasingly worked out.

COOKING HIS GOOSE (Beauty), Feb. 27.—In some respects this offering is a unique one, for instance where cartoon work is allowed to end the story. The plot of the play concerns the matrimonial venture of Ima who loves pie almost as well as he loves whiskey. After his marriage he discovers that his lady love has deceived him with regard to her culinary capabilities. The picture is only fairly entertaining.

RUSTY REGGIE'S RECORD (Falstaff), Feb. 29.—A banker studies hypnotism and thinks he has converted his would-be son-in-law into a tramp. But the tramp turns out to be Reggie, a badly wanted yeggman. This is quite amusing in a quiet way and worked out without any unpleasant scenes.

Mutual Film Corporation Specials.

I ACCUSE (Mutual Masterpicture de Luxe, Gaumont, No. 71), Feb. 21.—A five-part production based on a story that is hardly sufficient for five reels of film. The effort to adapt it satisfactorily has not met with very large success. The players headed by Alexander Gaden have done their best with the scant opportunities afforded them. The plot of the story as presented in the production is so confused that it would be difficult to give it a brief and definite outline.

DOUBLE CROSSED (Mustang), Feb. 25.—A three-part production directed by Thomas Chatterdon, and featuring himself and Anna Little. The production has an interesting story, not unlike many others, but giving a strong outline to the character of the woman who believes that her husband, in spite of his seeming neglect, is the best man after all. Jack Richardson plays the role of Lemp, a ne'er-do-well, who is given a lift by the big western ranchman, and rewards his kindness by trying to break up his home. In spite of a little padding that is evident the production will be found interesting.

THE HAPPY MASQUERADER (American), Feb. 29.—A three-reel production directed by Thomas Ricketts, and featuring Winifred Greenwood and Edward Coxen. This production is well produced and entertaining. The story tells how a young millionaire and a chauffeur agreed to change places for the space of two months. During this time the real chauffeur tries to appropriate money belonging to the millionaire in the shape of a debt owed by the millionaire's father. The expiration of the allotted two months saves the situation, places the chauffeur in the hands of the police and unites in matrimony the two principals of the play. George Field plays the role of the chauffeur.

Paramount Pictures Corporation.

PUDD'N HEAD WILSON (Lasky), Jan. 31.—Theodore Roberts is presented in this Mark Twain drama, based on the finger print theory and gives a most convincing portrayal. The characteristic atmosphere adds to the merit of the film. A thoroughly capable cast is in his support. Photography and settings are all that can be expected. This feature was reviewed in last week's issue.

TENNESSEE'S PARDNER (Lasky), Feb. 3.—Well directed and finely enacted by Fannie Ward, "Tennessee's Pardner" is sure to prove highly successful as a feature of western life in the days of '49. There is a unique touch of Bret Harte's humor carefully injected. Jack Dean deserves praise for his performance. The interior and exterior settings present the true western style. For an extended review see last week's issue.

NEARLY A KING (Famous Players), Feb. 10.—John Barrymore is featured in this five-part subject. As was outlined in the extended review of this subject, on page 1315 in the issue of February 26, Mr. Barrymore makes much of a not overstrong role. The picture contains quite a bit of comedy and will make an interesting release.

THE TRAIL OF THE LONESOME PINE (Lasky), Feb. 14.—The most outstanding element of this film is the flawless portrayal of Theodore Roberts as the leader of a band of moonshiners. The feature as a whole is good, but does not measure in full the story. Charlotte Walker is at all times convincing and others in the cast do good work. The locations are well chosen and settings and photography excellent. For an extended review see last week's issue.

POOR LITTLE PEPPINA (Famous Players), March 2.—Mary Pickford in this strong five-part subject has an all-around role, one furnishing her with opportunity for the display of versatility. The subject is reviewed at length on another page of this issue.

Pathe Exchange, Inc.

PATHE NEWS, NO. 12 1916 (Pathe), Feb. 9.—Among the most interesting items of this issue are, the wounded in the Vosges being conveyed to the hospitals on sled stretchers drawn by ski runners, an English cycle corps conveying wounded soldiers to the hospitals, the ruins of the parliament buildings at Ottawa, Ont., which were gutted by fire, bob sledding at Locust Valley, L. I., and the last of the trappers of the Cumberland Mountains still pursuing his trade at Smoky Mountain, Tenn.

SIBERIA, THE VAST UNKNOWN (Photocolor), Feb. 14.—In two reels of film an excellent idea of the northeast coast of Siberia is given. Several groups of eskimos are shown on land and in their omiaks on the water. Also fine views of the Arctic ocean after the ice has broken in the spring are given. This film will be found entertaining and instructive.

LUKE FOILS THE VILLAIN (Phunphilms), Feb. 14.—This is farce comedy that is fairly entertaining. As in too many instances where farce comedy is concerned there are vulgar touches that might well be eliminated, such as an accidental lifting of a woman's skirts. We do not doubt that this elimination would be made before it reached the public eye. The film is otherwise unobjectionable and amusing.

Pathe Exchange, Inc., Specials.

THE SHRINE OF HAPPINESS (Pathe Gold Rooster Play), Feb. 18.—In this five-part production from the Balboa studios Jackie Saunders is featured as an unsophisticated child of the hills, daughter of a prospector. Playing opposite her is William Conklin, while Paul Gilmore plays male juvenile lead. The story is a wholesome one telling of how the girl at the death of her father goes to the home of her father's former partner, is educated, and loved by the partner and his brother. The older man tries to be self-sacrificing, but the younger brother about to marry the girl discovers her love for his brother and gives her up to him. The film is prettily colored and generally pleasing, in spite of the fact that the construction of the story is not altogether professional.

THE IRON CLAW (Pathe), Feb. 28.—The first episode of the new Pathe serial directed by Edward Jose, and featuring Pearl White, Sheldon Lewis and Creighton Hale, is a thrilling sample of what each of the twelve two-part episodes of the serial is expected to be. One of the remarkable situations of this episode shows the flooding of an estate through the machinations of the villain. This is a realistic bit. There is great promise in this opening chapter. The story on which the serial is based was written by Arthur Stringer and adapted by George Brackett Seitz.

Signal Film Corporation.

THE GIRL AND THE GAME ("A Close Call"), Feb. 28.—"A Close Call" proves to be an exciting episode in which Helen and her automobile actually drive over a twenty-foot embankment and a runaway box car is precipitated from a high bridge to the ground below, thereby avoiding an accident to a passenger train that is due. The episode is nicely developed and evinces no inconsistencies.

Universal Film Mfg. Co.

CUPID TRIMS HIS LORDSHIP (Nestor), Feb. 28.—An Al E. Christie comedy, featuring Lee Moran, Betty Compson, Eddie Lyons and others. The young traveling salesman outwits Lord Cranberry, who aspires to the girl's hand. The latter turns out to be Dirty Jim, the counterfeiter. This makes an amusing light comedy and is well presented.

SOME HEROES (Imp), Feb. 29.—This comedy number features Victor Potel, Ed Sedgwick and others. The fire chief and chief of police are rivals. The burlesque fire scenes are good. The number is amusing throughout.

LOVE LAUGHS AT THE LAW (Joker), Mar. 2.—A knockabout number, featuring Gale Henry, Wm. Froney, Milburne Moranti and Lillian Peacock. The girl goes on the stage and later becomes a lady barber. The scenes are rough, but there is considerable amusement of its kind.

IN THE HEART OF A SHELL (Rex), Mar. 3.—A number featuring Baby Early and Elsie Albert. The opening scenes are not very appealing, but the incidents at the close do much to make the film a success. The little girl on the beach has a dream in which a good fairy steps out of a shell. This leads to the child's discovery of a lost diamond ring.

Universal Film Mfg. Company Specials.

DAD'S DOLLARS AND DIRTY DOINGS (L-KO), Feb. 27.—A two-reel low comedy number, featuring Alice Howell as a country girl who goes to the city. She gets a jag on in a cabaret, drinking milk punch, and falls into the toils of a villain, from whom her country lover eventually saves her. This is laughable in places, but the humor is of a vulgar type in almost every instance. The number has some few good points, but is unfortunate in its general tone.

LORDS OF HIGH DECISION (Red Feather Photoplay), Feb. 28.—A five-reel screen adaptation of a novel by Meredith Nicholson, featuring Cyril Scott, Joseph Gerard, Mildred Gregory, Margaret Shirvin and others. The hero's father is a mining magnate, who preaches good conditions for the laboring man and practices something else. The hero loves a girl, whose father was crushed in business by his own. This develops some big situations in the way of strike, but these, while well presented, have not a great deal of novelty in them. The night photography makes a good feature. There is not enough suspense in this to make it an exceptional production, particularly as the type of story has been done so often.

THE MILK BATTLE (Universal Special Feature), Feb. 28.—No. 12 of the "Graft" series. Bruce and Tom Larnigan have dropped out of the series in this number, at least temporarily, and Richard Stanton, in the part of Robert Harding, carries on the fight against the trusts. He exposes the milk combine, the president, Burrows, being accidentally stabbed at the close. The number is not as strong as some of its predecessors, but carries the interest fairly well in certain scenes.

THE EYE OF HORUS (Gold Seal), Feb. 29.—Fourth episode of "The Journals of Lord John," in three reels. In this number a Miss Parsons is intrusted with a valuable jewel to bring to Lord John. This jewel is the mate to one in Maida's possession. Miss Parsons is thrown into a cataleptic condition by the Egyptian and his sister, who also make an attack on Lord John's life. The latter escapes and afterward resuscitates the girl by use of a pulmotor. The number has a certain vagueness in the opening scenes, but becomes very interesting later along. Lord John's struggle with the Egyptian at the close is exciting.

BLUE BLOOD BUT BLACK SKIN (L-KO), Mar. 1.—A two-reel low comedy number, done entirely in black face. Louise Orth, Ray Griffith, Dan Russell and others appear. The action consists largely of rivalry over a dusky belle, to whose hand the village barber lays first claim. He deals in turn with numerous rivals, not hesitating to employ his razor when necessary. In the end the girl marries a man whom he had not suspected of intimacy with her. This makes quite a pleasing burlesque number. While the scenes are of a rough, acrobatic sort, they are free from any great vulgarity. The closing scenes are of a riotous sort.

THE HEART OF BONITA (Laemmle), Mar. 2.—A two-reel number, by Lynn Reynolds, featuring Myrtle Gonzales, Val Paul, Fred Church and others. The tropical settings are very good and the atmosphere good. The plot is of a romantic nature, not entirely clear in places, though quite dramatic. The young American is about to be shot, during an insurrection, because he will not tell where the gold is hidden, but Bonita comes to his rescue. This is not very novel, taken as a whole, but has numerous points of merits.

THE ONE WOMAN (Bison), Mar. 4.—A three-reel number, featuring Edna Maison, Thomas Delmar, the author, and Douglas Gerrard. This pictures the story of a girl known as Princess Poppy in Chinatown. The settings in the Chinese section are taken in a real district of the sort. The story is one of a secret service man's efforts to round up some smugglers. It has a good atmosphere and, while not strong dramatically, maintains a good hold on the interest. The Princess Poppy and the secret service man prove to be former sweethearts.

V-L-S-E, Inc.

FOR A WOMAN'S FAIR NAME (Vitagraph), Feb. 28.—Finely acted by Robert Edeson, Eulalie Jensen, Belle Bruce and others, this drama may be counted upon to make an impression, although the premises of the story are not entirely credible. Harry Davenport supplied an excellent production from a scenario by Marguerite Bertsch.

World-Equitable.

A WOMAN'S POWER (Brady), Feb. 21.—Adapted from Charles Melville Buck's novel, "The Code of the Mountains," this five-part drama offers some interesting scenes of life among mountaineers. Molly King, making her first appearance as a World Film star, gives an appealing characterization of a mountain girl who betters her condition in life. Part of the action is supposed to transpire in the Philippines. A release of average quality.

THE QUESTION (Equitable), Feb. 21.—An interesting story by Roy L. McCardell, who holds up to scorn selfish society women who refuse to do their duty as wives and mothers. Marguerite Leslie, in the leading role is ably supported by Clara Whipple and George Anderson. A picture likely to be well received.

THE PRICE OF HAPPINESS (Equitable-Triumph), Feb. 28.—A drama with a strong moral lesson pointing the folly of envy. Mary Boland plays the wife of a shoemaker, who is discontented with her lot until she finds that the apparent happiness of her wealthy friends is all a sham. An interesting offering.

Miscellaneous.

THE HEART OF NEW YORK (Claridge Films, selling on State Rights), Mar. 1.—This five-part story of the metropolis was written and directed by Walter Macnamara. On the initial title frame Mr. Macnamara is credited with being the producer of "Traffic in Souls." Of course, this is a mistake, as Mr. Macnamara was the writer and George Tucker the producer of that stirring melodrama. "The Heart of New York" devotes many hundred feet to the introduction of the characters. The story in its development and denouement fails to arouse deep interest or create marked suspense. Robert T. Haines has the lead and in his support is a large cast. The photography is excellent and artistically tinted. There are interesting views of New York running through the picture.

THE MINUSA COMPANY CELEBRATES A YEAR OF HARD WORK.

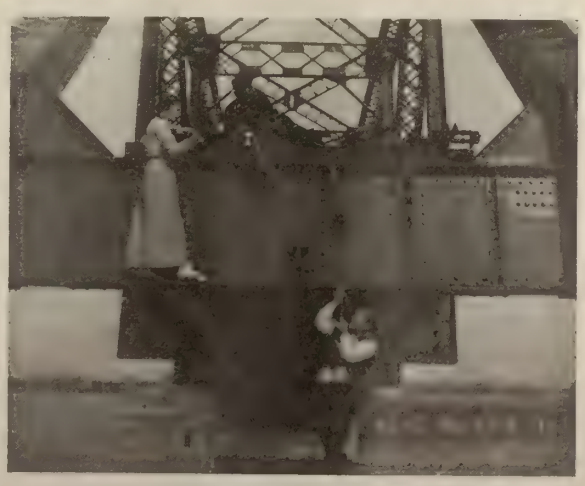
The officials, directors, and employees of the Minusa Cine Products Co. of St. Louis were treated by their company to a banquet and entertainment at one of the large downtown cafes in St. Louis on Saturday evening, Feb. 12. This date was not only the anniversary of the birthday of the emancipator, but likewise celebrated a year of hard work on the part of the Minusa Cine Products Co. It has been a very successful one for this organization and the many favorable telegrams that were received from their various dealers throughout the United States gave the officials great encouragement. Music and cabaret entertainment completed the evening and everyone felt that they had spent an evening of real genuine entertainment.

NEW PLAYERS FOR HORSLEY ORGANIZATION.

A peculiar situation in connection with the production of "The Love Liar," an exceptional romantic drama now in the process of picturization at the David Horsley studio in Los Angeles, is the fact that of all the important parts in the play only two are male characters. These are David McCare, a famous violinist known as "the love liar," played by Crane Wilbur, and Ludwig, McCare's valet and an old broken down musician, played by Fred Goodwins. All the others concerned in the story are female characters. They are Lucy Payton, Mae Gaston, Nan Christy and Gale Landdon, and they play respectively the first, second, third and fourth love of "The Love Liar."

PATHE HAS NO SHORTAGE OF RAW STOCK.

A story of the "yellow" sort recently appeared in a theatrical magazine to the effect that Pathe had cut down its program because of shortage in raw stock. J. A. Berst, Vice President and General Manager of Pathe, when the story was brought to his attention, promptly stamped it as a gross mis-statement. "As a matter of fact," said Mr. Berst, "Pathe has enough stock on hand to last four months without getting any at all from Europe. The only stock we cannot get is non-inflammable. When our present stock of celluloid film gets low we anticipate no trouble in replenishing it."



Scene from "The Haunted Station" (Kalem).

Manufacturers' Advance Notes

"DEFENSE OR TRIBUTE?"

Great Peace Film Released by Public Service Film Company —A Plea for Preparedness.

AS A PLEA for preparedness, in the form of a motion picture, nothing more convincing nor striking has probably been offered to the American public than the five-part drama "Defense or Tribute?" released by the Public Service Film Company. The drama rests its plot, with great cleverness, upon both ancient and modern supports. We are shown the shades of the Fathers of the United States revisiting the earth and considering the grave peril of their country. Their places are taken by a council of modern patriots who discuss the supreme question of the hour and the drama then starts in real earnest. We see the Jews suffering at the hands of their conquerors. The Romans under Caesar conquer Gaul. Again, in the day of chivalry military might triumphs over right. Italian Revolutions and the French Terror are illustrated in all the ferocity of their bloody happenings.

A less sanguinary note is touched when we come down to modern times. We have presented to us many wonderful views of the progress and prosperity of the United States in picture form, and the audience is asked point blank whether it wants this happy and natural condition of affairs to continue or not. The training of large bodies of soldiers, the building of battleships and submarines, is advocated. President Wilson, Admiral Dewey, Theodore Roosevelt are quoted in the film. A dramatic effect is produced by the introduction of the "Charge of the Light Brigade." Will the United States chance similar blundering, we are asked? Where does our country stand? What must we do? These are questions that are asked in the picture.

The conclusion of the Board, discussing the question, is that all possible support financial as well as moral be given to the President, in this specific effort, a preparation to assure peace.

"THE DESPOILER" (Essanay).

Strong action and intense emotional parts are found in this three-reel photoplay. It carries an unusually strong cast, featuring four Essanay leads—Bryant Washburn, Warda Howard, Darwin Karr and Edward Arnold.

The dramatic climax comes between Mr. Washburn and Mr. Karr, father and son in the picture, when they meet after years, the father protecting a girl whom the son is trying to blackmail. The father is unaware that the man is his son, although he knows the boy has become a crook. In a desperate

Scene from "The Despoiler" (Essanay).

battle the father slays the boy and is commended by the police for ridding the city of a notorious and dangerous character. But the man is torn with paroxysms of grief over the fact that it is his hand that ends the life of his own son. Edward Arnold and Warda Howard play the parts of the lovers, over whom the fear of the blackmailer constantly looms and who are made happy by his death, unaware that the man who freed them was torn with anguish because of the deed.

"THE UNCUT DIAMONDS" (Selig).

Fritzi Brunette and Frank Clark score in "The Uncut Diamonds," a Selig drama written by Emma Bell and produced by Wm. Robert Daly. This will be released through General Film Service on March 4th.

Jen, a beautiful girl of the underworld, while in jail, meets Wilbur Gordon, assistant district attorney. Through the instrumentality of the district attorney and his sweetheart, Reina Grayson, Jen is given employment in the home of John Gray-

Scene from "The Uncut Diamonds" (Selig).

son as a maid to Reina. Jen is visited by Chuck Wilson, a former crook. That night a large number of uncut diamonds disappear from the Grayson home. Of course, suspicion is fastened upon Jen and Chuck Wilson because of their former criminal records. Then Wilson proves that John Grayson, while walking in his sleep, gave Wilson the diamonds asking him to care for them, and that Wilson placed them in a vase. The diamonds are discovered there, and Jen and her lover are exonerated.

There are many beautiful exterior and interior scenic effects in this unusual film.

IVAN COMPLETES "THE IMMORTAL FLAME."

The newest Ivan production whose locale is laid in Washington has just been completed, Director Ivan Abramson and the entire company returning to New York a few days ago. Then the last few exteriors, employing the Riverside Park and Pennsylvania Station were made and the latest screen drama from the pen of Ivan Abramson was finished.

All in all this is the most propitious offering as yet from the Ivan Film Productions. It employed an all star cast with such notable artists as Maude Fealy, Paula Shay, Joseph Burke and James Cooley under the direction of Ivan Abramson. "The Immortal Flame" is scheduled for release as the Ivan feature for March, but the New York theater, a Marcus Loew house, in order to make certain of obtaining first run on Broadway, has booked it in advance of completion for February 29th at an exceptionally high price.

MILLER BROS. OFFER SHOW OUTFIT FOR PICTURES.

The 101 Ranch Wild West Show outfit now wintering at The 101 Ranch at Bliss will probably be converted into a motion picture outfit until the opening in the latter part of April. The show will begin rehearsing the 20th of February and already the performers and other members of the big aggregation are beginning to gather at the Ranch. It struck Col. Joe Miller as a good idea to use the outfit for pictures until the opening and, while as yet there has been no contract closed, Mr. Miller says he has already several offers but will not be ready before the 1st and is anxious to make a permanent contract for the entire Summer, as the show leaving will not interfere with the continuing of producing, as the Ranch has sufficient surplus equipment to operate several companies.

Dallas Pictures Spring Surprise

Announce Secret Completion of "David Garrick" in Films—Dustin Farnum in Title Role.

A TELEGRAM from the Pallas Pictures studio, Los Angeles, announces that this concern has just completed an elaborate production of "David Garrick" the famous classic which has been produced time and again on the speaking stage since 1864, when E. A. Sothern created the title character in England.

The production of "David Garrick" in films has been going on for the past several months at the Pallas studios, but has not been made public because of the fact that contemplation of its filmization was evident among other producers. Not even the members of the New York offices of the company were aware of the fact that the staging of this famous subject was under way for the screen.

In the title role of the Pallas Pictures version, Dustin Farnum is presented in a part for which he is well suited as will be realized by the many thousands who are familiar with this subject. The chief part of "David Garick" has proved irresistibly attractive to many successors of the elder Sothern and only several weeks ago his famous son opened in a revival of the celebrated play with great success, at the Booth Theater, New York City. The part of the actor pursued at first by love and then himself in love with the young girl is one of appeal to every actor.

BOOKING RECORDS SMASHED.

Booking records went overboard when in less than a week (six days to be exact) George Kleine booked 1925 days for his comedy, "The Mishaps of Musty Suffer." This was accomplished, too, without advertising, but through a novel plan for advance of release date showings. There had veen very little said or written about "The Mishaps of Musty Suffer," but all that was needed was for an exhibitor to see the comedy—and a booking followed. Now that March 1st has been decided upon as a releasing date, the Kleine studio force and branch offices expect to be fairly swamped with bookings.

"The Mishaps of Musty Suffer" is a delightful comedy in series, ten in all, one each week. Critics viewing the advance showing were more than kind toward it—they were even mildly extravagant in their praise.

"A CORNER IN COTTON" (Metro).

"A Corner in Cotton," with Marguerite Snow in the stellar role and an all-star cast, will be released on the Metro program during the week of Feburary 21. This five-part production is an extra release for Metro for that week, as "The Price of Malice," a Rolfe-Metro picture starring Hamilton Revelle, will also go out on the Metro program at the same time. "A Corner in Cotton," which was produced by the Quality Pictures Corporation, deals with the story of the daughter of a Wall street broker, who becomes interested in settlement work. She learns of conditions among the poor cotton mill employes in the southland and goes there to learn conditions at first hand. She obtains a position in the mill and her singular beauty attracts the attention of the foreman, who attempts to force his attentions upon her. She is rescued by the son of the owner of the mill, and a strong friendship develops between them. The owner of the mill is the sworn

Scene from "A Corner in Cotton" (Metro).

enemy of the girl's father, whom he characterizes as "the Wolf of Wall street." When the broker learns of this, he attempts to ruin the southern planter, by forcing a corner in cotton on the exchange. The girl breaks this corner and succeeds in bringing the two men together with a better understanding of themselves and of the conditions under which they live. This bond is further strengthened when the son and daughter of the two men, announce their engagement.

There are scores of thrilling situations in this production, and many excellent scenes photographed in the picturesque southland. Beside Miss Snow the all-star cast includes Frank Bacon, Helen Dunbar, John W. Goldsworthy, Lester Cuneo, Zella Call, Wilfred Roger, Howard Truesdell and William Clifford. "A Corner in Cotton" was produced under the direction of Fred J. Balshofer.

"THE GIRL AND THE GAME" (Signal).

Bumping over the ties of a western railroad track, Helen Holmes drives an automobile at fifty miles an hour, speeding after a runaway box car, and unaided, rescues three men who

Scene from "The Girl and the Game" (Signal).

are being rushed to certain injury or death. This is the big thrill that takes place in the ninth chapter of the story entitled "A Close Call."

"Many of the film-going public seem to entertain the idea that the making of motion pictures of this kind is merely a pleasant pastime for which the actors or actresses receive fabulous sums of money," explained Miss Helen.

"Well, perhaps to some that applies; but in the filming of our stories, there is an element of reality—frequently lives in danger—that would compel any human being to dare almost anything to effect a rescue.

"In chapter nine, for instance, Mack (McGowan) Leo and Farley (playing Spike, Storm and Rhinelander in the story) were all in that box car racing down the track at terrific speed. I was supposed to catch up with the car and run along close behind it while the three men jumped over my head into the tonneau.

"If I had failed in my task, what would have been the result? They would all have risked their lives either in jumping or going over the embankment with the doomed car.

"You see, it is all real to me; and I believe it would kill me if any of our boys were injured through any failure on my part to do my duty."

"THE MASTER SMILES" (Knickerbocker).

Emmy Wehlen, the famous Metro star is to play the lead in a Knickerbocker Star Feature, through the courtesy of

Scene from "The Master Smiles" (Knickerbocker).

Rolf Photo Plays, Inc. She is supported by Howard Estabrook, a well known player.

In "The Master Smiles" we see an over-ambitious father

and a society-maddened mother, and the certain effects on their child, who grows into womanhood with her destiny long shaped in her shadowed environment at home.

The drama shows Satan, the "god of the White Lights" smiling on his helpless puppets as they act out their parts in his most attractive sets on the stage of life. The drama follows out a different line from the usual "white light plot," and ends with a question put to the audience by the grinning god, "who wins?" and the god of glitter and gold turns away, as though thinking it unnecessary to end the drama, as he is more interested in the beginnings than the effects of action permeated with his master smile. Released March 3, on the General Film program. In three strong acts.

"THE GRINNING SKULL" (Selig).

"The Grinning Skull" is a Selig multiple reel drama, released through General Film Service on Monday, February 28th. An all-star cast contributes to the realism of this psychological drama, which depicts social sycophants. Eugenie Besserer enacts an unusual character role in the part of Madame Ward

Scene from "The Grinning Skull" (Selig).

Howe, an ambitious woman, whose sole hope is that her daughter shall marry money, no matter who the man that possesses it.

The San Francisco earthquake has an important bearing upon the development of this plot. The quake scenes are realistic in the extreme. The earth trembles; business blocks and the homes of the rich and poor alike crumble and fall, and there is a thrilling rescue when a man buried underneath the debris is finally saved. There is not a dull inch of film in this three thousand feet of plot, counter-plot and love interest.

"THE YAQUI" (Bluebird).

With Mexico and the "Mexican situation" in everybody's mind, and the matters concerning the relations with this country and Mexico filling columns in practically every newspaper that is printed in this country, "The Yaqui," a Bluebird Photo-

Scene from "The Yaqui" (Bluebird).

play, is timeliness itself, issued at just this juncture, and set for release March 19.

Those who witness "The Yaqui" will get a clear idea of the kind of people "Uncle Sam" must contend with if matters in dispute ever get beyond the tentative condition of "watchful waiting." It will be a fine thing for belligerent Americans to see the class and style of people they must fight against if the "jingo's" dominate the situation to an extent that ends in warfare.

One of the sensational incidents, is an execution, by the military authorities of the chief tribesman of the Yaqui Indians, a role played by Hobart Bosworth. The firing squad is shown lined up for action, while the Yaqui Chieftain stands beside the open grave that has been dug for the reception of his corpse.

When the signal is given for the Yaqui's death, one man of the squad sends a bullet straight to the forehead of the Indian. Backward he falls, into his own grave; the Mexicans cover the corpse with earth, and the camera cuts off further details.

The next incident pictures the frenzied work of the man who has shot the Yaqui; as he madly digs the earth from out the grave and then lifts the body of the Indian in his arms. The Yaqui has been simply stunned by a bullet especially fixed to render him senseless and not kill him; he had been buried alive and was now being restored to go on with the vengeful work of the Yaqui tribe in their feud of hate against the Mexican military.

"THE BRIDESMAID'S SECRET" (Essanay).

This photoplay deals with a phase of metropolitan life of today and shows the pitfalls that lurk in the path of the innocent girl of small towns. It is also a satire of the morals of fashionable young men who expect to wed girls of impeccable character. There is a touch of the white slave evil in the story, but it is handled with great care and delicacy while losing none of the force of the moral lesson.

The young girl from a country town is invited by her friend in the city to become her bridesmaid. Arriving in the city she finds that there is nobody at the train to meet her. Unaccustomed to the ways of the metropolis, she is lured by a man with a cab, who promises to take her to her friend's home. He takes her to a house where she is locked in a room.

That night the bridegroom gives his farewell bachelor party in which all become hilariously intoxicated. They finally wind

Scene from "The Bridesmaid's Secret" (Essanay).

up at the house where the girl is imprisoned and the bridegroom staggers into her room. He tries to attack her, but falls, striking his head and rendering him unconscious. The man having locked the door and dropped the key, the girl is unable to escape. Hours later the man comes to himself and is horrified at the situation. The girl tells him who she is and appeals to him to help her escape. He promises to do this if she will never mention where she saw him. She promises and he takes her to the home of his fiancee, leaving her on the porch. She sees him on the night of the wedding and is horrified to find that he is the man that is to wed her friend and that her lips are sealed. John Lorenz, in the role of the bridegroom, does excellent work.

"HER INVISIBLE HUSBAND" (Universal).

Matt Moore and Jane Gail will shortly be seen in a really different comedy. The title is "Her Invisible Husband," in one role, written by Samuel Greiner and produced by Matt Moore.

The story centers about Harry, his wife and mother-in-law who visit Delilah, the magic marvel who can render herself invisible at will. Her wonderful exhibition impresses him deeply. After his return home, his imagination is further stimulated by a few glasses of firewater. He collapses in a chair, bottle in hand and drowses off.

The next day he visits Delilah, and asks her for a keepsake. The malicious sorceress presents him with a ring that renders him invisible without his knowing it. Strange things come to pass. People walk all over him, mistaking him for the air. They plaster his face with mortar, step on his corns and sit down on him, considering chairs he occupies vacant. His supposed absence alarms his wife. She telephones to police head-

quarters and is promptly informed that a suicide tallying with her description is in the morgue. Soon Harry has the pleasure of witnessing his own funeral from a window of his own home. He beholds his wife mourn for him, then forget him and fall in love with somebody else. Things reach a crisis when he witnesses the wedding ceremony and sees the couple retire behind closed doors.

It is high time for him to find out if he isn't really a ghost. He decides to shoot himself. If he is really dead, a bullet more or less couldn't hurt. The crash awakens him. He finds himself very much alive, sitting in his library chair, the baneful bottle in his hands. The firewater has been the cause of his hallucination. Moral: The last glass pickled him, hence, avoid the last glass.

Scene from "Her Invisible Husband" (Universal).

"THE HAPPY MASQUERADER" (American).

There are few film stars who possess a more alluring or charming screen personality than Miss Winnifred Greenwood, whose latest impersonation is that of Elsa Dean in the three-part "Flying A" drama, "The Happy Masquerader."

Miss Greenwood is not an advocate of the theory—"marry a man to reform him"—but, "if you love the man and he needs reforming, do it before you marry him," and she declares it can easily be done if a woman's love for a man is the right sort.

Further—her role in "The Happy Masquerader" gives her an excellent opportunity, with the support of her leading man, Edward Coxen, to prove that "happiness lies within"; it isn't a question of money and luxury.

Elsa's inheritance is lost in speculations by her guardian, although she is not advised of this fact. She falls in love with a man who is masquerading as penniless, while, as a matter of fact, he is wealthy. Her sweetheart has changed places with a chauffeur to prove to the latter that money is not required to make happiness.

Scene from "The Happy Masquerader" (American).

The story illustrates well the characteristics which either destroy or produce happiness and contentment, and the acting of Miss Greenwood and her supporting cast is such as will add much to her already abundant success.

This drama is to be released on the Mutual program February 29th.

MILDRED GREGORY IN "ACCORDING TO LAW."

Miss Mildred Gregory will shine on the screen next month as a Gaumont star in the five-reel feature, "According to Law." This is to be released March 6 as a Mutual Masterpicture. The most prominent member of the supporting company is Howard Hall, who has been specially engaged for the part of the heroine's husband. Miss Gregory has the role of a young wife who is selfishly self-centered. She cares more for her own social diversions than she does for her husband's happiness when the two are brought into direct conflict.

Scene from "According to Law " (Gaumont).

"According to Law" is an unusual story, even for the screen which has sought so thoroughly for out-of-the-way situations. Written by Paul M. Bryan and Joseph H. Trant, it tells of the evils of butterfly society life where the wife does not miss the baby arms that should cling about her neck. The photo-drama goes through a divorce court, although this phase of the heroine's life is introduced only for a few scenes. Not more than is absolutely necessary is shown, since it is the aim of the Gaumont company never to portray life in its sordid aspects except when such scenes are essential. Then they are handled with both delicacy and restraint.

In the cast supporting Miss Gregory are E. K. James, Alan Robinson, Madison Weeks, Albert Macklin, John Reinhard, Charles W. Travis, Helen Marten and Mathilde Baring. Many of the scenes are being taken in the Everglades. Director Richard Garrick has been fortunate in finding locations that give added charm to an already strong story.

"THE ARTIST'S MODEL" (Vim).

Robert Burns and Walter Stull, in the Vim, "Pokes and Jabbs" series are distinguishing themselves for their originality. Their comedies always spring some new situations. Among their best is "The Artist's Model." This comedy includes no beautiful female model, rather, Pokes himself is the model, driven to it by straitened circumstances, while the girl Ethel is the struggling artist. Ethel's picture is a failure, debts accumulate, and Pokes endeavors to aid her in her escape from her quarters, where rent is long overdue. All went well until Jabbs the baggage man butts in. The trunk

Scene from "The Artist's Model"

of Ethel is mistaken for the trunk of gold, being shipped at that time to a local bank. The trunk is stolen by crooks, Jabbs overpowered. The trunk is found to contain a half alive landlord, but the gold saved, while Pokes, Jabbs and Ethel have exciting experiences in their chase for the supposed treasures of Ethel. Date of release, March 3, on the General Film service.

"THE SOUL MARKET" (Metro).

"The Soul Market," a five-part Metro wonderplay, produced by the Popular Plays and Players, with Mme. Petrova in the stellar role, will be released on the Metro program February 28. The story deals with a musical comedy prima donna, who becomes weary of the methods of wealthy men who barter with young girls of the stage, tempting them with a life of luxury and ease. The prima donna views the theater and the high life attending, as being a "soul market," where young girls are bought and sold the same as they were in the days of ancient Babylon. She is brought to this realization when

Scene from "The Soul Market" (Metro).

she is about to give herself over to a man of wealth, rather than marry the young man she loves. There are many striking scenes in this production, including an allegory showing a Babylonian slave market where girls were sold to the highest bidder. The scenes in and around the theater were made at the Princess theater, New York City. Chorus girls from the Hippodrome were used in the ballet scenes, and a score of beautiful show girls from "Stop! Look! and Listen!" appear in the restaurant scenes. These were photographed in Murray's restaurant, in West Forty-second street.

In addition to Mme. Petrova, the strong supporting cast includes Arthur Hoops, Wilmuth Merkyl, Gypsy O'Brien, Evelyn Brent, Fritz deLint, Fraunie Fraunholz, and other well-known stage and screen artists. The production was directed by Francis J. Grandon.

FROM BROADWAY TO THE SCREEN.

Fresh from its big success as one of the most delightful comedies ever seen on Broadway is the screen production of Anne Warner's mischievous story, "The Rejuvenation of Aunt Mary," announced as the feature Biograph release in the regular service for the week of March 13. Rarely has the gospel of youth been so attractively presented as in this rollicking story of the old woman who grew young again by smoothing out the troubles of others. Her nephew's love affair with the housemaid who wasn't what she seemed to be, and the entanglement with the girl from Kalamazoo, who passed for what she was not, provide the dramatic interest which heightens the whimsical comedy of Aunt Mary's rejuvenation. Gertrude Bambirck does some of the best work of her career in the character of the housemaid. Kate Toncray has the title role and is always right in the middle of it.

Completing the Biograph program for the week of March 13 are the two reel subject, "A Grip of Gold," and "The Lady and the Mouse," a re-issue directed by D. W. Griffith. Quick action, suspense and a strong, well-knit story afford abundance of opportunity for good acting in the first-named subject. Claire McDowell and Jose Ruben head the cast. The winsome Lillian Gish is seen at her best in the appealing little drama of the girl who couldn't bear to kill a mouse.

"OVERALLS" (American).

Another of those pulsating five-part American-Mutual Masterpictures is coming—"Overalls." As the title might suggest, the story concerns the romance of a young Western construction camp foreman in love with a wealthy girl—who is Rea Mitchell. William Stowell as the foreman is a red-blooded Western character.

"THE HEART OF TARA" (Horsley).

After featuring them in separate releases for the past few months, David Horsley has brought Margaret Gibson and William Clifford into one company and will co-star them in early forthcoming five-reel productions. The first of these is "The Heart of Tara," which is scheduled for release March 4 as a Mutual Masterpicture, de luxe edition.

Besides Miss Gibson and Mr. Clifford there are in the cast other players whose names are familiar to motion picture patrons and whose work has always been acknowledged as of the highest order. Among these are Sherman Bainbridge, a recent addition to Mr. Horsley's organization and a former member of the Universal forces; Miss Marie James, recently with Quality-Metro; Walter Spencer, Marvel Spencer, Edward Alexander, Edward Roberts and Gordon Russell. From this list of names it may readily be seen that from the standpoint of acting "The Heart of Tara" will be all that can be desired.

In other respects the production will be on a par with the acting. The story—a romance of India by Theodosia Harris—has a deep underlying motive of much power, and interest in it has been nicely sustained by careful treatment. The settings and locations, all of which are laid in India, lend a charm that adds to the story's effectiveness.

A number of exceptionally thrilling moments have been obtained through the introduction of rare feats in animal acting by the Bostock animals.

PHOENIX FEATURE FILM CORPORATION.

The Phoenix Feature Film Corporation from its branch offices in the Union Trust building, Ellsworth, Me., is fast becoming a dominant factor in Maine picture circles. This company of which Messrs. C. H. Duffy and E. L. McEvoy are principal officers, is handling a service of independent Feature Films and the progress made by the Ellsworth office of the corporation during the month it has been open under the aggressive management of E. B. Tinker has been phenomenal. Among the most popular features of this company might be mentioned "All for a Girl" in which Miss Renee Kelly is the star. This picture is of particular interest to Maine exhibitors inasmuch as the story Rupert Hughes has written is of a Maine girl and the scenes are mostly laid in a small village.

"PATTERSON OF THE NEWS" (Universal).

King Baggot and Edna Hunter will next be seen in a play that takes the spectator from the Tenderloin districts of New York to the stock markets, the inviting Bohemian restaurants and the fashionable residences. Mr. Baggot plays the part of a reporter with all his well known ability and his part radiates with a fine touch and atmosphere such as is so much evident in his pictures. He is very ably supported by Edna Hunter, who plays the leading female role. The story is that of a banker who loses a million in a wheat pit and rather than face failure, appropriates securities from the bank, but as he is about to depart with his daughter, the reporter halts him and accuses him of attempting to defraud the people who had placed confidence in his bank, denounces the banker, and says he regards it as his duty to remove from society the menace

Scene from "Patterson of the News" (Universal).

he represents, a man who endangers the funds of small depositors. Then the reporter learns that the girl he loves is the banker's daughter. As she enters, he promises to keep his information to himself provided the banker makes restitution. Later he falls in real love with the daughter and finally places the engagement ring on her finger as the picture fades out.

"Patterson of the News" is in two reels, written by Harry Dittmar, and was produced by Harry McRae Webster. The cast includes, besides Mr. Baggot and Miss Hunter, Howard Crampton, Joe Dailey and Bert Busby.

"THE HEART OF NEW YORK" (Claridge).

"The Heart of New York," a five-reel production, and the first release of Claridge Films, Inc., which introduces in this picture the premier screen debut of Robert T. Haines, who will be remembered in powerful stage roles as leading man in "The Darling of the Gods," "The Spendthrift," and others.

The story depicts three homes of three distinct classes of modern life. A child is born. A boy is born to a poor working man, John Madden, in his East Side home. A daughter is

Scene from "The Heart of New York" (Claridge).

born to the city editor of one of the daily papers, Eustace Miles, and a son is born to John Brown, a wealthy but unscrupulous politician. The children are next shown at nine years of age in their respective schools. The plot of the story begins when the three have grown into young manhood and womanhood and are working out their lives in their particular class.

Bill Madden, the poor man's son, is now foreman in a construction work, with great ambitions to become a lawyer. Mary Miles, the editor's daughter, has become a beautiful young woman. The politician's son, a product of his class, is vicious and degenerate.

Mary Madden, Bill's sister, working in a department store, attracts the attention of Victor Brown, the wealthy young renegade. She repels all his advances. To show he is the stronger and for revenge, he kidnaps her, drugs and takes her to an undesirable house, where she is saved by a previous victim of the degenerate.

In the meantime, Bill Madden has obtained an education in law, and gets his degree. He frustrates the efforts of a heroin peddlar to sell his obnoxious drug to children, and is thus brought into touch with Mary Miles, who thanks him for what he has done for humanity. He upholds his class in their fight against environment, corruption and the high cost of living, which bears so heavily upon them. This incites the hatred of the politician, John Brown, who instructs a gunman to shoot him.

Victor Brown meets Mary Miles, is attracted by her beauty, and forces his attention upon her. Bill sees him and interferes, and the gunman, hired to kill Bill Madden shoots Victor accidentally, and escapes unseen. Bill is arrested for the murder. In the court room, the gratitude of a poor woman, whom the young lawyer had defended, and who witnessed the actual murder, reveals to the court the real circumstances. When John Brown finds that he is the instigator of his own son's death, he dies from a stroke of apoplexy.

Bill, now a hero, receives the nomination for the representative of his district. He also wins the editor's daughter for his wife. A good moral story.

"RACE SUICIDE" FOR OHIO AND KENTUCKY.

Awake to the value of the title and interest which the people have demonstrated in the theme selected for the production "Race Suicide," the six part motion picture attraction which is being marketed upon a territorial basis by Jos. W. Farnham, Frank L. Greenwald, Sec'y and Treas. of the Exclusive Photoplay Service, Inc., of Cleveland, Ohio, made a special trip last week to New York City, to complete negotiations for the purchase of the territorial rights on this production for the states of Ohio and Kentucky.

RELEASE TWO HORSLEY FEATURES IN A WEEK.

Two five-reel David Horsley productions will be offered as Mutual Masterpicture, de luxe edition, releases during the week of February 28. On Monday, the 28th, will be released "A Law Unto Himself" and on Saturday, March 4, "The Heart of Tara" will be distributed.

PATHE NEWS SCORES A SCOOP.

Another instance of live newspaper methods applied to a motion picture news film was given by the Pathe News on Wednesday, Feb. 16th. A fire, supposed to be incendiary, destroyed on that morning several ships lying at a pier in Brooklyn, all of which were loaded with supplies for England. A Pathe cameraman assigned to cover the fire got his pictures while the ships were still burning. All the processes of developing, printing and editing were rushed through at high speed, and a special edition of the Pathe News containing the pictures were shown that same night on Broadway. Solicitor A. W. Smith of the Pathe New York Exchange, placed it in the best theatres, including the Strand, Broadway and New York.

VARIETY SUCCEEDS GREATER NEW YORK.

Announcement is made by Louis Rosenbluh, former manager of the Greater New York Film Rental Company, that that exchange which was recently sold to the General Film Company, will be supplanted by the Variety Films Corporation, which occupies the same offices on the seventh floor of 126 West 46th Street, New York. Variety will handle the product of all independent companies not otherwise provided for. Mr. Rosenbluh is manager of the new concern; he says that "this is no blue sky scheme to start a never to be realized program, but a solid business proposition offering the services of the most experienced film men in the exchange business." Producers who have pictures of true worth are requested to communicate with Mr. Rosenbluh.

NE'ER-DO-WELL FOR THEATERS IN THE WEST.

M. Rosenberg, president of the Northwestern Feature Film Company, of Portland, who recently purchased the rights for "The Ne'er-Do-Well" for Washington, Oregon and Montana, reports a two week's record breaking run at the Clemmer theater in Seattle, and a one week's run at the People's theater in Portland. Both these theaters will play return engagements.

"GOING UP" (Cub).

"Going Up," the Cub Comedy scheduled for release through the Mutual offices on February 25 may well be termed a "comedy with thrills." Much of the action resolves itself from the fact that Jerry, the principal character, carries a suitcase which contains high explosives instead of money as he and Slim, his partner, suspect. Jerry attempts to make away with the gold alone and deprive Slim of his share but that angular worthy sticks hot on Jerry's trail determined not to be outdone. The chase finally leads to the water front and Jerry, seeing no other means of escape from his irate friend, jumps aboard a seagoing liner just as it is about to depart. For a few moments he thinks himself safe when suddenly the explosives go off and Jerry, crew, pasengers and all are blown into the ocean while the vessel slowly settles itslf in the bottom of the deep.

The foregoing brief synopsis presents an idea of the wealth of material offered and it may be said that Director Milton Fahrney has not failed to take advantage of his opportunities.

Scene from "Going Up" (Cub).

As a result this Cub release is said to be one of the most amusing and enjoyable of the twenty-odd releases made to date.

George Ovey plays Jerry and gets the most out of the part, while his company which includes George George, Louis Fitz-Roy, Jefferson Osborne, Arthur Mund, Henry Jackson, Gordon McGregor, Louise Horner, Janet Sully and Robert Kenyon lends him excellent support.

ETHEL TEARE IN "WHEN HUBBY FORGOT."

Vivacious Ethel Teare, who has been made a full-fledged star through the new Kalem Wednesday Ethel Teare Comedies, is given a role that fully befits her in "When Hubby Forgot," a single reel issue scheduled for March 8th. When it is considered that Ethel Teare's rise to stardom has occured in the space of a year, the strength of her captivating personality is clearly apparent. Ethel charms through a naive manner, without self-consciousness, and a spirit bubbling over with

Scene from "When Hubby Forgot" (Kalem).

joyous delight in her work. The ability to wear bewitching gowns in a natural and graceful manner is another Ethel Teare asset.

In "When Hubby Forgot" the Kalem comedienne is blessed with an absentminded hubby whose blunders keep house in a whirl of excitement. A forcible reminder prevents hubby from forgetting his wife's birthday, however, and he sets out to buy a necklase for her. The task of selecting one with his unaided masculine instinct is difficult, and he welcomes the chance passing of Miss Pretty, a charming "Friend of the family." Everything would have been all right had not Ethel happened to see the two together and then go home in a fit of raging jealousy.

To make matters still worse, hubby then places the necklace in a secret hiding place until the following day which is wifey's birthday. Of course, hubby then forgets where he has hidden the necklace. Affairs are later complicated further by a sneak thief who happens along, and a covetous maid who borrows the necklace to "make the other girls jealous."

It is the plan in all the Ethel Teare Comedies to have a fully developed plot rather than a succession of patched-together incidents. Victor Rottman, a well known screen juvenile, is playing the principal roles opposite the pretty star.

"THE IMMORTAL FLAME" (Ivan).

"The Immortal Flame" is the latest drama especially written for the screen to come from the hand of Ivan Abramson. Like former Ivan productions which have come from the same hand, it will endeavor to drive home a strong moral lesson. In the case of "The Immortal Flame" Ivan Abramson shows that true love is as deathless as the soul itself. It is based on a four line poem which emanates from his mind, as follows:

"The love that rules without a sword,
The love that binds without a cord;
Not life, not death; not fame nor claim,
E'er may suppress th' immortal flame."

The story deals with an office holder with political ambitions whose daughter is in love with a young musician. Her father's future in the balance, she sacrifices her personal desires for her parents and marries the man on whom her father's future hinges. The result is naturally a tragedy. The musician also marries another woman. The musician later becomes famous and since no children have come into his life, his wife adopts a little one who is the joy of their existence. Fate and the premiere of the musician's opera bring him to Washington and here he again meets his first love. Both realize they are mismated and that love cannot be bought or sold—the only price of love is—love.

SPECIAL ANNOUNCEMENT.

The Popular Pictures Corporation, a corporation just formed under the laws of the State of New York, is located at 218 West 42nd Street. No announcement has been made as yet as to the officers or the plan of operation, except that Andrew J. Cobe will be prominently identified with the new company.

NOTES OF THE TRADE

THE Detroit Theater Equipment Company, of 154 Woodward avenue, Detroit, Mich., has been appointed distributor of Speedco Arc Controllers in the State of Michigan and the American Slide Company at Columbus has been appointed for the State of Ohio.

* * *

Colin Campbell, Dean of the Selig producers, together with a number of Selig stars are expected to leave Los Angeles in the near future for Chicago where they will work in "The Crisis." Scenes for this forthcoming spectacular production may also be taken in St. Louis and Vicksburg, Miss.

* * *

Ten World and Equitable companies are working at various places outside the studio. Frank Sheridan, under the direction of John Ince, is working in "The Struggle," at Para, Brazil. Holbrook Blinn, is at Jacksonville, Florida, staging "The Unpardonable Sin," Robert Warwick and Frances Nelson have left for the south to produce "Velma." Frank Powell is producing "The Chain Invisible" at Havana, Cuba. Harry Handworth and a company of thirty players are working at Saranac Lake on "The Question," in which Marguerite Leslie plays the leading role. Edna Wallace Hopper, Charles J. Rose and Muriel Ostriche are in the Adirondacks, working in the first scenes in "Who Killed Simon Baird," while S. E. V. Taylor is producing "Passers By" with Charles Cherry and Mary Charleson at Mount Kisco.

* * *

The new one hundred thousand dollar laboratory on the Lasky grounds is now completed and machinery is being installed. It is expected Alvin Wykoff will permit the studio to visit his pet child the latter part of the week. According to the report of the Eastman Kodak representative who is installing the machinery, the Lasky plant will be the most complete in the country.

* * *

"The Touchstone" is the title of a five-reel picture, Mutual Masterpicture, de luxe edition, now being produced by Director Edwin Middleton of the Gaumont (Mutual) studios at Florida. Iva Shepheard, Earl C. Schenck, Helen Marten, John Reinhard, Henry Pemberton, Olive Trevor and James Levering are in the cast.

* * *

Charlotte Walker, the Lasky star, just finished the production of "The Trail of the Lonesome Pine" under the direction of Cecil B. DeMille.

* * *

Philip Hahn, a new Metro player, appearing in support of Mme. Petrova in "Playing With Fire," played a prominent role in the Passion Play, at Oberammergau. He played the role of the Christ in the Famous Players production of the Passion Play.

* * *

"The Bruiser" is the title of a forthcoming Mutual Masterpicture, De Luxe Edition, which will give "Big Bill" Russell an opportunity to display his brawn and muscle to the best advantage. He will play the role of a leader of longshoremen, in a play which champions the cause of the workingman against society. Mr. Russell is supported by Roy Stewart, Lizette Thorne, and George Ferguson. Charlotte Burton plays opposite Mr. Russell.

* * *

Julius Steger, the dramatic star, who will soon be seen in "The Blindness of Love," a new Metro wonderplay, plays the role of a delightful old itinerant piano tuner.

* * *

Mae Murray, the Lasky star, has begun rehearsals on the production, "Sweet Kitty Bellairs," under the direction of James Young. She will be supported by Tom Foreman, James Neill and other prominent members of the Lasky organization.

* * *

Ethel Barrymore, the Metro star, will next be seen in "The Kiss Of Hate," a story of tyranny and persecution in Russia, by Mme. de Grissac.

* * *

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Co., expects to arrive from New York about the middle of the month and it is expected upon his return that several important announcements will be made concerning the Lasky company's plans for this summer. He will also take charge of the arrangements for the monster Actors' Fund benefit which will be given the latter part of March.

* * *

Mabel Taliaferro, who will be seen in the stellar role in "Her Great Price," on the Metro program, has a role similar to the ones that made her famous in "Rebecca of Sunnybrook Farm," and "Polly of the Circus."

"The Pawn of Fate" with George Beban has been completed by World Film and will be released by that concern within the next few weeks. "The Pawn of Fate" is even a greater picture than either of Beban's former film vehicles.

* * *

Producer William Robert Daly is hard at work upon "At Piney Ridge," a five reel subject which features Miss Fritzi Brunette. This dainty lady is admirably cast as Cindy Lane. Mr. Daly was starred in this play for two seasons.

* * *

Gail Kane, the Equitable Girl, has completed the desert scenes in "Her God" and is en route back to New York. "Her God" will be an Equitable release early in March.

* * *

A group of the prettiest chorus girls now appearing in "Stop! Look! Listen!" with Gaby Deslys, at the Globe theater, were used in one of the striking scenes in "The Soul Market," the Metro play in which Mme. Petrova is starred.

* * *

Kitty Gordon, who recently completed her first screen production under the direction of the World Film Corporation, is now to appear for the Equitable Motion Pictures Corporation, and will be seen shortly in an important visualization of a former stage sucess.

* * *

Virtus R. Scott, assistant director on the Metro staff, and who recently completed "The Lure of Heart's Desire," starring Edmund Breese, and "The Soul Market," starring Mme. Petrova, was formerly a driver of racing cars, and for three years participated in racing events.

* * *

Aaron Hoffman is now engaged in writing all the photo-dramas in which Mme. Petrova, the Metro star, appears.

* * *

Robert Warwick and Francis Nelson are at Jacksonville, Florida, staging "Velma" the first co-starring vehicle of this duo under World Film's direction.

* * *

Gypsy O'Brien, who recently made her debut in motion pictures, playing a prominent role in "The Soul Market," began her stage career as a famous beauty in the London Gaiety Company in London.

* * *

Bert Adler has returned to his desk at Universal Heights after a three weeks' siege of grippe. It was Bert's first visit to the sick list in five years.

* * *

Frank Glendon, who appears with Hamilton Revelle in "The Price of Malice," a Metro wonderplay, was formerly a dry goods clerk in Butte, Montana, before he became a leading man.

* * *

Frank Powell and a company of thirty-four players, headed by Bruce McRae, have returned from Cuba where they have been filming "The Chain Invisible" for Equitable.

* * *

William Cowper, character leading man with Metro, who recently finished playing the role of Mary Miles Minter's father in "Dimples," was the champion welterweight pugilist in the English navy when a young man.

PICTURE THEATERS PROJECTED

BERKELEY, CAL.—A two-story moving picture theater is being constructed for Cohn Brothers on Adeline street. The building will cost approximately $40,000.

Woodland, Cal.—The progress is the name of a moving picture theater recently opened by L. Parlen.

West Haven, Conn.—S. A. Woltoff, 67 California street, plans to erect a one-story moving picture theater, 100 by 120 feet, to cost $20,000.

Winder, Ga.—J. L. Saul will erect a two-story moving picture theater, 30 by 100 feet, to be operated by L. Love. Upper floor will be fitted up as offices.

New Castle, Ind.—R. A. Cannan has taken over the Theatorium.

Michigan City, Ind.—The Vaudette theater is now being conducted by C. J. Coyle and Henry Paff.

New Hampton, Ia.—Extensive repairs have been made to the Idle Hour theater.

Onawa, Ia.—John Hendum has converted a store property into a modern moving picture theater. It has been leased by H. B. Skow and will be devoted to the exhibit of high-grade pictures.

Hutchinson, Kans.—Campbell & Son have the contract to remodel store building into modern moving picture theater for C. B. Yost. The work will represent an expenditure of about $10,000.

Orono, Me.—The Orono theater has been leased by Frank A. Owen, of Bangor, Me.

Searsport, Me.—Green & Parker has disposed of their interest in the Union Hall theater to A. P. Hopkins.

Baltimore, Md.—Vincent A. Valentini plans to erect a one-story moving picture theater, 32 by 90 feet, to cost $15,000.

Benson, Minn.—T. C. Peterson who recently leased the ground floor of the Aldrich Hotel, has equipped it as a moving picture theater.

Benson, Minn.—Leo McDermott plans to remodel a business property into a modern two-story moving picture theater and lodge rooms. There will be several stores on the ground floor. The alterations will cost in the neighborhood of $15,000.

Northfield, Minn.—The Lyric theater has been redecorated.

Rochester, Minn.—C. F. Fischer will convert a store property into a modern moving picture theater. About $10,000 will be expended for the improvements.

St. Paul, Minn.—B. M. Schneider plans to erect a commodious fireproof moving picture theater at 176 East 7th street, to cost about $75,000.

St. Paul, Minn.—The Aberdeen Amusement Company has opened a moving picture theater on Selby avenue. It has been named the Aberdeen.

Wadena, Minn.—The Cozy theater has been taken over by Charles Calkins.

Waterville, Minn.—The building recently purchased by W. S. Buck, has been converted into a modern moving picture theater.

West Brook, Minn.—Extensive improvements have been made to the Dixie theatre.

St. Louis, Mo.—A new addition has been built to the Marquette theater at 18th street and Franklin avenue and the seating capacity increased.

Butte, Mont.—M. A. Berger has opened a moving picture theater in the Mantle block.

Great Falls, Mont.—The Imperial theater has been taken over by L. E. Freeman. The house has seating capacity of 500.

Wymore, Neb.—The Lyric theater is now being conducted by H. H. Dimmitt.

Albion, N. Y.—Robert Harris plans to erect a one-story moving picture theater, 59 by 140 feet, to cost $15,000.

Brooklyn, N. Y.—Rose Mandel, 1,617 Sheepshead Bay road, plans to build a three-story moving picture theater, to cost $20,000.

Hankinson, N. D.—Paul Kunert has disposed of his interest in the Gem theater to Frank Woskie.

Tulsa, Okla.—C. U. McCarty is reported having plans prepared for a two-story moving picture theater, 67 by 125 feet, to cost $50,000.

Hershey, Pa.—M. S. Hershey has plans by C. E. Urban, Lancaster, Pa., for a three-story theater building, to cost $100,000.

New Castle, Pa.—James Passius and Augustus Caravasios have opened a moving picture theater in the Buchanan block.

Reading, Pa.—Carr & Schad, 748 Penn street, will erect a one-story moving picture theater, 65 by 270 feet, to cost $150,000.

Madison, S. Dak.—M. H. Colgrove and Mulvey Brothers are planning to erect a two-story moving picture theater, store and apartment building, 60 by 100 feet, to cost $15,000.

Chattanooga, Tenn.—Thomas Wilcox is planning to erect a brick and concrete moving picture theater, 40 by 100 feet, at A and 9th streets. It is to be completed by about April 15.

Galveston, Texas.—The Crystal Palace Company has let the contract to the Gilsonite Construction Company, Dallas, to erect a moving picture theater, bathhouse and pavilion at Tremont street and Boulevard.

Stephenville, Texas.—Chaucer Carver, manager of the Majestic theater, will erect a modern moving picture theater, having seating capacity of 500. The front of the building will be constructed of terra-cotta.

Kenosha, Wis.—Louis Plous and M. Plous, 152 Market street, plan to convert a business property into a modern moving picture theater. Between $10,000 and $15,000 will be expended for the alterations.

Milwaukee, Wis.—E. C. Bracken, 753 East Johnson street, will erect a fireproof moving picture theater, 100 by 132 feet, to cost about $100,000.

Richland Center, Wis.—Allan D. Conover, Tenny block, Madison, Wis., is preparing plans for a one-story moving picture theater, 36 by 132 feet.

$1.25 Per Dozen NIAGARA GEM SLIDES, any time during March. Now is your chance to stock up. Send for catalog and get your order in early. Usual price April 1st.
NIAGARA SLIDE COMPANY Lockport, N. Y.

That's What Helps

Laugh the Censorship Craze out of court.

THE SPECIAL SERVICE

of

THE MOVING PICTURE WORLD

trains the machine guns of ridicule on the censors. Our article, "If Shakespeare Fell Among the Censors," has been reprinted by the daily press everywhere. Here is a list of some of the papers which used the article and thus helped to create

Sentiment Against Censorship

The editors of the papers named below are entitled to our thanks for spreading the truth about censorship.

New York Sun	Miner, Butte, Mont.
New York Times	Phoenix, Muskogee, Okla.
New York Tribune	Tribune, Minneapolis
Harper's Weekly	Reflector, Greenville, N. C.
Springfield Republican	Ledger, Birmingham, Ala.
Post-Telegram, Camden, N. J.	News, St. Paul
Pittsburgh Post	News, Galveston, Tex.
Chattanooga (Tenn.) News	Boston Christian Science Monitor
Herald, Syracuse, N. Y.	Times, Washington, D. C.
Herald, Salt Lake City	News, Dayton, O.
Detroit (Mich.) Tribune	Spokane Review, Spokane, Wash.

Mr. Exhibitor, your local paper may be willing to print it. We send it to you free of charge as part of

OUR SPECIAL SERVICE

Trade News of the Week

Gathered by Our Own Correspondents

No Nova Scotia Censors

A New Bill Would Have Compelled Canadian Distributors to Open Offices in Halifax to Have Films Locally Censored—Halifax Exhibitors Organized by Toronto Exchange Men, Make an Effective Protest.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

HALIFAX, NOVA SCOTIA.—A censorship tangle in the Canadian Province of Nova Scotia, on the Atlantic seaboard, has been straightened out through the timely action of Canadian exchange men, including several leading film company managers of Toronto, and a real victory has been scored by the photoplay interests. The story is this:

Compel Opening Halifax Offices.

A bill was introduced at the Provincial Legislature to provide for a system of censoring by which all film companies would be compelled to open branch offices at Halifax, the capital of Nova Scotia, for the convenience of the proposed censor board, and to pay business and censor fees in addition. The moving picture field in the Maritime Provinces is limited and has been well covered by the branch offices at St. John, New Brunswick. The exchange men declared that the branches in that city were not making money and threatened to withdraw from the two Eastern Provinces altogether if they were compelled to maintain two branches.

Organized and Won Point.

Mr. F. R. Lennon, of Toronto, assistant general manager of the Canadian Universal, and Mr. Phil Kauffman, Toronto, general manager of the Famous Players, hastened to the scene and organized the local film forces with the result that a delegation of seven film moguls waited on the Government to ask for changes in the proposed law. In addition to the two officers named the deputation included Mr. C. A. Kerr of the Mutual, Mr. E. A. Langley, representing Pathe films; Mr. A. McArthur, of the General Film; Mr. G. A. Margette, St. John's manager of the Universal, and Mr. Harry Price of the Famous Players.

As a result of the arguments presented, the Provincial authorities decided that it would not be necessary for branch offices to be opened in Halifax and the first-run customer of a film exchange is to represent the distributing company at the censor board. To save time and trouble, the Province has also agreed to accept the decision of two other Canadian Provinces with respect to the showing of any particular film, providing it has been passed by two other provinces. Otherwise a film will have to be censored especialy for Nova Scotia. There will be no censoring necessary for the stocks of films now within the province. Film exchanges are to pay an annual tax of $200 to the province and the censor fee is to be $1 per film. No city will be allowed to impose municipal taxes on the film exchanges. The new conditions go into effect immediately.

"WAKE UP" IN CANADA.

Charles R. Rogers, of Buffalo, has secured the Canadian rights for the English recruiting feature, "Wake Up," which was produced in England by the Eclaire Company with the assistance of the Imperial military authorities and the Boy Scout Association. Mr. Rogers has laid plans for the exhibiting of the feature in all the large theaters of Canada and, for the present at least, it is being handled through the United Photo-Plays Company, Limited, 37 Yonge street, Toronto. Mr. Rogers contemplates the opening of an office at Toronto, however, for the releasing of the picture. The first showing was screened at the Grand Opera house, Toronto, during the week of February 14th.

"Battle Cry of Peace" Comes Here.

"The Battle Cry of Peace," the great Vitagraph feature, has been imported into Canada by Manager Gookin of the new V-L-S-E branch at Toronto. Although primarily an American historical subject, Mr. Gookin anticipates that the picture will be readily accepted and widely viewed by Canadians.

Maurice Kauffman Goes to Montreal.

Maurice Kauffman, of Toronto, a road representative of the Mutual Corporation, has been transferred to the Montreal branch of the same company, where he will serve in the same capacity.

Toronto Picture Men Dance.

Four hundred tickets were sold for the first semi-annual confetti dance of the Toronto Moving Picture Protective Association, which was held in Academy hall, Bloor and St. Clarens avenue, on Friday night, February 18th.

Summoned for Frozen Exit.

Toronto, Ontario.—When a police official examined the two exits of the moving picture theater at 24 Arthur street, Toronto, which is owned by Ernest Steinhardt, he found one of the doors frozen tight. Steinhardt was summoned to court, but no action was taken when he explained that the door had been fixed to open in all kinds of weather.

Manager Stonge Making Good.

Toronto, Ontario.—Entirely on his own initiative, Mr. F. Stonge, manager of the "U-Kum" theater, Toronto, has greatly increased the revenue from his house by making a number of changes in the theater itself and in the policy. The theater was brightened with fresh decorations; the orchestra was augmented and a wider variety of films are being shown, with the result that Mr. Stonge was enabled to advance the price of admission from 10 cents to 15 cents. He has also made a successful test in newspaper advertising.

Good Exits Win Special Favor.

Toronto, Ontario.—The Gem theater of this city has been granted a permit by the city to enlarge its seating capacity, although the building in question does not conform to the civic by-law which requires fireproof construction for houses with over 500 seats. Leniency was exercised by the city authorities, however, because of the existence of several good exits.

BUFFALO REEL FELLOWS.

New Club Formed for Film Men, Managers, Exchange Men, Etc.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y.—The Reel Fellows Club was organized at the Hotel Statler, Buffalo, Monday night. This organization is composed exclusively of all exchange men, including managers, road men and office employees. The club will meet once a week for social and business purposes. Business ideas will be interchanged and the various phases of exchange work will be discussed. This new organization promises to be a winner if one may judge from the success of the first meeting. The list of officers will be given later.

Best "Girl and the Game" Booker.

B. J. Brandon is representing "The Girl and the Game" department of the Mutual at Buffalo. Mr. Brandon announces that according to word received from his home office, the Buffalo headquarters are leading the list of all the branches in the booking of this feature. In specifying the standing of the local office, Mr. Brandon said: "This lead refers to the last three orders of merit, numbers three, four and five for bookings per print copy."

TAKES OVER FAMILY THEATER.

Harold B. Franklin, manager of the Lyric theater, has assumed control of the Family theater, which adjoins the Lyric at Washington street and Lafayette square, Buffalo. Mr. Franklin reopened the Family Saturday. The house was entirely refurnished and redecorated and in addition there was installed a large Wurlitzer organ.

At Shea's Hippodrome.

Isador Moses, manager of Shea's Hippodrome, Buffalo's largest moving picture house, has added a harpist to his orchestra, which now numbers twenty-one pieces. Mr. Beazley, who has played important engagements in England, has been appointed organist. The programme is changed twice a week. Miss Philomena Cavanaugh, who knows newspaper work from every angle, puts over plenty of good Hippodrome copy in the Buffalo press. Manager Moses' assistant is A. J. Amm and Robert Evers is his stage manager.

New Victoria's Festival Week.

E. L. Hyman manager of the New Victoria theater Grant and Ferry streets, Buffalo, this week fittingly observed the first anniversary of the opening of that house. He was given free rein to get the newest and biggest screen productions in New York for anniversary week. Each evening a birthday festival was carried out with an enlarged symphony orchestra in special recital. The New Victoria was opened by Mitchell H. Mark on February 20th, 1915, with a heavy attendance.

Fred Zimmerman Goes to Victor.

Fred Zimmerman, formerly with the Queen City Film Co., has been appointed road man for the Victor Film, Buffalo. Mr. Zimmerman is well known among Western New York exhibitors and he is reporting favorable business.

Fire Laws and Safe Films

Massachusetts' Strictly Enforced Fire Ordinances Have Given Much Trouble to Pathescope Company with Its Non-inflammable Film—Gets Freedom in State Only to Find that Boston Is Not Included.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Massachusetts laws are strict and anyone who thinks they can be battered down in ten minutes is sadly mistaken. Eugene P. Cornell, treasurer of the Pathoscope Company can testify to that. He has been trying to get a bill through the legislature for some time to allow the use of the Pathoscope "miniatures" in buildings of second and third class construction and his path has has been anything but one of roses even though his cause is a good one.

Perhaps nowhere in this country or in Europe are the building and fire hazard laws and regulations governing the exhibition of moving pictures as rigid as they are here in Massachusetts. These laws and regulations went into effect in the days when non-inflammable films were unknown and the public mind was filled with the combustion loving properties of the ordinary moving picture films. Hence the troubles of Mr. Cornell and his Pathoscope "miniatures."

After an urgent plea before a legislative committee by former Senator Claude L. Allen, representing the Pathoscope Company, and several exhibition tests and experiments in one of the hearing rooms of the State House to show that the films used by the Pathoscope Company in its school, church, and home, propaganda are non-inflammable, a law was finally passed by the legislature allowing these films to be used in buildings other than those of first class construction. After the law had been passed and the legislature had adjourned the Pathoscope people discovered that they had overlooked something.

This something was the fact that the much sought law did not include the City of Boston and the Pathoscope people were informed that their machines and films were barred. As a result Mr. Cornell petitioned for further legislation this year to take care of the situation in Boston. Mr. Allen, again made his appearance at the State House, this time before the Legislative Committee on Metropolitan Affairs and reiterated his plea of a year before and at the same time extolled the virtues and fire despising qualities of the Pathoscope outfit and told of its great benefit as an educational asset to any church or school. Nobody appeared in opposition to the measure and the matter was taken under consideration by the committee. The fate of the proposition is still uncertain at this writing.

The petition of Mr. Cornell was a further amendment to an existing law governing the use of moving picture films in Boston and provided that nothing in the act "shall be construed to prevent the use in buildings of second or third class construction of any cinematograph or similar apparatus operated only with cellulose acetate films not more than one inch and one fourth in width and using only an inclosed incandescent lamp."

OPERA AND FILMS AT PARK.

Linking grand opera with motion pictures of the first water and still make enough money to more than support the expensive double program in addition to a high class orchestra, is something that few managers in this territory can boast of, but this has been accomplished by Thomas Soriero of the Park theater. Mr. Soriero also has the distinction of having the Boston police "on the neck" at practically every performance to see that the aisles of the theater are kept clear and the auditorium is not overcrowded.

It is a common sight any evening at the Park to see a policeman in full uniform standing at the door holding up a line of people who are trying to get in to see the performance and this situation has been brought about through the unceasing efforts of Mr. Soriero to elevate moving picture exhibitions to a higher plane in Boston. The stage settings at the Park have been made over and the fountain which formerly spashed in the centre of the stage has been eliminated and supplanted by a rose garden effect which dominates the entire setting.

The playhouse has also been reseated, The aisles have been changed and under the new order of things the seating capacity has been increased. The theater's lighting effects have also undergone a complete change and the auditorium is now amber lighted throughout. This was one of the failures of the Park theater to which Manager Soriero has given considerable thought owing to the complaints that have been made against the lights that were formerly used and which are said to have been a strain on the eyes of the patrons.

This question of lighting effects is something that was not confined to the Park theater alone. It is true of many other moving picture houses in Boston and local managers who find their attendance dropping off would do well to give this matter some attention. The Park theater is running Paramount and Metro features and David of Romsky, one of the grand opera soloists on Manager Soriero's staff, is much in demand at several of Boston's most exclusive clubs.

Gets "Whirl of Life" Rights.

Louis B. Mayer of the American Feature Film Company, who handles the Metro features in New England has purchased the New England rights of the "Whirl of Life" in which the Vernon Castles are starred. Mayer has just returned from a tour of the South and he and his assistant, Thomas B. Spyre, are hard at work arranging bookings for the new number which promises to go big in this territory. The film rights were purchased from the John Cort Film Company through Mr. Joseph M. Gates.

Fred J. Lovett Visits.

Fred J. Lovett, manager of the Royal theater, Providence, R. I. was in Boston last week looking over some first run features that he intends to show in his own house. He dropped in to see several of his friends in this city and said that moving picture things in Providence at the present time were pretty good.

THE CHIC AT MILO, MAINE.

By John P. Flannigan, Bangor Correspondent of Moving Picture World.

MILO, ME.—Paul P. Peakes is the manager of one of the finest little theaters in eastern Maine, The Chic, a photograph of which is shown above. This theatre at Milo was built in 1913 and early became a money maker. It is artistically finished inside and out and shows excellent taste on the part of its designer and proprietor. Mr. Peakes is using General Film service and is open three nights a week. In the spring he plans to run six nights a week.

Three Incorporations.

Agusta, Me—William P. Gray of Lewiston is president and treasurer of the newly organized Princess Theater Company. The clerk is James A. Connellan of Portland, and the directors William P. Gray, James A. O'Brien, and Lowe W. Wrenn of Lewiston. The same officers appear in the Mystic Theater Co. and the Majestic Theater Co. It is understood that the theaters represented are the Princess at Berlin, N. H., the Majestic at Rumford and the Mystic at Lewiston.

Making the Palace Pay.

Bangor, Me.—Charles M. Stern, Maine manager of the Universal Film Co., with headquarters at Bangor, is managing the Palace theater on Exchange street, Bangor. The Palace has had quite a few ups and downs in the past few years, but under Mr. Stern's able management, it seems to be coming to the front in good style.

The Dawn Stays Bright.

South Brewer, Me.—E. B. Wilder, who opened the Dawn theatre at South Brewer last August, reports that he has no regrets after making the venture, and finds that Universal service is very satisfactory. He is using Broadway features and "Graft." He is running three nights a week now and later in the season will be open six nights a week.

New Home in Brooks.

Brooks, Me.—Pearl Crockett is shortly to open a house in Brooks. He will use General Film service, and has purchased a Power's 6 A from the Bangor branch of the General.

Arthur Allen With Mutual.

Portland, Me.—Arthur Allen, formerly manager of the Palace theater at Bangor, has taken a position as booker with Mutual Film Company at Portland.

Bangor Mutual Branch.

Bangor, Me.—William Green, local manager for Mutual is planning to open branch headquarters in Bangor in the near future.

Grand Gives Short Leave.

Dexter, Me.—T. J. Libby, proprietor of the Grand theater here has leased it to Frank Allen, of Rockland, who has just taken possession. Mr. Allen will not run pictures, but will conduct it as a roller skating rink for six months, after which time Mr. Libby plans to renovate the house entirely, making it one of the nicest and prettiest theaters in the state. D. Roy Graig, who has been managing the Grand theater at Dexter during the past six months, has made many friends in that town and conducted the theater successfully.

Bangor Program Notes.

Triangle pictures will be seen in Bangor, Me., for the first time, in the near future, at the Bijou theater.

The Park theater, Bangor, is using the "Graft" serial of the Universal company.

Bangor Business Notes.

Manager Sawyer of the Opera House at Jonesport Maine has taken on General Film service and another manager to sign contracts with manager Geo. A. Newhall at Bangor is, Wm. P. Gray manager of the Bijou theater, Lisbon Falls. Mr. Gray runs a chain of theaters including the Majestic at Lewiston, a house at Rumford, the Colonial at Augusta, the Princess at Berlin, N. H. and a house at Portsmouth, N. H.

John Goodwin, proprietor of the Acme Amusement Co., was in Bangor last week calling on his friends in the film trade and reports that business is much better than it was this time a year ago especially at his Augusta and Hallowell houses.

THEATER OWNERS FINED.

Schenectady Men Plead Guilty to Admitting Children to Theaters.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Schenectady, N. Y.—Proprietors of five moving picture theatres in Schenectady were arrested on Feb. 15 on charges of

violating the penal law in having permitted children less than sixteen years of age to attend performances in their theaters.

The accused were John L. Mynderse of the American theater Edward B. Hayes of the Brandywine theatre; John J. Walyker of the Lincoln theater; Stone J. Berstrom of the Majestic theatre and Emmanuel Rosen of the Broadway theater They pleaded guilty and were fined $10 each.

NEWARK NEWS LETTER.

By Jacob Kalter, Newark Correspondent of Moving Picture World.

Competition Causes Burglary.

NEWARK, N. J.—For the purpose of preventing the exhibition of "Dante's Inferno" in the Lyric theater, Bayonne, N. J., James J. Corbett, of 147 North Seventh street, and Walter Connelly, of 24 Chestnut street, operator and manager, respectivly, of the Palace theater, a competitor of the first house, stole the reels early Monday morning, Feb. 14. The two men admitted their guilt Wednesday morning in the First Precinct Court, and were held in $500 bail each for the grand jury.

"Dante's Inferno" is a four-reel production valued at $3,000. The print, in the possession of Samuel O. Siegel, manager of the Newark Film Exchange, 195 Market street, from whose offices the reels were stolen, is said to be the only good copy in existence. Siegel had rented the film to the Lyric management in consideration of a $100 daily rental. The accused men said they had no intention of exhibiting the film or of selling it, the sole reason being as explained previously. Together with the reels, two number eight sheets and one number three sheet had been taken. A steel carrying-case was utilized in packing the film.

Bruhns Takes Empire.

West Hoboken, N. J.—C. Bruhns is the new owner of the New Empire theater, 106 Paterson Plank Road, West Hoboken. He succeeds James M. Barker.

Monticello's Anniversary.

Managers Harry De G. Robinson and Edward H. Burns of the Monticello theater, Monticello and Harrison avenues, Jersey City, were the recipients of hearty congratulations during the observance of their second anniversary week.

Pictures at Hillside.

Moving picture shows are being given in St. Catherine's Parochial hall, King street, Hillside, N. J.

Majestic a Picture House.

The Majestic theater, formerly one of the highest-classed legitimate theaters in Jersey City, has been turned into a picture house. The house, located at Grove and Montgomery streets, is under the management of Frank E. Henderson.

Yudkin Buys Parkview.

Frank B. Yudkin is the new owner of the Parkview theater, Watson and Badger avenues, Newark. Mr. Yudkin took possession Monday evening, Feb. 14.

Paterson House Bankrupt.

The Imperial Amusement Company, which operates a moving picture house at 67 Main street, Paterson, filed a petition in bankruptcy at Trenton with liabilities amounting to $2,004.51, and assets of $1,500.

Hoffman in Newark.

General Manager M. H. Hoffman, of the Universal Film, paid a visit to the local Universal office Tuesday, Feb. 15. Mr. Hoffman, together with Lee Gainsborg, local manager, looked over several sites for the proposed new headquarters of the Universal.

Cut Big "Peace" Film

Pitt Theater at Pittsburgh Visited by State Censors Who Cut Several Important Scenes from "The Battle Cry of Peace"—Manager Patch Gets Ahead of Censors by Having Players Act in Deleted Scenes.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA., February.—The representatives of the state board of censorship have for the second time descended upon the Pitt theater, Penn avenue and Seventh street, Pittsburgh, where the "Battle Cry of Peace" is being shown before thousands daily, and eliminated a number of important scenes from the picture. When J. Stewart Blackton's film spectacle was passed upon by the board before being released in this state, the climactic scene was condemned and removed.

When it was brought to Pittsburgh recently a private showing was given at the Pitt theater for members of the National Security League, National Guardsmen and members of the moving picture trade. W. M. Patch, manager of the house, proceeded to carry out a plan that showed the fallacy and ridiculous element in the censorship system.

Mr. Patch introduced living players onto the stage and depicted in tableau form the climactic scene that had been banned by the board, which has no jurisdiction over the ligitimate drama. This was omitted, however, at the public showings of the picture. In their latest raid on the film, the censors eliminated the scenes leading up to the climax, thus weakening the action still further. Mr. Patch has merely engaged more players, reconstructed the sketch and is now producing most of the scenes eliminated.

PRES. HERRINGTON BACK.

Fred J. Herrington, president of the Moving Picture Exhibitors' League of America, returned to Pittsburgh on Friday after a trip to the Middle West and expressed himself as being highly gratified over the evidences of team-work among the exhibitors throughout that part of the country and the results being secured there. President Herrington attended the Oklahoma state convention at Oklahoma City, February 14 and 15, and was impressed with the enthusiasm and cooperation displayed in the work that came before those meetings. On account of matters demanding his attention in the East, he returned by way of Chicago and did not meet the exhibitors at St. Louis, Mo., as he had planned to do. President Herrington left Pittsburgh almost immediately upon his arrival, to attend the Screen Club Ball at New York, and expects to be present at the New York state convention at Albany, March 1 and 2.

Enthusiastic About the Ball.

The rousing success of the first annual ball of the Pittsburgh Screen Club will continue for some time to be a live topic of conversation about the trade. All agree it had highly beneficial results for the business throughout this territory, to say nothing of the big boost, financially and otherwise, it has given the Club. These points were brought out at the enthusiastic and largely-attended meeting Sunday afternoon, February 20, at the Screen Club headquarters, Cameraphone building.

Metro Players Visit Theaters.

On the day following the Screen Club Ball, the Metro stars who attended, Mary Miles Minter, Marguerite Snow, Grace Valentine and Ann Barnes, appeared in person at the Rowland & Clark theaters throughout the city. The Belmar, the Regent, the Strand and the Arsenal, the four big theaters of Messrs. Rowland and Clark, were crowded to overflowing. On Tuesday the Metro stars left for New York. They were accompanied by Mr. and Mrs. J. B. Clark, Mr. and Mrs. A. S. Davis and Mr. and Mrs. H. B. Miller, who attended the New York Screen Club Ball Thursday and a meeting of the Metro board of directors Friday.

James Steele Heads Local Famous Players.

Another shakeup took place recently in the executive offices of the Famous Players Film Service here. J. S. Nordlie, who has been general manager for the past four months, discontinued his connection with the company, and James Steele has assumed direct supervision of the various branches at Pittsburgh, Cincinnati, Chicago, Detroit and Indianapolis.

Photoplay Theater Sold.

Meadville, Pa.—The Photoplay theater, Meadville, formerly owned and operated by James Urquhart and R. A. Whistler, has been purchased by Herman P. Wier, of Greenville, Pa. Mr. Wier took possession immediately.

Buys Luna Theater.

Brackenridge, Pa.—J. A. Hummel, who formerly ran the Opera House at Shinnston, W. Va., has sold that theater to George Wilkinson and purchased the Luna theater at Brackenridge, Pa. The Luna is now undergoing extensive improvements, inside and out, and will present a very handsome appearance when completely remodeled. A new Simplex machine has also been installed. Mr. Hummel has contracted for Paramount, Metro and Fox service, each of which will be shown two days weekly.

Regent at New Castle Reopened.

New Castle, Pa.—The Regent theater, formerly the Park, at New Castle, has been reopened after being extensively remodeled by its new owners. It was purchased about a month ago by Charles Freeman and M. Marks, who have spared no expense in making the house one of the finest in that section. Metro's "What Will People Say?" proved a big attraction for the opening and the attendance was large.

New House at Connellsville.

Connellsville, Pa.—A new moving picture theater of modern type is to be erected in the near future on Pittsburgh avenue, Connellsville, Pa., by Messrs. John Wishart and C. A. Wagoner, of Dunbar, Pa. The house is to be two stories high, of brick, hollow tile and steel construction, and will cost in the neighborhood of $12,000. Bids are now being taken.

Business Notes and Changes.

Jeannette, Pa.—The Princess theater, at Jeannette, has recently installed a Style K Wurlitzer organ.

Pittsburgh.—The Park View theater, Forward avenue, Pittsburgh, has been purchased by Paul J. Lersch from its former owner, John Road. A number of improvements are contemplated by Mr. Lersch.

Burgettstown, Pa.—George E. Thomassy is receiving bids for the erection of an up-to-date moving picture theater here. The theater is to be a two-story brick and will cost about $6,000.

Hazelwood, Pa.—The Acropolis theater, Hazelwood, has been equipped with a Wurlitzer organ Style CX. Max Steinberg, the manager and owner of the house, states that both he and his patrons are delighted with the improved music.

New Kensington, Pa.—The Alhambra theater, New Kensington, has been purchased by Messrs. Snow and McCoy from its former owner George McLaughlin. The new owners have taken charge and report good business.

Bad Checks and Fake Ads.

District of Columbia Bill to Punish Fraudulent Advertising Has Passed the House —What the Bill Provides For—Favorable Report on Bad Check Bill With Its Severe Penalties.

By Clarence L. Linz, Washington Correspondent of the Moving Picture World.

WASHINGTON, D. C.—There are several matters now pending in Congress which are of great interest to those engaged in the motion picture business in the District of Columbia. Chief among these are the two District measures to prohibit fraudulent advertising and to prohibit the giving of checks which can not be honored. The former is very wide in its scope and has just been passed by the House of Representatives, while the latter has been favorably reported to that body with the recommendation that it be enacted into law.

Promising Films They Cannot Get.

The attention of the MOVING PICTURE WORLD correspondent has been called on a number of occasions to cases where theaters have advertised certain films for future exhibition, where it is claimed that the exhibitors had entered into no contracts for the rental of the same and knew that they could not secure them, and there have been other misrepresentations against which competing and other exhibitors have complained. The passage of this law by the Senate will mean that exhibitors and all other business men will have to be more cautious in their statements and it is believed by all that it will be a very good thing for the business. A fine of not more than $500 and imprisonment for not more than sixty days, or both, is provided for violations of section one of the bill, which reads as follows:

The Bill on Advertising.

"It shall be unlawful in the District of Columbia for any person, firm, association, corporation, or advertising agency, either directly or indirectly, to dispaly or exhibit to the public in any manner whatsoever, whether by handbill, placard, poster, picture, film, or otherwsie; or to insert or cause to be inserted in any newspaper, magazine, or other publication printed in the District of Columbia; or to issue, exhibit, or in any way distribute or disseminate to the public; or to deliver, exhibit, mail, or send to any person, firm, association, or corporation, any false, untrue, or misleading statement, representation, or advertisement with a fraudulent intent to deceive, mislead, or induce any person, firm, association, or corporation to purchase, discount, or in any way invest in or accept as collateral security any bonds, bill, share of stock, note, warehouse receipt, or any security; or with the fraudulent purpose to deceive, mislead, or induce any person, firm, association, or corporation to purchase, make any loan upon, or invest in any property of any kind; or use any of the aforesaid methods with the fraudulent intent or purpose to deceive, mislead, or induce any other person, firm, or corporation for a valuable consideration to employ the services of any person, firm, association, or corporation so advertising such services."

Bad Checks as Payment.

The exchange managers have been complainants of long standing against the practice of some few who persist in giving checks when there are insufficient funds on deposit to their credit to cover the face of the same. This is true all through this territory, but the bill applies only to the District of Columbia. The bill provides "That hereafter it shall be unlawful in the District of Columbia for any person, with intent to defraud, to use or endeavor to use any check, draft, or other similar paper, by whatever name it be known, to procure from any other person, firm, association or corporation any money or other thing of value, when the maker of such check, draft or other similar paper knows, or should know, that at the time the money or other thing of value is gotten he has not to his credit with the bank, trust company, financial institution, person, firm, association or corporation upon which it is drawn, sufficient available funds to pay such check, draft or other similar paper.

"Sec. 2. That it shall be unlawful in the District of Columbia for the maker of any check, draft, or other similar paper, with intent to defraud, to withdraw from the bank, trust company, financial institution, person, firm, or corporation upon which the check, draft, or other paper aforesaid has been drawn, so much of the available deposit which he had with the person or institution of deposit as not to leave a sufficient sum to fully pay the check, draft or other paper theretofore drawn against such fund, person, or financial institution.

"Sec. 3. That it shall also be unlawful in the District of Columbia for any person other than the maker of said check, draft, or other similar paper to use said check, draft, or other similar paper with fraudulent intent to procure any money or other thing of value fom any person, firm, association or corporation.

"Sec. 4. That the making, drawing, uttering, or any attempt to have honored or paid such check, draft, or other similar paper as aforesaid, shall be prima facie evidence of intent to defraud.

A Misdemeanor and a Felony.

"Sec. 4. That anyone violating any of the provisions of this Act shall be guilty of a misdemeanor, if the amount of such check, draft, or other similar paper fraudulently used as aforesaid be under the sum of $20; and, upon conviction thereof, be fined not more than $100 or imprisoned not less than ten nor more than thirty days, or both, in the discretion of the court. If the amount of such check, draft, or other similar paper shall be $20 or more any one violating any provision of this Act shall be guilty of a felony; and, upon conviction thereof, shall be subject to a fine of not more than $200, or imprisonment for not more than one year, or both, in the discretion of the court."

The prosecutions under the proposed law are to be in the local police court upon information filed by the United States district attorney for the District of Columbia or one of his assistants.

THE HOME THEATER.

The latest addition to the motion picture field in Washington is the Rome theater, located near the corner of Twelfth and C streets, Northeast. This is an exceptionally attractive house and it will be more fully described in a forthcoming issue of the MOVING PICTURE WORLD. It has a seating capacity of approximately five hundred, is roomy, comfortable, and handsomely decorated. E. J. Dolan is the lessee and manager.

TAKES NEXT DOOR THEATER.

Austin H. Brown, manager of the Washington theater, has just secured control of the Regent, which adjoins his property. The former has a seating capacity of 350, while the accommodation of the latter is for 370.

In commenting upon his venture, Mr. Brown states: "I will be in mighty good shape now, having two theaters which practically adjoin each other, to handle the large volume of business which is available in my neighborhood. This will be particularly true during the summer months. We have a park having a seating capacity of seven hundred. Naturally, during previous summers, in the event of a sudden shower, we were unable to accommodate all of these people in the closed house, but this will not be the case in the future. Further, when we run the big features, if desirable, we can show in the park and in the two houses and thus accommodate about fifteen hundred people. I am having the interior of the house remodeled and the front repainted. A new screen is being installed, and the machines will be replaced by new ones. I am well pleased with the opportunity to secure control of the Regent and feel sure that the business we will do will be most satisfactory." The Regent was formerly operated by Harry Given.

MANAGER'S NARROW ESCAPE.

Charles Plunkett, manager of the Plaza theater, on Ninth street, Northwest, is reported to have had a very narrow escape with his life recently when an automobile which he was driving plunged over a thirty-foot embankment at a sharp turn in the road at Michigan avenue and First street, Northwest.

He was on his way home after having given a motion picture exhibition at a private home, and was alone in the machine at the time of the accident. The point where the machine left the road was poorly lighted, and Mr. Plunkett reached for the switch to turn on the big headlights. As he did so, the machine jumped and fell at the foot of the embankment. Mr. Plunkett was thrown some little distance out of the machine and escaped with some few slight bruises, a wrenched back and a bad shock.

Manager Greenburg Back at the Empire.

After an absence of nine months, Samuel Greenberg is again back at the Empire theater, on H street, near Ninth street, Northeast, he having regained possession of the house. It is to be remembered that last year Mr. Greenberg dissolved partnership with Louis Atkinson, the latter retaining the management of the Empire. Mr. Greenberg is again being greeted by his old friends in the Northeast section, where he has always been a very popular manager. The Empire is being renovated both within and without in preparation for the coming season's business.

Tom Moore Gives Show to Boys.

The Strand theater on Saturday last was crowded with school boys between the ages of twelve and sixteen years when a private exhibition was given them of "The Battle Cry of Peace." Arrangements for the affair were made with Tom Moore by a prominent member of the women's section of the Navy League. It is to be remembered that this film broke all records in the District of Columbia, for it was the only production that ever had a three weeks' run.

Community Motion Picture Bureau Growing.

W. D. Foster, president of the Community Motion Picture Bureau, of Boston, Mass., has been spending some little time in this territory arranging for booking contracts with the various Y. M. C. A. institutions, churches and schools. The business of this organization is largely growing. It is covering pretty thoroughly a large number of points in New England, New York State and Pennsylvania, and is reaching out into the Southern territory. Arrangements are also being made by Mr. Foster, while on this trip, for distributing agencies. The bureau already has field agents who solicit business in North and South Carolina, Maryland and Virginia.

Solve Theater Explosion in Wooster, O.

Wooster, O.—After several weeks' investigation by the police of Wooster, O., J. B. McCormick, owner of the Alhambra theater at that place, was arrested charged with causing explosions which wrecked the Wallace theater, a rival moving picture house, owned by H. H. Ziegler.

McCormick purchased the Alhambra about a year ago, and shortly after the Wallace was opened, causing a substantial falling off in the receipts at the other house, by reason of a more favorable location. This, it seems, according to McCormick's confession as reported by the police and subsequently made in open court, drove him to desperation, and his attempts to destroy the rival house followed. The first explosion occurred on December 19, but although it bore suspicious evidences of an outside agency, the local authorities finally came to the conclusion that it was caused by natural gas. McCormick stated that he used thirty sticks of dynamite on this occasion as well as in causing the recent explosion on February 12, when eleven of the thirty sticks failed to explode.

McCormick also confessed to having stolen two projecting machine "heads" from the Lyric, another Wooster house, in order to prevent its opening on a certain occasion, and then atoned for the theft by lending Manager Mott, of the Lyric, one of his own projectors.

The police state that they managed to fasten the crimes on McCormick through evidence discovered in his room above the Alhambra. The dynamite, it is stated, was stolen from a local hardware house.

Censor Is a Fixture.

Motion picture exhibitors all over Ohio are interested in the recent ruling of State Attorney General Turner, holding that the three members of the State Board of Censors are in the unclassified list of the civil service and not subject to examination and appointment from eligible lists.

According to this ruling Governor Willis has no power to prevent Mrs. Maude Murray Miller, of Columbus, from continuing to serve on the board.

State Censor Report

Pennsylvania State Board of Censors Makes Its Annual Report to Governor Brumbaugh—Films Passed and Banned—Fees and Fines—Board Does Not Heartily Commend Melodrama—Believes in Church and School.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—In a recent report made to Governor Brumbaugh, of the State of Pennsylvania, the board of censors recommend amendments to the state laws governing the supervision of moving picture films so that they may have greater authority over films shipped into Pennsylvania from other parts of the country, the power to confiscate objectionable films and to be enabled to bar all seals except that of the Commonwealth from pictures exhibited within the state.

The report covers the period from May 17, 1915, when the board assumed work under the new act, until November 30, 1915, and makes note of 11,146 inspections, collections of $27,035.50 in fees and $3,965 in fines, condemnation of 169 films and elimination of parts of 6,450 pictures. In addition the board required the making over of many films and, as they claim, saved the producers and exhibitors, thousands and thousands of dollars in the form of needless expenditure.

Criticism is made of many of the advertisements shown by the moving picture trade and theaters and the report declares that "the Board cannot believe that the moving picture theater is a medium for teaching the youth of Pennsylvania moral lessons through melodrama, which it could much better obtain through the old channels in the church or school, nor will it be turned from its way by appeals for freedom to lay bare or advertise the sordid relationships of life in the name of literature or the dramatic art."

Strand Theater to Show Films.

Stroudsburg, Pa.—A meeting of the directors of the Houston Realty Company, owning the Stroud theater in East Stroudsburg, Pa., was recently held to install a first class moving picture service in the Stroud theater.

Stewart M. Swartwood, who has managed the playhouse very successfully during the past few months, was retained by the directors for another period and given instructions to purchase any equipment essential to a first class moving picture theater. The road shows will not be entirely forsaken, but the film productions will be given a great deal of attention and it is thought that the people who patronize the theater will be heartily in accord with the policy of exhibiting feature films.

Harry Weber Takes the Palace.

Hagerstown, Md.—A change in the management of the Palace theater, Hagerstown, Md., was shortly put into effect when Hary Weber, the popular exhibitor of Roanoke, Va., took charge of the theater under the transfer of the lease from Ernest Westfall, who has been manager for a number of years.

Mr. Westfall, who has become manager of the Maryland theater, found it necessary to relinquish control of the Palace owing to his many duties at the Maryland.

Mr. Weber's lease of the theater will run until April, 1917, the time of expiration of Mr. Westfall's lease.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Ticket Corporation Gets Charter.

The Moving Picture Ticket Corporation of Delaware was recently granted a charter under the laws of the state for the purpose of increasing the attendance at moving picture theaters through the method of universal moving picture tickets. The new concern has been capitalized at $500,000, David Simon, Pittsburgh, Pa.; Allen Kander, of New York city, and Franklin L. Mettler, of Wilmington, Delaware, being the principal incorporators.

Censor Cases Dismissed.

Norristown, Pa.—The cases against various moving picture exhibitors of Norristown, Pa., before Magistrate O. F. Lenhardt, in which they were charged with failing to show the State seal of censorship, were all recently dismissed, with three exceptions. The management of the Lyric theater were ordered to pay $5 fine and cost for one violation and the management of the Colonial theatre $10 fine and costs for two violations.

New Producing Company.

Camden, N. J.—The Monmouth Film Corporation, of Camden, N. J., was recently granted a charter under the laws of the state of New Jersey for the purpose of conducting a general manufacture of moving picture productions. The new concern has a capital stock of $2,500,000, J. D. Baker, Leighton P. Stradley and F. Stanley Sourman, all of Camden, N. J., being the principal incorporators.

Triangle at Keith's.

Jersey City, N. J.—In conjunction with Keith vaudeville, Keith's Jersey City theater has introduced the Triangle Fine Arts pictures. A special setting has been constructed, and a new type of screen has been installed so that the clearest and best projection will be possible.

Cleveland License Bill

Local Exhibitors' League Through Its Attorney Makes Strong Protest Against New Meyer License Ordinance—Now Before the Council—Attorney Sawyer Tells Council of Exhibitors' Difficulties—Another Hearing.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Efforts of the city Council to pass an ordinance fixing a fee of $3 a year for moving picture theaters for each 100 seats, are occupying the attention of the Northeastern Ohio Motion Picture Exhibitors' League officials. Thus far, Councilman Smith is the only city official openly opposing the measure, which was introduced by Councilman Meyer. According to Meyer it will produce sufficient revenue to provide for a motion picture theater inspector and pay for special service in the way of inspection, which contends picture theaters in Cleveland are now getting.

The exhibitors declare this "special service" is a myth and assert they are not even given the service that ordinary taxpayers receive.

A public hearing on the ordinance was held in the council chamber the afternoon of February 16, before the License committee of the Council. At that time B. J. Sawyer, attorney and president of the League, appeared and made a strong address against the ordinance.

Sawyer told the committee members that despite popular fiction, owners of motion pictures are not loaded with diamonds, but are required to do hard work for every cent they make.

"I will frankly say that the picture show busines is not making money," Sawyer said. "The average picture theater, on the contrary is either losing money or breaking about even. No one knows what the future will be. Admission fees have remained stationary while expenses have soared."

Sawyer refuted Meyers assertions that the picture men get special service from the city. He declared that fire wardens seldom visit picture theaters and that the theaters do not even get the service that ordinary business houses receive in the way of rubbish collection.

Another hearing on the ordinance will be held February 23.

WANT TO RAISE RATES.

The advisability of increasing admission prices in Cleveland motion picture theaters, was discused at the last session of the Northeastern Ohio Motion Picture Exhibitors' League. The exhibitors declare that their expenses have greatly increased exchanges are demanding advance payment for films and admission prices are stationary.

It has been suggested that the ten cent houses will be forced to raise their prices to fifteen cents and the five cent houses to ten cents. No decision has been reached as yet.

The principal business in addition to the price discussion, was over the negotations with the club women on their model program idea.

Kentucky Censor Bill

New Bill Before State Legislature to Censor Film Watched by League—It Is Now in the Hands of the Committee on Public Health and There Is Not Much Danger of Its Being Brought Out Before Adjournment.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISILLE, KY.—President Dittmar of the Louisville Photo Play Association, and the Kentucky Moving Picture Exhibtors' League, has wrttten to Frankfort, Ky., for a copy of House Bill No. 482 which was introduced by Representative Ryans, of Louisville, on Monday, February 14. This bill provides for the inspection of all moving picture films before they are displayed and otherwise regulating moving-picture theaters. The bill has been referred to the Committee on Public Health, of the House.

Mr. Dittmar in an interview with the correspondent of the MOVING PICTURE WORLD stated that he was watching the matter closely, but that he did not fear any trouble would result from this censorship bill as it has been introduced so late that there is small probability of its coming up before the legislature adjourns, as over half of the sixty day period has already expired. There are hundreds of bills to be brought up before this one, and unless it is taken out of the regular order in which the bills are filed it will be next to impossible for it to be acted on.

New Manager for Grand.

M. Switow, of Louisville, has given up the active control of the Grand theater, of New Albany, Ind. It has been taken over by the New Albany Amusement Company, which also operates the Kerrigan theater, of that city. In order to acquire the controlling interest in the Grand the New Albany Amusement Co. has increased its capital stock to $75,000. The Grand and Kerrigan theaters were completed at practically the same time, that being a little over two years ago. Charles Miller has been named as manager of both houses. Mr. Switow will be a member of the reorganized company, but will not be connected in any way with the active management.

Takes Louisville by Storm.

"The Birth of a Nation," with the support of Mayor John H. Buschemeyer and the press, started its first Louisville performance as scheduled on Monday, February 14, at Macauley's theater. The film took Louisville by storm and even in the morning hours long lines of people were waiting to buy reserved tickets for the show.

Princess Theater Burns.

Henderson, Ky.—The Princess theater, of this city, caught fire at 3 o'clock of the morning of February 13 and burned to the ground. Several buildings in the neighborhood were in danger, but the fire was kept from spreading. The loss is estimated at about $15,000, and it is understood was not insured.

The Princess was built about two years ago by Judge W. Allen Kinney and other Louisville interests, including Wm. Beverly Wheeler, later owner of the Bijou, of Louisville. These men sold their interests in the theater several months ago.

Sunday Shows are Needed.

At Owensboro, Ky., Mayor Hickman recently presented a resolution to the City Council providing that the colored moving picture theaters be allowed to operate on Sunday. A colored minister had stated that while he did not concur in the movement he did not object. Mayor Hickman was of the opinion that the negroes would be better off at the picture house than in frequenting dives and the theaters were given premission to operate hereafter on Sunday.

Triangle on Fourth Ave., Louisville.

The Novelty theater, of Louisville, is now showing the Triangle program on Thursday, Friday, Saturday and Sunday of each week. These pictures are the first run pictures which were shown some weeks ago at the Walnut theater, operated by the same interests. Under this arrangement the films which were formerly seen on Walnut street may now be seen on Fourth avenue.

Kentucky Theater Changes.

Shelbyville, Ky.—J. S. Purnett, of Jeffersonville, Ind., proprietor of the Majestic theater, of Shelbyville, Ky., has cancelled his lease on the property, and sold his fixtures and equipment to George Mann, of Bardstown, Ky., who is now removing them with the intention of later installing a showhouse at Bardstown.

Carlisle, Ky.—The Orpheum, of this place has been opened under the management of John Archdeacon, B. M. Ewell and C. M. Thomas. Admission has been placed at five cents. The Lyric theater, of Carlisle, is showing a number of excellent bills accompanied by good music at five cents.

Pikesville, Ky.—John A. Bentley has made arangements to open a new moving picture theater here. This theater will be called the Royal and will open about April 1. Mr. Bentley will be the manager.

Clay, Ky.—E. L. Rakes, of Sturgis, Ky., has made arrangements with the owners of the Dreamland theater, of Clay, whereby Mr. Rakes takes over the management of the theater and will change its name to "The Princess."

Corbin, Ky.—W. W. Sawyers and Jess Mershon are preparing to open a new moving picture house here in the near future. It is understood that the house will have a seating capacity of about 300.

James T. Hennegan Heads International Film

Cincinnati Local Film Producing Company Has New Active Head— Promises a Series of Comedies and Dramas with Local Talent.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—The organization of the International Film Products Co., of Cincinnati, has been materially strengthened, in anticipation of an expansion of the company's activities, by the addition of James T. Hennegan as active head. Mr. Hennegan, who was formerly a resident of Cincinnati, has had a varied experience in the production of film. It is announced that the company, under the direction of Mr. Hennegan, will begin the production of a series of pictures, both comedies and dramas, using Cincinnati actors and Cincinnati settings. The company's studio facilities are already excellent, and it has proved them by its success in the production of educational pictures for some months past. The personnel of the acting force can readily be secured through the Five-A Studios, Rex Weber's company, which is already affiliated with the International in some respects. Altogether, the company as now organized seems to have excellent prospects in the matter of actual production, in view of its facilities and of the experience of several of the men connected with it.

C. E. Holah Goes to V-L-S-E.

The latest in Cincinnati Film exchange swaps and changes is the parting of the ways with the Pathe organization and C. E. Holah, its local manager for many moons, and his installation as manager of the "Big Four" V-L-S-E exchange around on Seventh street. The change was a good deal of a surprise in local film circles, but Mr. Holah felt that the move was worth while, and made the change accordingly, effective February 21. Mr. Shrader, formerly manager of the V-L-S-E office, left only a short time ago for Detroit. So far no announcement has been made of Mr. Holah's successor at the Pathe exchange, P. Niland, his assistant, remaining in charge in the interim, with the rest of the force. S. E. Shurtleff has been in charge of the V-L-S-E office since former Manager Shrader left.

A Sunday Opening Fight.

Alliance, O.—The thriving town of Alliance has been split wide open by a fight for and against Sunday moving picture shows. The thing started, or was started over again, when an ordinance was introduced in the council repealing an ordinance prohibiting Sunday shows, and inferentially, permitting them. The church element, which in Alliance, as in most small towns, fights innocent amusements, because there is nothing really vicious to fight, promptly opened its guns on the repealing ordinance; and the more liberal element, with equal promptitude, indicated that it favors Sunday shows. The fight is still on, with the outcome dubious, but apparently favoring the enactment of the ordinance.

New Lyric Wins Praise.

Urbana, O.—The Lyric theater, recently completed at Urbana, received high praise from the Ohio department of public buildings, under the jurisdiction of which all theaters come. The department, after a thorough inspection of the theater, passed it without a single suggestion for its improvement from the standpoint of fire prevention and the accommodation of audiences, commenting very favorably on the electrical wiring and the protection booth, and on the width of the aisles and the roominess of the seats.

Theatorium Changes Hands.

Sandusky, O.—The very first moving-picture house which did business in Sandusky, O., the Theatorium, which made a fortune for the late Charles E. Reark, its proprietor, has at last changed hands, Mrs. Reark disposing of it to Gus Dildine, formerly county assessor. The house is still a good money-maker, notwithstanding the fact that it has for several years had warm competition from the several new theaters opened up in Sandusky.

Louis Baum on the Job.

Manager Louis Baum, in charge of the Cincinnati office of the World Film for the past two or three weeks, signalized his accession to authority in the Queen City by getting his Clara Kimball Young feature, "Camille," into the Family theater, Manager I. Libson's Vine street house, for a half-week's engagement. It so happened that the Family had an open date, and Manager Baum got it in clever fashion.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Changes Among Exhibitors.

GRAND RAPIDS, MICH.—Thomas Graham is having constructed at Michigan street and Grand avenue in this city a moving picture theater seating 600, which will be opened some time in the spring.

Grand Lodge, Mich.—Manager Wilcox is now in control of the Crystal theater here, having purchased the interest of his partner, Mr. Bush.

Portland, Mich.—Mr. and Mrs. Oscar S. Rice have purchased the Temple theater at Portland from Fred R. Patterson.

Lenox, Mich.—Carl Duncan, of Kilbuck, O., who has purchased the Family theater of this place, is increasing the capacity from 130 to 200. He will show five and six reels at ten and fifteen cents. A new Simplex machine has been installed.

Bay City, Mich.—Fire damaged the moving picture theater at Thirty-second and Broadway in Bay City, operated by Percy Ralph and Michael Payette, causing loss of about $1,500.

Traverse City, Mich.—Elmer Derr and Hoyt Coddington, of this place, have purchased the Martin moving picture theater at Manton, Mich.

Marlette, Mich.—Lee Atkins has opened the Rest-a-while theater.

Hudson, Mich.—Pierce Mitchell, of Jackson, Mich., has leased the Majestic theater here, from S. O. Baker.

Hancock, Mich.—Ben Gettleman has sold the Savoy theater here to Napoleon and Frank Ongie.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BARRY, ILL.—T. D. and T. J. McVay, of Barry, have purchased the Grand Opera House at Jacksonville, Ill.

Macomb, Ill.—Oscar Carlson and Arthur Potts are the new managers of the Gem theater at this place.

Woodstock, Ill.—J. C. Miller, owner of the Princess theater at Woodstock, will open about March 1 his new theater north of his present location, using it about three nights a week for the overflow crowds from the Princess.

Aurora, Ill.—The Fox theater has gone over to pictures except Sunday, when vaudeville is used.

Warsaw, Ill.—The Frazer moving picture theater has been opened here.

Oregon, Ill.—Robert Weik and Roy Cratton, of Rochelle, have purchased a moving picture theater here.

Illinois Brevities.

Staunton, Ill.—Local films made by the Local Feature Film Producing Company of New York were shown at the Labor Temple in Staunton, Ill. The Labor Temple has taken on the Triangle Service for Saturday and Sunday nights. The New York company also filmed Litchfield, Ill., for the Lyric theater.

Urbana, Ill.—Women's clubs and other organizations are back of the Saturday children's shows at the Colonial theater.

Oak Park, Ill.—Manager Hodgson, of the Oak Park theater, has reduced his prices on Triangle films Wednesday and Saturday nights to twenty cents for reserved seats.

Cairo, Ill.—Flood sufferers near Cairo, Ill., were aided when the Gem theater allowed the Salvation Army to give a benefit.

Monmouth, Ill.—Manager Dolly, of the Patte theater here, has cancelled all vaudeville and will play pictures. The variety business has been poor.

Galesburg, Ill.—"When Johnnie Goes to dren in Galesburg, Ill., were the guests of the West theater to see "The Battle Cry of Peace."

East Moline, Ill.—"The White Sister" was shown at the Majestic theater in East Moline, Ill., under the auspices of the Catholic Order of Foresters.

Galesburg, Ill.—"When Johnnie Goes to War," a home-talent photoplay was made in Galesburg, Ill., and shown at the West theater for the benefit of the D. A. R.

Moline, Ill.—Children will see at the Bio theater on Saturday morning the films the local chapter of the American Institute of Child Life wants them to see.

Harvard, Ill.—Moving pictures of pretty Harvard and its citizens were shown by the Picture Palace.

Peoria, Ill.—At a social gathering, the graduating classes of the Barker-Swan preparatory school for Motion Pictures, presented Director George Frederic Wheeler with a shaving mirror.

East Moline, Ill.—The Majestic theater aided the Industrial Extension Committee of that city and the Tri-City Manufacturers' Association in a "Safety First Campaign" by running accident prevention films.

Suit for an injunction to restrain Sheriff G. H. Richmond from removing a motion picture machine from the Family theater building in Moline, was filed in the circuit court at Rock Island, Ill., by the Moline Industrial Home Association. The action is directed against the Kleine Optical Company. The Kleine company recently filed a replevin suit in the county court against the Family theater. The picture machine is valued at $700.

An Ably Run Theater

Detroit's Majestic Theater Presents a Pleasing and Comfortable Appearance to Its Patrons—Some of the Elements That Go Into the Success Manager McGee and His Assistants Have Achieved for the House.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Many an exhibitor can learn something new at the Majestic theater, Woodward and Willis avenues. The Majestic is a theater of novelties and originalities. This is one of the reasons why the Majestic, with a seating capacity close to 2,000, is doing a bigger business today than it did when it opened nearly a year ago.

Each Must Look His Best.

The managing director is M. W. McGee and his assistant, R. von der Goltz. Both are in full dress every evening. The management requires that every employe look his best at all performances. The ushers wear old rose colored uniforms in keeping with the general scheme of interior decoration; the house officer, doorman and carriage and auto man, all appear in uniform. The Majestic has a payroll of over 50 persons. The ushers are drilled every evening at 6:30, carefully inspected and instructed by the assistant manager.

System and Smooth Running.

Manager McGee is great on doing things systematically and on regular schedule. Since the house opened the performances have failed only about three times in opening on the exact schedule. The Majestic is emptied and filled again in five minutes on the nine o'clock show, but to do this requires three men taking tickets. People who want to see the last show are educated to the time schedule, and they have found this schedule so regular that instead of standing in the lobby when the house is crowded for the first evening show, they go elsewhere and get there a few minutes before nine. Oftentimes at a quarter of nine there will be no one waiting for the last show, and at about five minutes to nine hundreds pour in from all directions. Conductors on Woodward avenue cars now call off "Majestic theater" when they reach Willis and Alexandrine avenues going either north or south.

Effective and Pleasing Music.

The musical novelties at the Majestic are an example of what can be done to please patrons. Take the week of February 13. The overture was "The Battle of San Juan Hill" a standard selection. As the orchestra played, the descriptive titles were thrown upon the screen, which harmonized with the music. As a final, a moving picture was shown of the American Flag and Theodore Roosevelt, the orchestra playing "The Star Spangled Banner." It brought the entire audience to its feet and caused thunderous applause.

The Man at the Helm.

Manager McGee is deserving of much praise for what he has done to make the Majestic so popular, because it is not been easy work by any means. Ever since the theatre opened "Mac" has been racking his brain for ideas that would make the people talk about the Majestic and he has certainly been successful. I have never run across a large theatre, employing so many people, where everybody took such great interest in their work. Every employe swears by Manager McGee. They speak in the highest terms of him and say they "never worked for a finer man." The result is that there is co-operation and harmony among the employes and the management. Every employe has a particular work to perform and he does it to the very best of his ability. It is unfortunate that this fine spirit does not exist at more theatres.

The new officers of the Majestic Teater Co. are Frederic G. Austin, president; Frank A. Westbrook, vice-president, and Henry J. Guthard, treasurer.

New Fox Manager.

C. G. Kingsley has succeeded A. I. Shapiro as manager of the Fox Detroit office, the latter having returned to New York to do special work. Mr. Kingsley of late has been salesman out of the Detroit office, previously being for a year special representative in Ohio.

Satin Goldfibre Moves.

The Satin Goldfibre Screens, Inc., has moved to larger offices No. 2030 Penobscot building, Detroit. Additional working capital has also been secured and the company expects to do business on a larger scale than ever.

J. R. Lakin With Broadway Feature.

John R. Lakin is now special representative for the Broadway Feature Film Co. He was formerly salesman for the Caille Bros. theatre ticket devices, and previous to that time manager of the Detroit-Pathe office.

Begin on New House April 1.

J. C. Ritter, president of the Rialto Theatre Co. says that the company will build its first new theatre at Gratiot and Mt. Elliott avenues, Detroit, and that it will be amphitheatre style, similar to the Majestic. It will have approximately 1500 seats. Ground will be broken April 1st. The Rialto company has a capital stock of $120,000. Headquarters of the company are 1573 Gratiot avenue.

New Policy at Alhambra.

The Alhambra theatre, Detroit, starting March 1st will change four times a week instead of daily as at present. This means that all pictures will be run two days, except Sunday. This new policy is along the lines of what D. Leo Dennison, manager of the Paramount-Detroit office, has been advocating for many months—that the large outskirt theatres will soon do away with changing their pictures daily and run them longer.

Triangle in New Orleans

Ernest Boehringer Opens Exchange in Triangle Theater—His Own House Will Take the First Runs and the Second Will Be Given to Twelve Other Houses—Arthur Lucas of Triangle Coming to Open Exchanges.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Triangle's debut in the local exhibiting field has developed, and its plans for the territory, Louisiana, Mississippi and Arkansas, are rapidly shaping up. For New Orleans and environs, and Baton Rouge, the State capital, Ernst Boehringer, manager of the Triangle theater, has opened an exchange in the Triangle theater building.

He has announced that the Triangle second run will be placed in twelve local houses in addition to the Columbia, his own theater, which is now the only local theater showing second run Triangle. First run rights are held exclusively by the Triangle theater.

Within ten days, Mr. Boehringer told the WORLD man, the names of the twelve theaters contracting for the service will be announced. He is requiring of each house that contracts for the pictures, that they be shown for an admission charge of not less than 10 cents. Two theaters already announced as having signed up for the pictures are the College and Princess.

His refusal of the service to some of the exhibitors is not to be taken as a reflection on their worth, for he is insisting not only on stability in his exhibitors, but on large houses capable of deriving the maximum from Triangle pictures, which he is not offering cheap.

Mr. Boehringer's office also announced that Arthur Lucas, general manager for Triangle, will arrive in New Orleans this month to open an exchange for the territory, exclusive of that covered by Boehringer's present exchange.

The Triangle theater will serve as the projection room for purchasers of second run service in this territory. New Orleans exhibitors are finding it highly convenient to drop in at Mr. Boehringer's theater and see just how the pictures go, music and all.

A GENTLEMAN'S AGREEMENT.

When Mr. Miller found that the Newman interests had, like himself, planned to name their new house the Strand, and claimed it first, he withdrew, and announced that he would call his the Empire. Mr. Miller's house is due to open much earlier than the Newman house, but when Mr. Miller found that they were the first to set their hearts on the name, he refused to take advantage of the circumstances.

P. J. Prosser, Jr., Will Build.

Percy J. Prosser, Jr., owner of the Keystone, 1116 St. Andrew street, New Orleans, recently returned from a scouting tour through Louisiana and Mississippi and announced that he will open a second house in St. Andrew street near his Keystone, and a third in the country. He also has under consideration plans for further expansion. At the new house, the site for which has been secured, program pictures will be shown, while the Keystone will be made exclusively a feature house. The Keystone is now being run both on feature and program. Mr. Prosser will install his own patented gold screen in all his houses.

Another Canal Street House.

Josiah Pearce and Sons have announced that they will open a third Canal street house of the first class. The site, 908 Canal street, New Orleans, now occupied by E. Offner, jeweler, has been secured and work will be begun March 1. Plans are being prepared now.

Completion of this house will bring the Pearce investments in theater buildings up to $300,000, all invested within the last ten years. The aggregate rentals paid by the firm will be $50,000. The new house is the seventh under the Pearce name in New Orleans alone.

The name has not yet been decided upon. It will be selected by a contest, as in the case of the Trianon and the Tudor. The site, as Mr. Pearce says, is rated as a good one, being in the busiest section of the central thoroughfare.

Penelope Mary Ada Bennett Stephens.

Penelope Mary Ada Bennett Stephens, brand new daughter of S. T. Stephens, Mutual manager at New Orleans, was christened February 6, with Howard Gale, Kleine-Eidson manager, as godfather, and Mrs. W. Pons, wife of Frank Pons, of the Fox office, as godmother. The Bennett in the name stands for Hunter Bennett, of the New York office of Mutual, and a close personal friend of Mr. Stephen. When Mr. Bennett was in New Orleans recently, little Miss Stephens had not yet arrived, but Mr. Stephens had an agreement with Mr. Bennett that his heir would bear the latter's name in the event of a boy, or Mr. Bennett's wife's name if a girl. And so this little film baby begins life under rather auspicious circumstances.

New House in Natalbany.

J. M. Key, of Natalbany, La., was in town last week completing plans for the opening of a new house in his home town. He contracted for the Universal service and purchased a Power's 6-A projector and 300 opera chairs from the Consolidated Film and Supply Company.

New Theater at De Ridder.

S. Bridgewater, of De Ridder, La., was in New Orleans this week winding up details for the opening of his new house in De Ridder. The opening is scheduled for February 15. While in town he purchased from the Consolidated Film & Supply Company two Power's 6-A machines, a gold fiber screen and 400 opera chairs.

Of Interest in New Orleans.

Fred W. Pearce, Northern manager for Josiah Pearce & Sons, left last week for New York, Washington and Boston. Mrs. Pearce was with him. They will return to the Crescent City in time for Mardi Gras.

Theodore Marston, director for Vitagraph, passed through New Orleans last week with a company of players en route to Texas where they will film some Mexican stuff. On their way back, he said, they will stop in New Orleans for some scenes from the old French Quarter or. Vieux Carre.

Warda Howard, last seen in New Orleans supporting Henry B. Walthall in the Essanay feature, "The Raven," was a visitor last week. Miss Howard took in the races and a number of other things.

"Undine," Bluebird feature, with Ida Schnall and her fifty odd co-mermaids, has completed an eight-day run at Fichtenberg's Dreamworld and has been booked for another week.

Chattanooga Shows Again Open on Sunday

Benefit for the Mizpah Temple Given at Local Theaters on Sunday, February 13—Exhibitors Greatly Desire Final Decision of the Sunday Law.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOGA, TENN.—The moving picture theaters of Chattanooga were again open on Sunday, February 12, arrangements having been made whereby the shows were conducted for the benefit of the Hebrew Ladies' Aid Association of the Mizpah Temple. It will be with a feeling of great relief that the Chattanooga exhibitors finally obtain a decision from the Court of Appeals on the Sunday-closing regulations which are now in force in Chattanooga. A continuous scrap with the city authorities has been on for several years and the exhibitors have lost many a dollar through being forced to remain closed on the best day in the week.

NASHVILLE REX IMPROVED.

Nashville, Tenn.—An example is seen in The Rex theater, of Nashville, which under new management has changed its policy and improved its program. Hereafter first run Metro pictures will be seen at this playhouse. A number of improvements have been made at the theater, including redecorating. A high class moving picture organ has been installed and one of the best local musicians employed to operate the instrument. These improvements have added greatly to the attractions of the playhouse.

Serial at the Royal.

Chattanooga, Tenn.—The Royal theater, reports "a killer," in the new serial, "The Girl and the Game," featuring Helen Holmes. Many people, who failed to see the first two or three episodes of this serial heard so much favorable comment on its merits that the latter episodes have drawn even better than the earlier ones. It is reported that exhibitors have often been averse to serials, claiming that only the first episodes drew well, and that many people who were unable to attend regularly lost interest, and that people who failed to see the first episodes would not attend because they did not have the first of the story. However, in well planned serials this trouble has been largely overcome.

Cumberland Picture Liked.

The Paramount five-reel feature "The Call of the Cumberlands," featuring Dustin Farnum, has been shown to appreciative audiences in theaters of all of the leading cities of Tennessee. In getting into the Cumberland Mountain district the producers struck a chord which appeals to the hearts of the people in Tennessee, Kentucky, Virginia and West Virginia. The people in these four states are very well versed in the doings of the great mountain district, the many feuds and the beloved qualities of some of the simple people to be found in the mountain district. The Fifth Avenue, of Nashville; the Majestic of Memphis, and the Queen, of Knoxville, are among the theaters which have just completed exhibitions of this play.

"Stingaree" Went Well.

Memphis, Tenn.—The Empire theatre, No. 2, of this city, one of the Majestic Amusement Company's theatres, recently completed the showing of "The Moth and the Star," the eleventh episode of the Stingaree series. These pictures have drawn well.

Knoxville, Tenn.—The Queen theater, of this city, recently played a two-day return engagement of the Famous Players' production "The Old Homestead." Over 5,000 persons saw this picture during its first run at the Queen in January when it broke all previous records on attendance established by the playhouse.

FROM KANSAS CITY.

Fire at Excelsior Springs.

Excelsior Springs, Mo.—The Auditorium theater, Royal Amusement Co., proprietors, Excelsior Springs, Mo., was recently damaged by fire, having the stage, screen and piano burnt out. This theater is operated in conjunction with other amusement enterprises, as a dance hall, billiard parlors, etc., and the entire building was damaged. It will be rebuilt as soon as possible.

Lee Gunnison's New Policy.

Atchison, Kas.—To make an exclusive feature house out of one of his two theaters in Atchison, Kas., and to run regular service in the other one is the new policy recently adopted by Lee Gunnison, owner of the Royal and Crystal at that place. It is probable that the Royal will be the one drawing the feature productions, while the Crystal will use the regular service.

Theater at Tulsa Reopens.

Tulsa, Okla.—The Dreamland theater, at Tulsa, which has been closed for some time on account of threatening contagious diseases, recently reopened.

R. B. Ryan Buys Theater.

Joplin, Mo.—The Princess theater at Joplin, recently changed hands, the new owner being R. B. Ryan. Mr. Ryan was formerly connected with the Orpheum theater, at Pittsburg, Kas., and is an experienced man.

Fine House for Salina, Kas.

Salina, Kas.—What is claimed to be the second finest theater in Kansas will be opened at Salina about April 15. This theater is being erected for H. J. Thacher, now a traveler for the Universal Film Service, at a cost of $75,000. Among the features will be a stage large enough for theatrical productions, but the main idea in building the theater is for moving pictures.

To Improve Springfield Airdome.

Springfield, Mo.—With the leasing of the old Airdome property at Springfield, comes the announcement that steps will be taken to improve the property with the view of installing a modern open-air moving picture show. Present plans contemplate the opening about May 15.

MORE GULF STATE NOTES.

An announcement of considerable interest to residents of Southwestern Louisiana was made last week by the management of the Princess in Jennings, La., which has contracted for the Paramount program. The Princess is receiving patronage from a number of surrounding towns, including Crowley, Rayne, Lake Arthur, Elton and Welsh.

Louis Pizitz, a merchant of Birmingham, Ala., has purchased the Majestic in that city from General Louis V. Clark, the consideration being $150,000. The Majestic was built ten years ago, is four stories in height, with an office building front and a seating capacity of 1,000. General Clark acquired this theater on April 4, 1914, paying for it $125,000. The Interstate Amusement Co., of which Carl Hoblitzell is the head, is the present lessee of the Majestic. Mr. Pizitz has not fully decided as to what use he will put the theater, but it is rumored that in all probability it will be converted into a motion picture house, in line with similar changes being made all over the country.

The People's theater, Port Arthur, Tex., which was considerably damaged by fire on January 9, re-opened last week with the first episode of "Graft" as the inaugural bill.

The Cosy, Albany, Ga., has contracted for an early showing of the Triangle Program.

Return of Vaudeville?

Joplin, Mo., Picture Houses Show a Tendency to Go Back to Musical Comedy and Vaudeville During Winter—Princess and Star Theaters Run Musical Comedy—Ideal and Club Theaters Show Vaudeville.

Special to Moving Picture World from Kansas City News Service.

JOPLIN, Mo.—Moving picture shows in this locality seem rather turning to musical comedy and vaudeville, at least during the winter. Competition for the large crowds is the only explanation; there would seem to be no necessity for exciting the populace, as the streets are nearly always crowded in the evenings. The Grubel Bros. theater, the Electric, seating 1800, is crowded for each of the evening programs—it runs only pictures.

Perry Rhine and Miss Ethel Oliver, who recently took charge of the Princess, are installing a musical comedy program in connection with pictures during February, a company of 12 to be used. Mr. Rhine was formerly in Pittsburg, Kan. Also Mrs. M. J. Lancaster and her son Alger, at the Star theater, have been giving for the past four months, a musical comedy, with 12 to 14 people, with pictures.

O. A. Brandy at the Ideal is building a nice business, catering to the local competitive demand to the extent of providing one or two vaudeville numbers. The Club theater has a stock company, encourages local talent, and runs some pictures.

The Royal is exclusively pictures, at 5 cents. The Empress, a large theater, is closed, having previously run some pictures. The Joplin theater is dark most of the time, getting a good musical comedy or drama once in awhile. While all the theaters seem to have plenty of business, it is likely that the managers of the houses providing musical comedy, frequently of the more or less vulgar type, figure that the transient crowds that pack the booming Joplin's streets are eager to see something of that kind.

REGENT MAY OPEN MARCH 10.

Kansas City, Mo.—Work on the new Regent theatre being erected here at 107 East 12th St., by Frank L. Newman, manager of the Royal, is rapidly progressing and the theatre will probably be opened by March 10. One of the problems of Alexander Drake, the architect, was to design a house with a capacity of 700, as the Regent will have, on a lot 38x76 feet. This was accomplished by an unusual balcony, made possible by the fact that the theater is fifty feet high. A grilled ceiling, above which three 36-inch fans will suck air into ventilating shafts is one of the many interesting features being introduced by Mr. Newman. The entire cost of the structure is to be $60,000.

Change Twice a Week at New Empress.

Kansas City, Mo.—Since reopening the theatre at 12th and McGee streets, now known as the New Empress, feature runs for an entire week have been the rule. In accordance with the policy of the new management, which took charge a month ago, this will be abandoned and the pictures changed twice a week, features during both halves. As the vaudeville is operated in the same manner, this gives the show house a complete change of program two times each week.

"The Program Book."

Kansas City, Mo—A weekly 60-page booklet, known as "The Program Book" is the latest idea on the Kansas City field. this book, which will be put out under the direction of the management of a circuit of 22 theatres in the West, will be handed free to every patron of these theatres as they enter the showhouse. The current program will of course be the main feature, but special pages, handled by experts, are to be another feature.

Geo. H. Bowles to Handle Publicity.

The Kansas City office of the Universal Film and Supply Co., recently added George H. Bowles to its force as head of the publicity department. Mr. Bowles succeeds Mr. H. G. Gill, who left the Universal employ to become manager of the Associated Film Service Co.

Mr. Bowles who is a graduate of Kansas University is by no means a new man in the publicity game, having worked on the Kansas City Star in various capacities, politics, sport writer, copy-reader, dramatic desk, for the past five years. In addition to these features Bowles also handled the motion picture column for the Kansas City Star, which, incidentally, was discontinued when the new Universal man left.

Will Picture Negro History.

Kansas City, Mo.—A motion picture depicting the American negro from the earliest days when he was a barbarian in Africa, down through American history and a great dream of the future, is the idea of A. A. Anderson, a local negro who has written a scenario for such a production and now is organizing a company to produce it. Anderson is getting the company, which he believes will number about two hundred, together and will start rehearsals at once.

United Film Adds to Forces.

Kansas City, Mo.—The United Film Service, under management of A. A. Chatkin, has added four new employees to its force the last two weeks. Several minor changes in the office have taken place, including the addition of Miss Kamton as chief office clerk. M. Jacobson, formerly shipping clerk was advanced to a traveler, and G. Farnum, who has been with the Universal at Salt Lake City, was given a similar position.

A. A. Chatkin, of the United Film Service, recently made a flying trip out of the Kansas City office. Leaving at 3 o'clock one afternoon he went to Joplin, closed a contract there, left immediately for Morris, Okla., where he closed another contract.

J. Roy Young With Associated.

Kansas City, Mo.—J. Roy Young, for the past year with the Universal has accepted a position as booker for the Associated Film Service. Mr. Young is an experienced man, and is well known as a hustler.

G. T. Meyer and O. W. Smith Stop Over.

Kansas City, Mo.—Two St. Louis theatre managers, George T. Meyer and O. W. Smith, of the Shaw theatre, were recent visitors in Kansas City. They were on the way to Bartlesville, Okla., and stopped off here to renew business acquaintances and visit some of the newer moving picture houses.

W. B. Enrich Goes to Chicago.

Kansas City, Mo.—W. B. Emrich, who has been a salesman for the Kansas City office of the Fox Film Corporation, was recently transferred to the Chicago office, and will work out of there in the future. Mr. Emrich heads the list of Fox travelers and is acknowledged as one of the best film salesmen of the Middle West.

Pres. Herrington Passes Through.

Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, was in Kansas City recently on his way to the Oklahoma exhibitors' convention. Mr. Herrington predicted a clean cut victory for the fight against federal censorship.

Milwaukee Screen Ball

Exhibitors' Association Dance in Milwaukee a Big Success—Held Saturday Night, Feb. 12—Screen Celebrities Present With Bryant Washburn and Marguerite Clayton Leading in the Grand March—Dancer Stricken.

Special to Moving Picture World from Midwest News Service.

MILWAUKEE, WIS.—A crowd, estimated at 8,000 persons, exceeded the expectations of the promoters of the second annual ball of the Milwaukee Exhibitors' Association Saturday night, February 12. The dancers and spectators filled the floor of the Auditorium to capacity and overflowed into the corridor and Kilbourne and Plankinton halls.

The balcony and galleries were filled with spectators who came to see moving picture celebrities.

Bryant Washburn and Marguerite Clayton, of the Essanay, led the grand march. Hobart Henley, of the Universal, was another star present as was Edward Babille, of the Essanay.

Col. W. N. Selig, of the Selig Company, came over from Chicago for the affair. F. M. Day represented the Essanay forces.

Preceding the ball, the visiting moving picture people were the guests of the local association at a dinner party at the Hotel Wisconsin.

An unfortunate event was the sudden death of one of the dancers, Mrs. Tillie Droegkamp, of Milwaukee, who swooned on the floor and died on the way to the hospital.

The committees who were in charge of the successful affair were: Arrangement committee—Harry Trinz, George Fischer, Otto Meister, Charles Phillips, Harry Graham, P. Langheinrich, B. L. Fischer; floor committee—Paul Langheinrich, Edward Trinz, Max Kantak, Joe Schwartz, Joe Zinkel, W. Hoyer and M. Rice; reception committee—J. Grauman, Otto Preusser, David Feinberg, Richard Laufer, G. Bradock, Edward Trinz, Al Berg, Phil Gross, Jr., and Frank Hensler.

"Nation" Film at Municipal Theater.

Mineral Point, Wis.—While some communities are divided over "The Birth of a Nation," the committee for the Municipal theater at Mineral Point, Wis., selected it for a three-day run at the Municipal theater, virtually giving it official endorsement.

National Air in Ragtime.

La Crosse, Wis.—Vigorous protests against the "ragging" of the Star Spangled Banner in moving picture theaters of La Crosse, Wis., is reported. Patriotic societies and womens' clubs are said to have asked that the national air be played in a dignified manner and patrons be given a chance to arise.

Arrested by Health Inspector.

Milwaukee, Wis.—Julius Wasniewski, an exhibitor at 648 Third avenue, Milwaukee, Wis., was arrested on a charge of failing to properly ventilate his theater. The case will be tried March 8 in the district court.

Nurses at the Merrill Children's Shows.

Uniformed nurses will be in charge of the Merrill theater at Milwaukee, Wis., to make children comfortable during Saturday morning special shows. Manager H. D. Graham has decided to make the juvenile programs a regular feature.

Wisconsin Theater Changes.

La Crosse, Wis.—Miller & Gibson are now managers of the Dome theater here.

Beaver Dam, Wis.—R. C. Diggins, proprietor of the Davison theater here, has purchased the Grand theater on North Spring street in that city from G. J. Doerr and will operate both houses. He made a number of improvemens at the Grand.

Glenwood City, Wis.—Patrick McMann, of this place, has purchased a moving picture theater at Amery, Wis.

Prairie du Chien, Wis.—J. G. Wieting, of this place, has leased the opera house at Lancaster, Wis., from J. D. Hatch and will conduct a moving picture show.

SHUBERTS TAKE ATLANTA HOUSE.

Get Georgia Theater Company's Grand on Dispossessary Proceedings.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, Ga.—Although the Georgia Theater Company, controlled by Jake Wells, formally surrendered possession of the Grand theater, Atlanta, to the Shuberts Monday morning; Feb. 14, the house was not closed, but will continue to be run by the Shuberts with no change for the present in program or policy.

The Shuberts took out a dispossessory warrant a week ago for the Grand, charging that back rent of $17,500 had not been paid them. The Georgia Theater Company refused to pay and was given till Monday either to pay or resign possession.

In the surrender of the theater to the Shuberts Monday, it was stated that negotiations are still under way regarding the permanent dispossession of the Grand, but until these are concluded, it will be open as a motion picture house, as it has been all this season.

NEW EXCHANGE BUILDING.

Plans are drawn and work will soon be started on a three story concrete building, corner of Walton and Bartow streets, Atlanta. This building will be constructed so as to meet the requirements of, and comply with the new city ordinance governing moving picture exchanges. Smith, Ewing and Rankin, are the promotors. The location of the building will be in the midst of the exchanges, who are outside the required limits of the new city ordinance governing moving picture exchanges, and in easy access to the business center of Atlanta. It is said several prominent exchanges have already signed leases for space.

OUT FOR VAUDEVILLE NOW.

Reformer Finds It Better Not to Bother Picture Shows.

John A. Magnet, cotton factor, Tuesday morning, Feb. 15, swore out a criminal warrant in the municipal court against King Stillman, proprietor of the DeSoto theater on Whitehall street, a vaudeville and moving picture theater, for operating a moving picture on Sunday. The hearing will be later in the week.

Mr. Magnet states that he had not made use of the warrants taken out in the criminal branch of the court against the Grand and Georgian theaters for operating on Sunday, following the dismissal of similar cases brought against their respective managers in the municipal court last week.

"It is the vaudeville shows I am after for operating on Sunday," he said. "All of this class but the DeSoto have closed on the Sabbath."

WANTS TO CHANGE ORDINANCE.

Changes in the ordinance recently passed by the Atlanta Council, regulating the manufacture and handling of films will be proposed by Councilman J. N. Renfroe, at the next meeting of city council.

The changes proposed will have reference to the handling of films to prevent fire, but none of which will be radical.

"The ordinance needs perfecting," states Councilman Renfroe. "A few eliminations and a few additions to the wording of some of the sections is all that is required."

There has been some talk about changing the limits prescribed for buildings in which films are manufactured and stored, but no member of council has decided to propose such a change.

The changes to be submitted by Councilman Renfroe will be referred to a committee for investigation.

RALPH DE BRULER RESIGNS.

Manager Ralph DeBruler, one of the most popular theatrical men in the South, has severed his connection with the Strand theater, this city, after months of highly successful work as manager.

The present popularity and high standing of the Strand are attributed by theatrical men of Atlanta to Mr. DeBruler's management; it was under his direction that this theater acquired the class of pictures which attracted the best motion picture clientele of the city; it was also under his direction that the theater maintained its high standard of plays.

He was the first manager of an Atlanta motion picture house to realize the importance of a first-class orchestra; he acquired such an orchestra for the Strand—an orchestra of such quality that its selections and special numbers brought many music lovers to the theater.

Mr. DeBruler has been ill with a nervous breakdown at his home, 88 Lucile avenue, but is now rapidly convalescing, and his friends expect to see him out again soon.

Piedmont to Open April First.

The Piedmont, the new vaudeville and picture theater being built at the corner of Luckie and Forsyth streets, by the Mion Amusement Company, is scheduled to open its doors April 1. One of the best known theatrical men in the south, it is said, will be manager.

R. V. Anderson, of the Charlotte, N. C., branch of the Universal, has returned from a business trip through Virginia territory and reports business good.

"The Battle Cry of Peace" was shown Tuesday, at the Empire theater, Mobile, Ala.; the management was unable to seat all the crowds, even though it was a bad rainy day and night.

Chas. Keesnick, local manager of the Mutual, has returned from a business trip through Florida. He reports business good.

LONG RUNS IN ST. LOUIS.

Pictures Prove Them Profitable By Several Examples.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—Moving pictures have done for St. Louis what no straight dramatic or musical production has ever been able to do, that is, they have proved that long run engagements may be made profitable in a city accustomed to weekly changes of programs.

"The Birth of a Nation" started the long run engagements in St. Louis. It had more than 150 performances, which was the longest run of any play, spoken or pictures, ever shown in the city since the World's Fair in 1904. "Cabiria" ran for two or three weeks at the New Grand Central about two years ago, and "Les Miserables' had two return engagements at the same house, at a time when it was the big feature picture before the public, and caused much comment on the unusual length of time the engagements lasted, but it is becoming the habit now to have a big photoplay feature stay with us indefinitely. "The Battle Cry of Peace," which is in its fourth week at the Garrick, will probably continue to play to good audiences for several weeks longer. "Damaged Goods" just closed an eight weeks' run at the Central, and played to

good houses until the very last performance.

FIVE SERIALS A WEEK.

August Roettger, manager of the Fairy theater, 5640 Easton avenue, is showing five serials a week to his patrons. The "Stingaree" series on Sunday; "The Strange Case of Mary Page," on Monday; the Helen Holmes railroad serial on Tuesday; "Graft" on Wednesday, and "The Red Circle" on Saturday. Mr. Roettger says his audiences like serials, and he is often requested not to miss showing certain serials as soon as they are produced.

Association's New Headquarters.

The Theater Managers and Motion Picture Exhibitors Association of St. Louis have changed its headquarters to the Majestic theater building at 1,020-24 Franklin avenue, and from now on the meetings will be held at that place every Friday at 11 a. m.

Lou Bent Goes With Universal.

Lou Bent has resigned his position with the Mutual Film, at 1,311 Pine street, and has been made special representative of the Universal Exchange at 2,116 Locust street, under Barney Rosenthal.

A REGULAR EXCHANGE.

S. W. Hatch is very happy over the fact that the St. Louis office of the V-L-S-E is now a regular exchange, and not a dependency of the Kansas City office, as formerly. Hatch says he is going to make the place at 3,630 Olive street, a regular office in appearance as well as in reality, and carpenters and other workmen are busy putting up partitions and other fixtures.

MORE LAFAYETTE ARRESTS.

Sunday Shows in Indiana by Adventurous Exhibitors.

Special to Moving Picture World from Indiana Trade News Service.

LAFAYETTE, IND.—Another effort was made in Lafayette, Ind., to open on Sunday and six were arrested. Two of the men were Misha Rubinoff of Chicago and his operator, Herman Pasner of Chicago, both of whom declare they are orthodox Jews and observe Saturday as Sabbath.

The court in the former test case discharged Rubinoff because of his religion on motion of the prosecutor to dismiss. Rubinoff leased the Orpheum, and John M. Chamberlain and Charles M. Richards, proprietors were arrested as accessories.

Rubinoff and Pastner gave bond after their arrest, and the police have seized their machines as evidence. They leased the Family theater of David W. Maurice and Luke H. Balfe, proprietors, and again attempted to continue the show. They were again arrested and Maurice and Balfe were taken as accessories.

O. M. Sebring, Sullivan, Ind., was fined $1 and costs for operating on Sunday. Sebring will test the case.

A Special Children's Show.

Fort Wayne, Ind.—"The Evolution of a Silk Worm" and "Tragedies in Toyland" were put on at the Jefferson, of this city, as a special matinee in response to the Mothers Club request. There was a great turnout of the kiddies.

Sunday Show Arrest in Kendalville.

Ralph Rainier, of the Boyer Opera House, Kendalville, Ind., was again arrested for trying to run his place on Sunday. Ranier was fined recently on the same charge. He gave bond after his arrest and returned to the house and finished the show.

Threat with Arrest in Garrett.

A. C. Widmer, owner of the Royal theater, Garrett, Ind., opened Sunday without opposition or arrest, but not without an uproar. He is being threatened with arrest by the church people.

Indiana Notes.

Auburn, Ind.—The Empire theater has installed an advertising clock alongside the screen. Eight slides in the clock change every three minutes.

Peru, Ind.—O. R. Sebring opened the Isis theater here with "A Yellow Streak" starring Lionel Barrymore and Irene Hawley. The house has been closed for two weeks for interior improvements.

Covington, Ind.—A. B. Bower, of Bedford, Ind., has bought the Family theater, Covington, from Gene Ford. Mr. Ford was unpopular with the church people of the city because he ran on Sunday. Mr. Bower announces that he will be closed on Sunday.

Rochester, Ind.—Clyde Wilson, who with his brother Sydney, recently bought the K. G. theater in Rochester announces that he will discontinue the week end vaudeville.

An Exchange Combination

Minneapolis Branch of United Film Service Taken Over by A. R. Nelson and J. E. Moor—With Harry Sherman and Jack Elliott, Organize the Independent Film Corporation, a New Exchange—Officers Elected.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—A consolidation of film exchanges announced Saturday, Feb. 12, is of interest to film men and exhibitors of the Northwest. A. R. Nelson and J. E. Moor have purchased the entire business of the United Film service in Minneapolis, and, together with Harry Sherman and Jack Elliott, who have handled the "Birth of a Nation" over Northwest territory, have organized under the name of the Independent Film Corporation, with the following officers: Harry Sherman, president; Jack Elliott, vice-president; A. R. Nelson, secretary, and J. E. Moor, treasurer.

The transaction also included the business of the Dakota Feature film service, in Aberdeen, a branch of the United. The newly organized corporation has offices on the eighth floor of the Produce Exchange, the film men's building, where both the Independent and the United has had offices.

PATRON OF CHILDREN'S SHOWS.

Moving picture loving youngsters of Minneapolis—and are there any youngster in Minneapolis or elsewhere who do not love moving pictures—have a real friend in Miss Gertrude Shaugnessy. The reason may be that she is so young herself that she has sympathy with them. Despite her youth she is principal of the Tuttle school, and a pioneer, the pioneer in fact, in putting on motion picture programs for the children of Minneapolis. The Tuttle school was the first in Minneapolis and is still one of the few here to have its own motion picture machine, and for three years now, under the management of Miss Shaugnessy the school has been putting on fortnightly programs for the children. How popular these shows are is shown by the fact that the school has an enrolment of 400 and the average attendance at the programs is 350.

Motion picture theater managers have occasionally put on children's programs, but have given it up as a regular feature because of the difficulty in obtaining suitable films regularly, but Miss Shaugnessy has never yet admitted herself "stumped" by this difficulty. From somewhere or other she has managed each two weeks to get something that the kiddies liked, sometimes sending as far for them as New York, when local exchanges failed. The Mother's Club of the school finances the proposition, selling the tickets.

Miss Shaugnessy was not only the first person in Minneapolis to put moving picture programs on in a school building, but she was chairman of the committee of the club women which put on the first model picture program for children. She believes in special programs for children, because, as she says, films which are perfectly harmless for grown up folk, are often the very ones that do the most harm to children; the audiences should be separated, she thinks, rather than censoring films for adults on the child basis. A series of special programs for children, booked by clubwomen of the city, is now being shown in Minneapolis at the Calhoun theater.

Policy Changes at Lyric and Strand.

A new allignment of two of the leading Minneapolis downtown moving picture houses takes place the middle of February. With the close of the long run of "The Birth of a Nation" at the Lyric, that house, under the management of Sherman, Elliott and Bainbridge, will show Mutual Masterpictures, and will go back to the old price of ten cents over the entire house. Programs will include not only the masterpictures, but a comedy reel and the Mutual News Weekly.

This marks the end of an experiment which was tried in downtown Minneapolis for higher prices. Before the "Birth of a Nation" moved from the Shubert to the Lyric, the latter house, under Saxe management, had been showing the Triangle program at fifty, twenty-five and fifteen cents. The innovation was not profitable nor popular and lasted only a few weeks. The only house now showing at more than ten cents is the Calhoun, a neighborhood theater which has recently put in fifteen cent price for the lower floor.

With the expiration of the Triangle contract with the Lyric theater Triangle pictures will be shown at the Strand. This does not mean exclusive Triangle service, however. Only the pick of the Triangle program will be exhibited, and Metro features will be continued, together with occasional features from the open market. The first Triangle feature will be run off Feb. 27, and will be Billie Burke in "Peggy."

W. L. MERRILL IN NEW YORK.

Film men of the Northwest lost one of their most energetic and popular members when William L. Merrill left for New York to take charge of all the exchanges east of Pittsburgh for one of the big film corporations. Mr. Merrill has been one of the live wires of the film business in the Northwest. He was one of the earliest in the field here, coming to Minneapolis from New York in October, 1912. He went from here to Kansas City and Oklahoma, but later returned to handle the Warner features. When the United Film Company was organized he took charge of the Minneapolis exchange, and kept it up here after the parent organization failed. A farewell party was given to Mr. and Mrs. Merrill last Saturday, Feb. 12.

"Nation" Film en Tour.

With its two hundred and thirty-ninth performance Saturday night (Feb. 19) "The Birth of a Nation" closed its run in Minneapolis and the 12-reel war play with its twenty-piece orchestra, electricians and stage crew left Sunday for a tour.

Sub-Renters Active

Texas Exchanges Having Trouble With a Gang of Sub-renters Who Re-book Rented Film to Friends Without Knowledge of Exchanges—Exhibitors Who Patronize Such Are in Danger of Criminal Action.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—There seems to be a regular organization of sub-renters in a certain section of Texas, who openly go about their nefarious business with a system that is not easily caught up with by the exchanges.

The procedure is for one of them to rent a picture, and then it is about two weeks before the film shows up again at the exchange, coming back from the exhibitor who rented it from the exchange. Correspondence will ensue between exchange and exhibitor; and should "the bunch" want another picture another member of the gang will be the "renter" with the same delay in return.

One Gave the Gang Away.

It seems, however, that one who probably was not "let in" on some deals that the body pulled off, has turned "state's evidence." At any rate he furnished the exchange with a list of their pictures, with the date the film was to be shown at the first town, and dates at other towns where it was sub-rented, and then quoted the return dates. Apparently he knew the exact dates on their productions that had fallen into the hands of the "gang."

Several exchange men who have had films fall into the hands of this sub-renters' association have said that the next time the entire matter will be placed in the hands of the district authorities, with a view to prosecuting the case or cases to the utmost.

Danger to Exhibitors.

The exhibitors seem ignorant of the danger they take in sub-renting. Besides the civil action, which provides for the collection of rental for each day the exchange is deprived of the film's use, there is the criminal side which means a penitentiary sentence up to two years and a large fine.

Some months ago Dallas exchanges had trouble with exhibitors in a certain section of Oklahoma; and there was another troublesome clique in Arkansas. Recently there has been nothing heard of such trouble in these sections.

If the shipment of film is interstate, like shipments from Dallas to Oklahoma, or vice versa, the matter comes under the Federal laws, which makes the offense even greater than if the shipments are merely to and from points in one state.

NEW DALLAS HOUSE.

Leon Gohlman of Houston has leased the building at 1510 Elm street, Dallas, in the heart of the business district, and is reconstructing the place into a very modern picture theater.

The specifications for the new theater call for an elaborately decorated front, faced with marble and an ornamental marquise awning over the entrance. The lobby will be tile floored with marble wainscoting and handsome walls and ceiling. Construction will be strictly fireproof and complying most rigidly with the building code. A modern ventilating plant will be installed and the machines and other equipment will be of the best makes. The building is 25x100 and the seating capacity will be about 300.

The remodeling was designed by Lang & Witchell, architects, and H. W. Link is the contractor. The house will be ready for opening about March 10.

DAD SPOONER LOSES.

The case of Dad Spooner, proprietor of a house at San Angelo, fined in the district court for operating on Sunday, has been decided by the court of criminal appeals against Mr. Spooner.

"Dad" kept open house on Sunday, January 2. No admission was charged, but a collection was taken for the benefit of a tuberculosis sanatorium near San Antonio. He was arrested and fined $20 in the lower court, appealed and lost on appeal.

DOESN'T BELIEVE IN CENSORS.

S. H. Jones, president of the Gold King Scren Company of Altus, Oklahoma, is widely known as the manufacturer of the Gold King Screen. Mr. Jones is also one of the leading exhibitors of Oklahoma, being among the pioneer motion picture showmen of that State.

S. H. Jones.

His Empire theater at Altus is a model of completeness and is equipped in a thoroughly up-to-date manner, two Simplex projectors having been recently installed and the house enlarged to a seating capacity of five hundred.

Mr. Jones enjoys the distinction of being among the charter members of the Oklahoma Motion Picture Exhibitors' League and is strong in his views against national or local censorship of films.

Trade Notes.

Houston, Texas.—The Enterprise exchange has closed. Mr. Horwitz, manager of this outfit, is in Dallas and is considering a position with a local exchange. He says there is no money in "junk," but is proud to say he closed the business with a clean slate.

Terrell, Texas.—Gwynn Byar of this place will remodel their Lyric theater at an expenditure of about $2,200.

Pleasanton, Texas.—The Palace theater here has been equipped with a stage and scenery. Manager Thomas Cowan will book vaudeville and other road attractions in addition to pictures.

Tyler, Texas.—The Hippodrome theater has been transferred by Lewis Brothers to Emmett & Emmett.

Aubrey, Texas.—H. V. Simpson has sold the Queen theater here to Cox & Sharrett.

Dallas, Texas.—Fox's local office was very nearly washed away during a recent rain storm. The alley back of the building is higher than the floor and the flood gates were not closed properly. About five inches of water had to be cleared out before the force could go to work. No serious damage done.

Max Graf, of the World Dallas office, told the writer to ask Sam Dembow (Fox) what the population of Butte, Mont., is. The question has not been propounded so the answer is still a mystery.

Eagle Pass, Texas.—Sam Schwartz of the Aztec theater here was in Dallas, and booked releases from Fox, Paramount, Triangle, Pathe and General. Evidently Sam wants good stuff.

Lyford, Texas, will have a new 250-seat house under the management of Henry Richards.

Lubbock, Texas.—Another new house will open here about March 15. C. C. Lindsey is the owner.

Austin, Tex.—J. C. Stevens has leased the Bell Airdome. This is one of the largest in the South, seating some 2,500.

Boerne, Texas.—Rudolph Ort has purchased the Opera House here, and will run it as a picture house.

Beeville, Texas.—The New Mission theater of this place had an opening attendance of 500.

Owensboro, Texas.—A motion picture theater, catering exclusively to the colored population of the city, has been opened by Richard Jackson in Owensboro.

Claremore, Okla.—Miss Maude E. Littlefield has bought from Humphrey Brothers the Electric theater here.

D. L. Greenblatt of the American Feature Film Company of Boston, Mass., was in Dallas recently en route from Florida to the west coast. Mr. Greenblatt is also interested in the Metro Boston exchange and the New England "Birth of a Nation."

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Cut Rates During Epidemic.

OMAHA, NEB.—Film exchanges were good samaritans to members of the Motion Picture Exhibitors' League of Omaha during the scarlet fever scare. Rental prices were cut in half to members of the association.

The members found a disinfectant at $1.40 a gallon which reduced the cost to each theater to about $1 a day, fumigating twice a week.

Builds Local Nest.

The Blue Bird Photo Plays, Inc., has opened its Omaha, Neb., offices at 1122 Farnam street with J. Mitchell in charge. The Blue Bird has a flourishing list of theaters already using the new service.

Offers Scenario Prize of $50.

The Omaha World Herald has offered $50 for a three-reel scenario which will be a good story, yet show off Omaha, the state university at Lincoln and the World Herald's new building. The judges are Keene A Abbott, critic of the World Herald, Mrs. George Bernard Prinz, of the Drama League, and Edward Lynch, a stock dramatic leader who is to play the principal part. The contest closes Feb. 29.

A $100 Scenario Prize.

Governors of the Ak-Sar-Ben, a big Omaha fete, offer $100 for a scenario for "The Birth of the State," a photoplay depicting historical events of Nebraska in the last half century. It will be produced as a part of the celebration of the fiftieth anniversary of the state. The contest closes March 15.

New Nebraska Theaters.

Elm Creek, Neb.—Manager Yonney has opened a moving picture show here.

Reynolds, Neb.—Ray Bothwell has been planning to open a moving picture show at Reynolds.

Lincoln, Neb.—L. M. ("Joe") Garman has resigned as manager of the Orpheum theater and other enterprises of the Acme Amusmeent Company of this city.

Nelson, Neb.—Jay Robinson has opened a moving picture theater here.

Gering, Neb.—Manager Armbus, of the Pastime theater at Gering, has purchased a site for new theater to be erected this spring.

IN IOWA.

Exhibitor Thompson to Go With Fox.

Dubuque, Ia.—In order to accept a position as traveling representative for the

Fox Film Corporation of Minneapolis, A. C. Thompson sold the Star theater at Dubuque, Ia., to Fred Yount, manager of the Family theater at Twenty-second street and Couler avenue in that city. Thompson will have a territory comprising Iowa, Minnesota, North Dakota, South Dakota and Montana.

"Birth of Nation" Dates.

Iowa dates for "The Birth of a Nation" include Englert theater, Iowa City, week of February 21; Atlantic theater, Atlantic, February 28-29 and March 1, and Waterloo theater, Waterloo, return date.

Theater Changes in Iowa.

Goldfield, Ia.—W. F. Smith, who owns the Colonial theater at Clarion, Ia., has purchased the Cosmo theater of this place, and will operate both houses jointly.

Onida, Ia.—A new moving picture theater is to be opened here, it is reported.

Essex, Ia.—The Scenic theater here has gone out of business after nine years.

Burlington, Ia.—Plans have been completed by Architect Werhly for the new moving picture theater to be erected in this city by the Elite company.

Indianola, Ia.—James Tharp and F. C. Walker have purchased the moving picture theater here. They have been enlarging the building.

Wyoming, Ia.—N. E. Hoffman of Tama City, Ia., has purchased the Palace theater at Wyoming.

Cedar Falls, Ia.—A. H. Erickson and son, Ralph, of Toledo, Ia., have purchased a moving picture theater here.

Archer, Ia.—The Primghar moving picture company of Primghar, Ia., has been preparing to open a moving picture show here.

Belle Plaine, Ia.—G. D. Denine has sold the Nemo theater of this place to Oscar H. Strine of Boone.

Blairsburg, Ia.—Charles Castner has purchased the moving picture theater here, from Ray Wilson.

Clarion, Ia.—Richard Lampfers will open a new moving picture show here.

Ideas from Iowa Exhibitors.

Manager J. E. Benton of the Comet theater at Albia, Ia., has made every Monday feature night. Bookings include "The Juggernaut," "Graustark," "Island of Regeneration" and "The Rosary."

The Paramount feature, "The Dictator," was booked by Iowa City, Ia., Elks in connection with their annual show.

"The Miracle of Life" was shown at the Strand theater in Ottumwa, Ia., for the benefit of the Sacred Heart School.

Manager Dondell celebrated his first anniversary of the Cozy theatre at Bellevue, Ia., with a special program.

Osage at its best, a local film, was shown by the Lyric theater at Osage, Ia.

Iowa Brevities.

"The Empress Theater News" is in Volume II. This is a page of space used in a local paper by Manager John T. Cummins to exploit attractions at the Empress theater in Cherokee, Ia.

The Royal and Amuse theaters in Dubuque, Ia., are now showing Mutual programs exclusively. The Amuse will install a new ventilating system.

IN DENVER.

May Enlarge The United States Theater.

The United States theater, one of Denver's newest downtown photoplay houses, which for several months was operated under lease by R. H. McCluskey, has closed down. Plans for the future of the theater are a matter of much discussion in the local field. McCluskey's retirement is said to be due to the expiration of his lease, which the owners would not renew, and it is understood that Albert Lewin, principal owner is considering plans for remodelling and enlarging the theater. If his plans mature, it is reported, he will make it one of the largest moving picture houses in Denver and will conduct it himself.

Screen Club Begins

At Denver the Newly Formed Rocky Mountain Screen Club Is Now a Reality—Several Important Moves for Betterment of the Business Expected—Co-operation of Interest One of the Things Aimed At.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The Rocky Mountain Screen Club is now a reality. Following the preliminary gathering of the organizers when a committee was named to draw up a constitution and by-laws, another meeting was held Sunday and the club formally launched. The last session was larger and more enthusiastic than the first and the success of the organization is assured from the outset.

For Co-operation.

Only routine business incident to the organizing of the club and getting it under way was discussed Sunday. When these details are completed the club will take up actively the question of bettering moving picture conditions in this territory. Several important moves are contemplated and much good is expected to come from the co-operation of all the various interests in the Rocky Mountain region.

Up to now it has been a case of each man for himself. There has been no co-operation either among the exchange men or the exhibitors and little between the film distributor and the theater owner whom he supplies. This more than anything else has tended to retard the growth of the moving picture industry to the extent that it would have grown under more favorable conditions.

At the meeting Sunday a board of directors composed of thirteen members was elected. Equal representation was given to the exchanges, Denver exhibitors and out-of-town exhibitors with the odd member representing the supply houses, or accessory dealers.

This committee was empowered to incorporate, select clubrooms, buy equipment for the same, and to engage attendants for the organization's headquarters.

Their first act was to engage Attorney W. E. Foley, a prominent member of Denver's legal fraternity and a big booster of the moving picture industry, to incorporate the club.

To Select Clubrooms.

A committee composed of H. E. Huffman, George A. Killam and H. H. Buckwalter was named to select clubrooms and attend to the matter of furnishing them. It was announced that arrangements had been practically completed for a suite of rooms in the Savoy Hotel, one of the city's most fashionable hostelries and which is located centrally.

Officers of the Club will be elected later. The personnel of the board of directors follows: H. T. Nolan, George A. Killam, F. H. Fairchild, H. E. Huffman, W. S. Rand, Frank Tammen, Albert Hagan, Frank Harris, E. L. Walker, W. H. Cree, H. H. Quine, W. E. Scott and E. W. Anderson.

NEW EXCHANGE MANAGERS.

J. S. Appelgate Heads Local Pathe and W. T. Binford at Metro Helm.

Two new film exchange managers made their bow in Denver this week at the Metro and Pathe offices. In the former case, William T. Binford assumes charge, succeeding A. S. Bailey, and in the Pathe, J. S. Appelgate takes the place of H. L. Knappen.

Metro Expansion.

The Metro change is due to the expansion of service. A new branch office has been established in Salt Lake and Mr. Bailey goes to the Utah metropolis to manage it. Mr. Binford, his successor, graduates from the position of road man. He has been with the Metro company since its establishment in this territory and is said to know more exhibitors in Colorado, Wyoming and New Mexico than any man connected with the film industry.

Prior to his going to the Metro, Mr. Binford was for years associated with the Mutual as a road man. Before this he was on the Pacific Coast with various motion picture companies.

W. B. Glasser, Assistant at the Metro.

On assuming charge of the office Mr. Binford announced the appointment of W. B. Glasser as assistant manager and booking agent. Glasser recently returned to Denver from Detroit where he was connected with the Mutual office.

New Salt Lake Office.

J. J. Ungar, traveling representative of the Metro Co., is supervising the establishment of the new office at Salt Lake. It will be operated as a branch of the Denver office. Frederick Langtry of New York, who has been on the Pacific Coast for several months, will become road man for the Metro. For the present he will work out of the Salt Lake office and devote his time exclusively to the Utah territory.

At the Pathe Office.

The change at the Pathe office is a promotion for both Mr. Knappen, the retiring manager, and his successor, Mr. Appelgate. Mr. Knappen goes to Atlanta to reorganize the office, which is said to be in a slump. No changes have been made in the Denver force and, according to Mr. Appelgate, it is not likely that there will be any.

"Tess" Comes Back Strong.

Almost two years after its original release "Tess of the Storm Country" has taken Denver by storm. It sounds strange but nevertheless is a fact. This picture, rated as the best of the Mary Pickford series, has broken house records in a half dozen local theaters and as a result there is a wild scramble among exhibitors all over the territory to book it.

Harry Ferguson, Traveling Exhibitor.

Harry Ferguson, an old timer in the moving picture game, has sold his Annex theater to A. B. Cook and has taken to the road with a number of state right features. He has fitted up an automobile with camping facilities and will spend the summer in the opening, showing his films in whatever towns he strikes in his travels.

O. S. Taylor With Mutual.

O. S. Taylor, former owner of the Rex theater at Raton, N. M., has sold out his interests there and will go on the road for the Mutual Film Corporation out of Salk Lake. He succeeds George Mayne, who has accepted a road job with the Bluebird company.

Local Theater Changes.

Boulder, Colo.—Manager W. E. Scott of the Mutual Exchange sold complete booth equipment for two new theaters, one to be installed by Frank L. Perry at Aguilar, Colo., and another to be opened by A. B. Humphreys at Lakewood, a mining camp in the Tungsten Belt in Boulder County. He also supplied equipment for New Isis which W. C. Lemaster will conduct at Victor. A Power's 6 machine was a part of the equipment in each instance.

J. R. Bradley has purchased and reopened the Empress theater at Boulder.

Trinidad, Colo.—Jack Nash of Trinidad has taken over the Bio theater there and will remodel it and operate it under the name of the Strand.

East Denver.—M. Fourcade has purchased the Emblem theater in East Denver from W. A. Hart.

Labor Against Censoring

In San Francisco the Theatrical Federation, Representing Six Labor Unions, Adopts Resolution Condemning Censorship as un-American—Presented to the Board of Supervisors of the City.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—At a recent meeting of the Theatrical Federation of San Francisco, representing six labor unions with a combined membership of more than three thousand, the censorship of moving pictures was roundly condemned as being un-American in principle and a resolution was adopted to be presented to the Board of Supervisors of this city shortly asking that the present ordinance be repealed. This resolution, which was presented by Business Agent Leslie G. Dolliver, of the Movig Picture Operators' Union, is as follows:

The Resolution.

Whereas, we believe the existing city ordinances regulating moving picture exhibitions are discriminatory, arbitrary and oppressive; and, whereas, the motion picture drama has attained a standard of excellence which we believe places the moving picture theater on the same plane with the so-called legitimate theater as an educational force in the community and as a medium for the free expression of thought; and whereas the so-called legitimate theater is compelled neither to secure a permit nor to submit to censorship, although the human voice adds realism to productions presented on the legitimate stage against which objection has been made when reproduced in the silent drama; and, whereas, censorship has occomplished no beneficial results anywhere it has been tried, and efforts to establish boards of censorship have been defeated in all but one of the states in which such effort has been made; and, whereas, any censorship is un-American in principle and contrary to the principle of free speech guaranteed to us by the Constitution; and, whereas, any movement calculated to hamper the growth of the motion picture industry or to increase the expense and difficulties connected with moving picture manufacture and production cannot fail to cause injury and financial loss to us; therefore, be it Resolved, That we, the Theatrical Federation of San Francisco urge the Board of Supervisors to repeal the present ordinances and adopt a new ordinance which shall cover both theatrical and moving picture exhibitions doing away with censorship and with the permit clause which places the moving picture exhibition at a disadvantage in competition with other exhibitions.

SCREEN CLUB'S OPEN HOUSE.

The Screen Club of San Francisco featured an open house entertainment on the evening of Feb. 5, the affair being well attended in spite of the stormy weather. The entertainment for the evening was arranged by Sid Grauman, president of the club and manager of the Empress theater, and Bert Levey, also well known in local vaudeville and moving picture circles. This consisted of high class vaudeville acts from local theaters, with an added attraction from outside sources. Refreshments were furnished free and dancing was indulged in until an early hour.

ON EXPOSITION GROUNDS.

Several large California producing concerns have applied for permission to make moving pictures on the grounds of the Panama-Pacific International Exposition at San Francisco and the Division of Works favors the plan. None of the main exhibition palaces have been removed and for the most part the grounds are as beautiful as ever. It is the plan of producers to stage a number of dramas, using the great buildings as a background.

ACKERMAN & HARRIS EXPAND.

Ackerman & Harris, who conduct the Hippodrome theaters at San Francisco and Oakland, and who are well known in the local moving picture field, have taken over the Orpheum at Portland, Ore., and the two partners will shortly leave for that city to superintend the remodeling of the new house. The Portland Hippodrome, as it will be called, will be under the management of Joseph Mueller, formerly of Spokane, Wash.

LEON NETTER TO GO EAST.

Leon Netter, who has been associated with Sol Lesser for several years, and who has had charge of the All Star Feature Distributors, Inc., since its organization, has tendered his resignation to become effective the first of March and shortly after that date will leave for New York. While his plans are not definitely settled it is likely that he may join Mr. Lesser in marketing the "Ne'er-Do-Well" and may again return to San Francisco. He leaves the local exchange with the good will of all, the change being made to enter new fields.

District Manager Covers Territory.

J. J. Unger, who was recently appointed Pacific Coast manager for the Metro, is making a tour of inspection of all of the branch houses in this territory, including Portland, Seattle, Salt Lake City and Denver. Manager Louis Reichert, of the San Francisco branch, is well satisfied with the manner in which business is coming in, a steady increase having been noted, despite adverse weather conditions.

Edison Theater to Show Paramount.

The Edison theater on Powell street, near Market, will, in the future, show Paramount productions, the change in policy to become effective at once. These will be shown about sixty days after their initial presentation in the Imperial theater.

Exhibitors Come to Town.

In spite of the fact that heavy rains are still being experienced a number of exhibitors from outside points have been here during the past week to look over late releases and to secure equipment for their houses in preparation for spring business.

Among these have been Emil Kehrlin, of the Kinema theater, Fresno, Calif.; J. Pezzaglia, of the Netherlands Amusement Co., Rio Vista, Calif.; C. A. Beck, of the Lyric, Fresno, Calif.; F. B. Finch, of Aetna Mills, Calif., and Louis Marks, of Sacramento, Calif.

S. Thompson, of Colfax, Calif., was also a recent visitor here and announced that he was arranging to open a circuit of small houses in the mountain district. I. F. Morris, of the Sequoia theater, Sacramento, who has been making such a success with the Fox service, and L. F. Williams, of the Unique theater, Santa Cruz, Calif., who is also a Fox devotee, were here recently to inspect some of the late releases.

San Francisco Gleanings.

M. Atlas, who conducts the Flag theater on North Beach, has taken over the All Star theater on Sutter street, near Fillmore, and will open this at an early date.

The Vicksburg theater at Vicksburg and twenty-fourth streets, has been purchased from George Knowles by Ed. Bergstrom.

A. F. Arents, formerly located in the Fillmore district, is now making his headquarters with the Big "A" Poster Renting Company at 120 Golden Gate avenue, where he conducts the art department. His shop is located on Jones street.

C. L. Williams, of the C. L. Williams Company, is interested in the big amusement park being constructed at Surf Beach, Alameda, and will have a number of concessions there. He is now dividing his attention between this and his film exchange business.

The Market Street theater enjoyed the greatest volume of business in its history on the opening day with Mutual Masterpictures, and the success of the new policy of showing feature productions in this house is now assured.

Great success has been met with by the All Star Feature Distributors, Inc., in booking the "Ne'er-Do-Well" in this territory. This attraction will shortly be shown at the Macdonough theater at Oakland for two weeks and one week in Stockton, Fresno, San Jose and Sacramento, places where full week runs are unusual.

California News.

San Rafael, Calif.—The old Victory theater at San Rafael, Calif., has been taken over by R. H. Hargadine and J. B. Brennman and has been reopened as the Marin theater.

The California Motion Picture Corporation has a large force of men at work at its grounds at San Rafael, Calif., erecting a new studio of large size.

Newcastle, Calif.—F. E. Setley has taken over the Castle theater in this place and will give three shows a week at 10 cents.

Whittier, Calif.—The Gale Theatrical Company has been granted a permit by the State Commission of Corporations to proceed with its plans for starting a moving picture house here.

Oakland, Calif.—The many friends of C. W. Midgley, of the Franklin theater, Oakland, Calif., were pained to learn recently of the death of his mother, Mrs. Mary Midgley, of Salt Lake City. Mrs. Midgley had been in Oakland only six days, having come on a visit to her son, when she was stricken with acute pneumonia.

Los Angeles, Calif.—The Pathescope Company of Southern California has been incorporated in this city by D. W. Nefsy, F. S. Fell, T. J. Dugan and C. W. Slater with a capital stock of $25,000.

The Commission of Corporations has granted a permit to the Moral Feature Film Corporation of Los Angeles to sell stock and to issue shares to Wm. A. Hoefgen in exchange for services and money advanced by him. It is proposed to produce a picture drama which has been indorsed by prohibition leaders.

MANAGERS' ASSOCIATION DANCE

Managers York and Ruffner Run O. H. Big Event.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Charles Chaplins, Yama Yama girls, Colonial Dames, Deadwood Dicks and Simon Legrees danced at the masquerade ball for the benefit of the Spokane Inter-State Fair Association, which was given in the Davenport hotel, Monday night, February 7.

It was given under the auspices of the Spokane Theatrical Managers' Association with Charles Yorke of the Auditorium and Ralph Ruffner of the Liberty in charge of arrangements.

Moving pictures of the event were taken by James McConahey of the Best Show. Mr. Ruffner reports that the proceeds for the fair association runs about $4,500. Reports that there were 3,500 persons in attendance. Representatives of theatrical companies, appearing at the local theaters, also the Wilkes Stock Company, aside from representatives of all the moving picture houses of the city were in attendance. The event was declared the greatest in the history of the hotel, which was occupied about a year ago.

Feature Films in Spokane.

Mignon Anderson in "The Woman In Politics," the Mutual production, played to capacity houses at the Class A Spokane and most of the audiences were women, which was thought to be mainly due to the fact that Washington women vote and take an active interest in politics and civic affairs.

Olga Petrova appeared at the Class A,

just a week after schedule, due to the fact that the film was snowbound in the Cascade mountains between Spokane and Seattle for several days. Other films, as well as several passenger trains, were also snowbound some days. The theater received many calls, daily, to know when the pictures would run and large audiences greeted the initial presentation.

Frank Hurley's Australian pictures, showing native and other scenes of the interior, are drawing well at the Clemmer. The second section of the films have been shown.

The Chicago Tribune's German War pictures, also tied up in the snow for some days, arrived and are being presented to large audiences.

A VETERAN PICTURE MAN.

James McConahey, proprietor and manager of the Best Show, the home of General Film Company releases in Spokane, Wash., is one of the veteran moving picture men of the West.

He engaged in the business in San Francisco in 1896 and aside from learning the art of operating, took a hand at operating a moving picture camera, which he mastered, having previously had photographic experience. He opened his first moving picture house in Spokane in 1900 and in 1901 went on the road as an exhibitor, purchasing his films outright and exhibiting them in theaters and halls from Los Angeles, Cal., to Vancouver, B. C., and from Puget Sound to the Mississippi river.

About four years ago while running a photo and post card studio in Spokane he rented the building in which the Dreamland picture show had just closed and opened the Best Show, which he still owns.

James McConahey.

Mr. McConahey has taken moving pictures of various events in the city since opening the Best, some of which he exhibited and some of which have been exhibited throughout the country, including recent pictures of Spokane and its streets, shown by the Bell Telephone company in its exhibit throughout the country, of cities touched by its transcontinental telephone system. After starting the Best he was not long making a success where others had failed and additional to that operated the American theater for many months as a moving picture house before a stock company returned to it. He has also taught two of his sons to operate machines as well as one of them to take moving pictures.

He has also had charge of the open-air moving pictures at Natatorium park for several seasons.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

HIPPODROME 5-CENT MATINEES.

Manager H. J. Brown of the Hippodrome, Spokane, now announces admission to all matinees except Sundays at five cents and children accompanied by adults are admitted free. This change was started Monday, Jan. 31, and carried with it that half of the receipts from the German War Pictures would go to the fund for crippled soldiers. He announces that the change has made a hit with patrons.

The Moving Picture World is the leading picture trade journal.

Pay in Advance

Exchanges Serving Oregon and Washington Demand Film Rentals in Advance—Purpose to Protect Exchanges and Exhibitors Who Pay Their Bills—Plan Is Received With But Little Opposition.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON—Exchanges in this city serving all of Oregon and a part of Washington have sent letters to the exhibitors in the territory advising that after February 21 all film rentals must be paid for weekly in advance. By this arrangement, invoices for the next week's service will be mailed one week before the service called for in the invoice is shipped. To illustrate: The bill for the week of February 21 to February 26 will be mailed on February 14 and should reach the exhibitor not later than February 16. Then if the remittance is not received by February 18, a C. O. D. will be attached to the next shipment for the amount of the rental for the coming week.

This arrangement is the result of many conferences held by the exchange men in the Pacific Northwest and exchanges in Seattle as well as in Portland are involved in it. The reason given for its inauguration at this time is that during 1915 exchanges in this territory lost over $60,000 in bad accounts. It has been the custom of fly-by-night exhibitors to open a house in competition with some well established theatre, run a few weeks' bill at every exchange that would extend credit and after six weeks or so, skip out leaving all bills unpaid. Most of the exhibitors feel that this arrangement will eliminate this unfair competition, especially in suburban theatres but several established theatre men intimated that the exchange men's edict when applied to them seemingly questioned their business integrity and they believed the rule should be applied only where necessary.

People's Amusement Elects.

At the regular annual meeting of the stockholders of the People's Amusement Company, Portland, the following were elected directors: Max S. Hirsch, C. A. Malarkey, D. Solis Cohen, E. Shainwald, Dr. Holt C. Wilson, Fred H. Rothschild and M. Pallet. At the election of officers, Mr. Hirsch was elected president, Mr. Malarkey, vice president, Mr. Cohen, secretary and Mr. Shainwald, treasurer.

Oregon City Gets Censorship.

Oregon City now has a censor board. The city council authorized three of its members who comprise the committee on health and police to act as a board of censors. The jurisdiction of the new body is not known, however, as the charter makes no provision for it. An ordinance covering the subject is contemplated. The first official act of the board was to view and pass "Smashing the Vice Trust," recently condemned in Portland. Oregon City has two theaters.

"Avenging Conscience" Returns.

Orton E. Goodwin and Sol Baum, who toured Oregon with "The Avenging Conscience" have returned to Portland and report their trip to have been highly successful. They booked the picture solid throughout the state except for three days which was exceptional owing to storm conditions. At Sumpter, where a city ordinance requires a heavy license fee from travelling shows, the picture was classed under this head, but the council held a special meeting and waived the license. Goodwin and Baum are contemplating taking other big pictures on the road.

Erecting a Studio in Chicago.

L. H. Moomaw, of the American Lifeograph Company, Portland, one of the few successful producing companies away from established film centers, has gone to Chicago at the request of the Paramount company to assist in the construction of a studio there. An official of Paramount was in Portland in September and seeing the studio in Portland that had been erected after Mr. Moomaw's ideas, contracted for his services in erecting the Chicago studio.

Harry Hunter in Seattle.

Harry Hunter, who formerly booked "The Diamond From the Sky" from the Portland Mutual office, has gone to Seattle as road man for Blue Bird.

H. H. Hicks Visits.

H. H. Hicks, manager of the Pacific Coast division of the General Film Company, was in Portland recently on a tour of inspection. Other cities on this itinerary were Seattle, Salt Lake City and Butte.

"Ne'er-Do-Well" at the Heilig.

At the premier showing of the Ne'er-Do-Well in Portland, at the Heilig theater, February 13, Portland's largest showhouse was crowded to overflowing with hundreds of people on the sidewalk for the night performance.

Eastern Oregon Notes.

Theaters on the Wallowa branch of the O. W. R. & N., the Opera House, Enterprise; Peoples, Joseph; Opera House, Wallowa; Peoples, Elgin; Opera House, Lostine; have formed a circuit to lessen the cost of handling their films. The houses are separately owned but the bookings are handled by Miss Redmond who, with L. Vergere, conducts the Opera House at Enterprise.

The Vogt theater, The Dalles, after being remodelled, will show pictures.

Northwest Theater Changes.

St. Helens, Ore.—H. O. Strom purchased the Columbia theater, here from P. T. Evans and opened the house February 5, under the name of the Strand. Mr. Strom is contemplating extensive alterations in the theater.

Centralia, Wash.—The Rose theater, Centralia, abandoned pictures and put on stock with poor success.

Portland. Ore.—Edwin F. James, of the Majestic, has signed a year's contract to show the Pathe News. His film will show 100 feet of local pictures made and attached to the reel in Portland.

Ashland, Ore.—The Lyric theater at Ashland, Ore, has closed. The Vining, managed by O. T. Bergner, formerly of Portland has the monopoly on the business.

IN THE DAKOTAS.

By Northwest News Service.

Changes and New Houses.

GRAFTON, N. D.—John Piller has purchased the interest of C. A. Heen in the De Luxe theater at Grafton, N. D., and now is managing that house. John Lien retains his interest. Piller was the pioneer moving picture man of Grafton.

Garretson, S. D.—W. K. Kundtson and Charles Kent have opened a moving picture show in the opera house here. They also are partners in the furniture business.

Aberdeen, S. D.—The Idle Hour theater has passed into the control of McCarthy Bros., owners of the Lyric theater of this place.

The Strand will be the name of a new $50,000 vaudeville and moving picture theater at Aberdeen, S. D., to be erected in the spring by the recently incorporated C. W. Gates Amusement company. A site adjoining the Bijou theater has been purchased and the Bijou wil be razed. The site is 50 x 142. A pipe organ will be a feature.

Will Forbid Lotteries

Vancouver Board of Trade Discussion of Ticket Lotteries in Theaters Results in Mayor MacBeath's Order to Have Them Stopped After Feb. 19—May Not Forbid Those Already Under Way to Finish.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—As a result of the recent meeting of the Vancouver Board of Trade, at which was discussed the question of the giving away by theaters and stores of tickets entitling the holders to participate in drawings for presents, R. L. Maitland, police court prosecutor, was requested this week to give Mayor MacBeath an opinion on the matter. He reported that the practice was against the code, and cited the recent conviction of the Hudson's Bay Company in Alberta, which was referred to in these columns last week.

Mayor Must Enforce Law.

Following a conference with Chief of Police McLennan, the mayor stated that he had no option in the matter but to instruct the chief to see that the law is carried out, and those who have been giving away presents through drawings were notified to that effect. It is thought, however, that those who have started giving tickets on automobiles, etc., to be drawn for on a certain date, will be allowed to proceed until the completion of their contests, but this is not definitely assured. The date set for the termination of country stores and similar schemes is February 19. It is not thought that the enforcement of the law will involve any interference with the contest now being conducted by the National Amusement Company, as the prizes to be awarded on March 11 are not to be drawn for, but will be given to those disposing of the most tickets.

For Patriotic Lotteries.

Sir Charles Hibbert Tupper, a barrister of Vancouver, has announced his intention to have the matter taken up with the government at Ottawa, with the object of having the statute amended so as to exclude lotteries held for patriotic purposes. Many articles are being raffled throughout Canada for the benefit of various funds connected with the war, and Sir Charles himself has just presented to the Patriotic Fund a limousine, on which it had been intended to sell chances at $2 each. Just how this matter will be viewed by the government is problematical, but it is a fact that much money has been collected in this way which under other conditions probably would not have been received at all.

EXPLAIN RAISE IN ADMISSION.

Winnipeg, Man.—Considerable adverse comment aroused by the recent raising of the admission price in Winnipeg theaters to 15 cents, has induced some of the local managers to give to the newspapers interviews justifying the raise, and stating the reasons therefor. A "Film Admirer" had written letters to the papers, giving an entirely unfair view of the advance in prices, and some of the managers decided that it would be the best policy to destroy the erroneous impression that had been created among many patrons.

W. P. Wilson, manager of the Lyceum, which was the first house to put the increased price into effect, stated that the film service in a first-class house costs about three times as much as it did three years ago. In addition to the usual expenses, there is now an extra war tax added to the regular duty on films, and this must be borne by the exhibitor. An extra tax on seating capacity is also paid. Mr. Wilson drew attention to the fact that the afternoon admission price still remains at ten cents, and also pointed out that 15 cents is the price generally charged in every city in Western Canada.

H. N. Jernberg, general manager of the Bijou and Province theaters, later said:

"The public today are continually clamoring for the best in filmdom and the moving picture theaters which have to meet the demand are under far greater expense than is realized. All our musicians, for instance, are union people, but the Province theater, in a desire to keep the best musicians on its staff, pays many of them more than the union scale. Speaking for my own two theaters, I want to say that we put off the increase as long as possible, but in order to keep our houses on a paying basis at all, the increase was absolutely necessary."

It is felt that this campaign of education by the exhibitors is the best possible solution of the problem, and it is expected that with a fuller understanding of the solution patrons will soon cease to object to the increased price.

W. F. Barrett, Universal's Winnipeg manager, who engineered the raise, reports that the half-dozen houses which have already gone to 15 cents are soon to be followed by several more.

Children's Special Shows.

Winnipeg.—The first of a series of special children's performances arranged by the Winnipeg Local Council of Women was given last Saturday at the Gaiety theater, and many children were on hand to enjoy the show. The pictures included a "Dreamy Dud" cartoon, "Children's Day at the Paris Zoo," "Scenes in Banff," and other similar subjects.

If these special performances continue as popular as expected, they will be carried on in various theaters in different parts of the city under the auspices of the Local Council. Members of the committee are always on hand to care for the younger children who may attend. The shows are to be continuous from 11 to 3, and constitute part of an effort to secure a better standard in the pictures shown for children.

Winnipeg Theater Reopens.

The Winnipeg theater in Winnipeg has been reopened by Manager Walker, it having been decided not to break in on the moving picture policy at the Walker theater for any except unusual attractions. A few shows, some of which have been gotten up locally, will be given at the Winnipeg, and it is stated that "The Birth of a Nation" will also play there on its return to the city.

Benefit Shows at Monarch Theater.

Edmonton, Alb.—Manager Allen of the Monarch theater in Edmonton recently assisted the Disraeli Club of that city in securing funds with which to construct a new club house. Members of the club sold tickets for the Thursday and Friday performances of "The Immigrant," with Valeska Surratt, and a percentage of the money so obtained was donated to the Club's building fund.

Against Overhanging Signs.

The sub-committee of the Winnipeg Board of Public Works appointed to consider the matter of electric signs, recently recommended that all signs which hang over the sidewalks should be taken down within fifteen months, and that the city electrician should rigidly enforce the existing by-laws covering their condition. The committee recommended also that the law department prepare the required by-law compelling property owners to remove the signs.

IN BRITISH COLUMBIA.

Heard at the Bluebird Office.

James E. Finch, manager of the Universal exchange in Vancouver, announced this week that he had just closed the largest contract for film service ever made with a single syndicate in British Columbia. The arrangements just completed include the showing of the new Blue Bird photoplays in Vancouver at the Colonial theater, under the management of Hector Quagliotti, and in Victoria at the Variety, controlled by L. J. Quagliotti, a brother of the Vancouver manager. These productions will be shown for a full week at each house, and although the date of the commencement of the service has not yet been fixed, it is stated that it will be in the near future.

Mr. Finch informed the WORLD man that the Blue Bird pictures will be released from the Vancouver office, and will be shown in this territory ahead of Calgary and other Alberta cities.

The Universal Broadway Features and their successors, the Red Feather Photoplays, will be transferred from the Variety in Victoria to the Romano, another house conducted by L. J. Quagliotti, and will be shown for half of each week, with a program of shorter Universal subjects for the other half.

The Variety has been closed during the present week, and is being completely renovated and redecorated. A special stage setting is being painted, and new poster frames will be installed in the lobby. The new decoration scheme includes the use of many potted palms and plants, and it is excepted that the house will be entirely transformed for the reopening next week. During the alterations "Graft" and other important pictures booked for the Variety are being shown at the Romano.

D. G. Walkley, manager of the Universal office in Calgary, left on February 12 for a trip to Toronto and New York, taken in connection with the Blue Bird productions and with a contemplated rearrangement of Universal releases in western Canada.

United Film Will Open Local Offices.

A letter just received by the WORLD correspondent from Henry Fischer, manager of the United Film Service, with headquarters at Toronto, states that this company contemplates establishing offices in Winnipeg and Vancouver some time next spring.

100 Alberta Picture Houses.

Statistics just compiled at Edmonton, Alberta, indicate that there are at present in that city 13 theaters licensed to show moving pictures, out of a total of 100 in the province. Fifty-four of these houses are divided between Edmonton, Calgary, Medicine Hat and Lethbridge, with the remaining 46 distributed broadcast, and extending as far north as Peace River Crossing.

Ideas and Local Notes.

Nelson, B. C.—The Starland theater of this place has been holding a series of sleigh rides for the children of the town. If the weather on advertised sleigh-ride days is too severe, children holding tickets are admitted free to the matinee.

Winnipeg.—On a recent evening the entire proceeds of both night shows given at the Elmwood theater were turned over to the Elmwood branch of the Red Cross Society.

The Strand theater in Winnipeg last week began the showing of Paramount pictures in conjunction with vaudeville. The Lasky "Carmen" and Victor Moore in "Snobs" were the productions shown during the first week.

The Majestic theater in Winnipeg, newly decorated, has reopened with Mutual service.

Kamloops B. C.—A short time ago both the Opera House and the Empress theater at Kamloops, B. C., were charging 15 and 25 cents for evening performances. The Opera House cut to 10 and 15 cents, and the Empress has lately followed suit.

Your particular attention is directed to the following forthcoming releases of David Horsley productions:

"A Law Unto Himself," **an extraordinary Western drama of an unusual type, picturized in five reels and featuring *Crane Wilbur. Released February 28,* as a Mutual Masterpicture, de luxe edition.**

"The Heart of Tara," **a thrilling and spectacular romance of India enacted in five reels by a select cast with *Margaret Gibson, William Clifford and the Bostock animals. Released March 4,* as a Mutual Masterpicture, de luxe edition.**

"Going Up," a Cub Comedy **of many humorous situations interspersed with thrilling moments, featuring *George Ovey. Released February 25.***

Each of these productions presents a player, or players, recognized as drawing cards. The productions themselves —in respect to story, acting, photography, settings, etc.— reach a high standard of perfection. In booking them you are assured of pictures that attract patronage—and please.

For bookings apply to your Mutual exchange.

DAVID HORSLEY PRODUCTIONS

Calendar of Daily Program Releases

Releases for Weeks Ending March 4 and March 11

(For Extended Table of Current Releases See Pages 1558, 1560, 1562.)

General Film Company.

Current Releases

MONDAY, FEBRUARY 28, 1916.

BIOGRAPH—The Burglar's Dilemma, (Drama) (Biograph-Reissue No. 39) 20121
LUBIN—At the Doors of Doom (Drama) 20122
ESSANAY—The Strange Case of Mary Page No. 6 (Two parts—Drama) .....
SELIG—Selig-Tribune No. 17, 1916 (Topical 20120
SELIG—The Grinning Skull (Three parts-Drama) .. 20116-7-8
VITAGRAPH—Her Bad Quarter of an Hour (Comedy-Drama) 20119

TUESDAY, FEBRUARY 29, 1916.

BIOGRAPH—What Happened to Peggy (Two parts-Drama) 20126-7
ESSANAY—The Surprise House (Two parts—Drama) 20123-4
KALEM—Winning the Widow (Comedy) 20125

WEDNESDAY, MARCH 1, 1916.

BIOGRAPH—The Indian (Three parts-Drama) 20130-1-2
ESSANAY—Cartoon of City of London (Cartoon-Comedy) 20129
—A Scenic Subject on the Same Reel .. 20129
KALEM—A Riddle in Rascals (Comedy) 20128

THURSDAY, MARCH 2, 1916.

LUBIN—Her Wayward Sister (Three parts-Drama) . 20133-4-5
SELIG—Selig-Tribune, No. 18, 1916 (Topical 20136
VIM—The Serenade (Comedy) 20137

FRIDAY, MARCH 3, 1916.

KALEM—A Leap Year Wooing (Comedy) 20141
KNCKERBOCKER STAR FEATURE—The Master Smiles (Three parts-Drama) 20138-9-40
VIM—The Artist's Model (Comedy) 20143
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
VITAGRAPH—Tubby Turns the Tables (Comedy).. 20142

SATURDAY, MARCH 4, 1916.

ESSANAY—Beyond the Laws (Three parts-Drama) . 20144-5-6
KALEM—The Girl Telegrapher's Nerve (No. 69 of the Hazards of Helen "Railroad Series (Drama) 20151
LUBIN—Hamlet Made Over (Comedy) 20147
SELIG—The Uncut Diamond (Drama) 20152
VITAGRAPH—La Paloma (Three parts-Drama) (Broadway Star-Feature) 20148-9-50

General Film Company.

Advance Releases

MONDAY, MARCH 6, 1916.

BIOGRAPH—The House of Darkness (Drama) (Biograph—Reissue No. 40).
ESSANY—The Strange Case of Mary Page, No. 7 (Two parts-Drama)
LUBIN—Ophelia (Drama).
SELIG—Selig-Tribune No. 19, 1916 (Topical).
SELIG—The Dream of Eugene Aram (Three parts—Drama).
VITAGRAPH—Pansy's Papas (Comedy).
VITAGRAPH—Mrs Dane's Danger (Unit Program—Four parts drama).
VITAGRAPH—Bittersweet (Unit Program—Comedy).

TUESDAY, MARCH 7, 1916.

ESSANAY—The Intruder (Two parts-Drama).
KALEM—Maybe Moonshine (Comedy).
LUBIN—A Change of Heart (Two parts—Drama).

WEDNESDAY, MARCH 8, 1916.

BIOGRAPH—The Mystery of Orcival (Three parts—Drama)
ESSANAY—Canimated Nooz Pictorial No. 6 (Cartoon-Comedy).
KALEM—When Hubby Forgot (Farce- Comedy).

THURSDAY, MARCH 9, 1916.

LUBIN—Soldier Sons (Three parts—Drama).
SELIG—Selig-Tribune No. 20 1916 (Topical).
VIM—Bungles Elopement (Comedy).

FRIDAY, MARCH 10, 1916.

KALEM—Title Not Yet Announced.
KNICKERBOCKER STAR FEATURE—The Slave of Coruption (3 parts—Drama)).
VIM—Their Wedding Day (Comedy).
VITAGRAPH—Beaned by a Beanshooter (Comedy).
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 13, 1916 (Topical).

SATURDAY, MARCH 11, 1916.

ESSANAY—A Man's Work (Three parts—Drama)
KALEM—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Some Boxer (Comedy3.
SELIG—The Passing of Pete (Drama).
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Charles H. Mailes — Claire McDowell

The Biograph Re-issue

Wednesday
March 8th

The Mystery of Orcival

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Charles H. Mailes — G. Raymond Nye
Jack Mulhall — Charles Perley

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For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending March 4 and March 11

(For Extended Table of Current Releases See Pages 1558, 1560, 1562.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, FEBRUARY 27, 1916.	
LAEMMLE—Her Greatest Story (Drama)	01228
L-KO—Dad's Dollars and Dirty Doings (Two parts Comedy)	01229
REX—No release this day.	
MONDAY, FEBRUARY 28, 1916.	
NESTOR—Cupid Trims His Lordship (Comedy)	01232
RED FEATHER PHOTOPLAY—The Lords of High Decision, (Five-part—Drama)	01231
UNIVERSAL SPECIAL FEATURE—Graft No. 12 "The Milk Battle" (Two parts—Drama)	01248
TUESDAY, FEBRUARY 29, 1916.	
GOLD SEAL—Lord John's Journal No. 4 "The Eye of Hours" (Three parts—Drama)	01233
IMP—Some Heroes (Comedy)	01234
REX—No release this day.	
WEDNESDAY, MARCH 1, 1916.	
ANIMATED WEEKLY—Number 8 (Topical)	01236
L-KO—Blue Blood But Black Skin (Two parts—Comedy)	01235
VICTOR—No release this day.	
THURSDAY, MARCH 2, 1916.	
BIG-U—Shackles (Drama)	01238
JOKER—Love Laughs at the Law (Comedy)	01239
LAEMMLE—The Heart of Bonita (Two parts—Mexican—Drama)	01237
FRIDAY, MARCH 3, 1916.	
IMP—The Hoax House (Two parts—Comedy—Drama)	01240
NESTOR—The Lion's Breath (Comedy)	01242
REX—In the Heart of a Shell (Juvenile—Drama)	01241
SATURDAY, MARCH 4, 1916.	
BISON—The One Woman (Three parts—Smuggling —Dr)	01243
JOKER—No releases this day.	
POWERS—Uncle Sam At Work—No. 11—"To Arms" (Educational)	01244
SUNDAY, MARCH 5, 1916.	
LAEMMLE—The Blackmailer (Drama)	
L-KO—Gertie's Awful Fix (Comedy)	
REX—Saved by a Song (Two parts—Drama)	
MONDAY, MARCH 6, 1916.	
NESTOR—Their Only Son (Comedy)	01250
RED FEATHER PHOTOPLAY—The Target (Five parts—Drama)	01249
UNIVERSAL SPECIAL FEATURE—Graft No. 13—"The Powder Trust and the War (Two parts—Drama).	01266
TUESDAY, MARCH 7, 1916.	
GOLD SEAL—The Winning of Miss Construe (Three parts—Human Interest-Comedy-Drama)	01251
IMP—Sunlight and Shadows (Western—Drama)	01252
REX—No release this day.	
WEDNESDAY, MARCH 8, 1916.	
ANIMATED WEEKLY—Number 10, (Topical)	01255
LAEMMLE—The Windward Anchor (Drama)	01253
L-KO—False Friends and Fire Alarms (Two parts—Comedy)	01254
THURSDAY, MARCH 9, 1916.	
LAEMMLE—Lavinia Comes Home (Two parts—Heart Interest—Drama)	01256
POWERS—Warriors of the Air	01258
—A Romance of Toyland (Novelty)	01258
REX—The Dumb Bandit (Drama)	01257
FRIDAY, MARCH 10, 1916.	
IMP—The Doll Doctor (Two parts—Modern—Drama)	01259
NESTOR—When Lizzie Disappeared (Comedy)	01261
VICTOR—Their Act (Comedy—Drama)	01260
SATURDAY, MARCH 11, 1916.	
BISON—The Quarter Breed (Three parts—Western Drama)	01262
JOKER—No release this day.	
POWERS—Uncle Sam At Work, No. 12 (Educational)	01263

Mutual Film Corporation.

	Serial No.
SUNDAY, FEBRUARY 27, 1916.	
BEAUTY—Cooking His Goose (Comedy).	
GAUMONT—See America First No. 24 (Scenic)	04508
—Keeping Up with the Joneses (Cartoon-Comedy)	04508
VOGUE—The Candy Cook (Comedy)	04510
MONDAY, FEBRUARY 28, 1916.	
MUTUAL MASTERPICTURE DE LUXE—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74)	
TUESDAY, FEBRUARY 29, 1916.	
AMERICAN—The Happy Masquerader (Three parts—Drama)	04511-2-3
FALSTAFF—Rustic Reggie's Record (Comedy)	04514
WEDNESDAY, MARCH 1, 1916.	
BEAUTY—Johnny's Jumble (Comedy)	04518
THANHOUSER—What Doris Did (Three parts—Drama)	04515-6-7
THURSDAY, MARCH 2, 1916.	
FALSTAFF—Maude Muller Modernized (Comedy)	04520
MUTUAL MASTERPICTURE DE LUXE—Embers, (American—Five parts—Sociological—Drama) (No. 75)	
MUTUAL WEEKLY—Number 61 (Topical)	04521
VOGUE—Title Not Yet Announced	04519
FRIDAY, MARCH 3, 1916.	
CUB—The Desperate Chance (Comedy)	04525
MUSTANG—Margy of the Foothills (Three parts—Western—Drama)	04522-3-4
SATURDAY, MARCH 4, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Heart of Tara (Centaur—Oriental—Drama) (No. 76)	
SUNDAY, MARCH 5, 1916.	
BEAUTY—Dad's College Widow (Comedy)	04527
GAUMONT—See America First No. 25 (Scenic)	04526
—Keeping Up with the Joneses (Cartoon-Comedy)	04526
VOGUE—All Balled Up (Comedy)	04528
MONDAY, MARCH 6, 1916.	
MUTUAL MASTERPICTURE DE LUXE—According to Law (Gaumont—Five parts—Sociological—Drama) (No. 77).	
TUESDAY, MARCH 7, 1916.	
AMERICAN—The Silken Spider (Three parts—Society-Drama)	04529-30-1
FALSTAFF—Oscar The Oyster Opener (Comedy)	04532
WEDNESDAY, MARCH 8, 1916.	
BEAUTY—The Gay Blade's Last Scrape (Comedy)	04536
THANHOUSER—The Cruise of Fate (Three parts—Society-Drama)	04533-4-5
THURSDAY, MARCH 9, 1916.	
FALSTAFF—Ambitious Awkward Andy (Comedy)	04538
MUTUAL MASTERPICTURE DE LUXE—True Nobility (American—Five parts—Drama) (No. 78).	
MUTUAL WEEKLY—Number 62 (Topical).	04539
VOGUE—Title not yet announced	04537
FRIDAY, MARCH 10, 1916.	
CUB—Title not yet announced	04543
MUSTANG—Curfew Corliss (Three parts—Western—Drama)	04540-1-2
SATURDAY, MARCH 11, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Flight of the Duchess (Thanhouser—Five parts—Comedy-Drama) (No. 79)	

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Stories of the Films

ESSANAY.

THE HOUSE OF SURPRISE (Two Parts—Feb. 29).—The cast: Sammy Bennett, a millionaire's son (John Junior); Ruth Wilton, a wealthy bachelor girl (Elizabeth Burbridge).

Sammy Bennett, son of a millionaire, is chided by his attorney who tells him he has had no worldly experience. Sammy takes the lecture to heart and starts in search of adventure. Before long he is engaged in a fight. This one is followed by many more and finally he is loaded in a box car by two tramps after being knocked unconscious. He is put off the train and wanders to an unoccupied country home where he gains entrance and falls asleep on a couch. While he sleeps, Ruth Wilton, a wealthy bachelor girl, enters, who believes that every suitor is a fortune hunter, and who has fled from her city home to a newly acquired country place to escape the attentions of unwelcome suitors. She takes Sammy for a burglar and shoots him in the ankle. After doing so she repents and offers him a job as janitor when he recovers. She finds herself more than interested in him. The cook falls in love with him and finaly is discharged by her jealous employer. Sammy is then made cook, and it is while he is thus employed that he is discovered by his attorney and his identity made known to Ruth. She at last has found a man who is not a fortune hunter.

BEYOND THE LAW (Three Parts—March 4).—The cast: Rivers, the Snowburner (E. H. Calvert); Hattie MacGreggor (Marguerite Clayton); her father (Hugh E. Thompson); Shanty Moir (Jack Meredith).

Shanty Moir is the terror of "Fifty-mile" camp, a mining settlement in the great north country. He operates a gold mine, the location of which he keeps secret. By brute force he compels Roy MacGreggor, half owner of the mine, to do the work of a horse. He intends to kill him when the gold supply is exhausted. Hattie, MacGreggor's daughter, is rescued by Rivers, known as the Snowburner, at "Hell" camp. She and her uncle are searching for Shanty, whom they think has killed her father. After hearing the fate of MacGreggor, Rivers decides to locate the gold mine. Pretending to be a half wit, he goes to "Fifty-mile" camp where he meets Shanty and allows him to take him to the mine as a slave. After he has learned the location of the mine and found MacGreggor alive, he kills Shanty in a handtohand fight. Taking all the gold Shanty possessed, Rivers starts back to "Hell" camp with MacGreggor. When MacGreggor's daughter, Hattie, sees her father still alive, she throws her arms about River's neck and begs him never to leave her.

VERNON HOWE BAILEY'S SKETCH BOOK OF LONDON (March 1).—This is a split reel release, the first five hundred feet containing sketches of all the points of interest in London. The drawings were made by Vernon Howe Bailey, who has gained a wide reputation in this country and abroad for this particular line of work. Mr. Bailey pictures the Tower of London where centuries ago many of the noblemen and aristocrats were executed and which is used today as a prison. He also draws the Bank of England, London Bridge, St. Paul's Cathedral, Westminister Abbey, the House of Parliament, Buckingham Palace, where the King of England resides, the Thames embankment, showing the Hotels Cecil and Savoy which are so well known among Americans, Trafalgar Square, the National Museum and many other interesting views. These drawings have a great educational value as the history of the various spots is inserted in subtitles.

The remaining five hundred feet contains scenes taken of the winter sports in Montreal.

"THE BRIDESMAID'S SECRET" (Two parts—Feb. 22.) The Cast: John Dempster (John Lorenz); Muriel Carroll, his fiancee (Marion Murray); Hazel Field, her schoolmate (Firtzi Ridgeway).

Muriel Carroll writes to her school chum, Hazel Field, asking her to come to the city to be bridesmaid at her wedding. Hazel decides to go. On the day of her departure for the city it so happens that John Dempster, Muriel's fiance, that evening is to give a stag party to bid farewell to his bachelor days. Hazel's train is three hours late and Muriel misses her at the station. Unaccustomed to the ways of the city, Hazel strolls into the street, where she summons a cabman to take her to Muriel's home. Instead she is taken to a vice resort and held captive in a room.

Late in the evening the boys at Dempster's decide to paint the town. John Dempster, while intoxicated, goes to the resort where Helen is held prisoner, and is ushered into the room with her. Never having seen her before, he attempts to attack her. He falls and strikes his head. When he gains consciousness Hazel shows him Muriel's letter and begs him to help her. He agrees to on the condition that the happenings of the night never be spoken of. She agrees. The next time she sees him is at his wedding. She then understands the meaning of the condition, but her lips are sealed.

"CANIMATED NOOZ PICTORIAL," No. 5 (Cartoon by Wallace A. Carlson. Feb. 23.) This is a split reel release containing five hundred feet of animated cartoons, part of which are a burlesque on the topics of the day, and the remainder one of the adventures of Dreamy Dud. Among the topics reviewed this week is a close-up view of Arthur Anthracite, candidate for the Alabama legislature, who makes a stand for wide-open chicken coops a great issue in his campaign; also General E. Speaking of the English army, who was recently decorated by King George for capturing a flock of weeny-wursts from the German commissary department. President Wilson and William Jennings Bryan are shown in some of their characteristic poses while hurling hot shots at each other on the question of preparedness. Probably the subject that will hold most interest at this particular time, when we are sadly in need of well-trained soldiers, is the performance of Luke McGlunk, son of old man McGlunk, champion pistol shot of Cacti, Ariz. Give him a good horse pistol and a few big rocks and he can play billiards with bullets. Luke posed especially for the Canimated Nooz. The remaining five hundred feet contain pictures of the daring ice sports in the vicinity of Quebec, Canada. This is an extremely entertaining release.

"THE DESPOILER" (Three Parts—Feb. 26). The cast: Bruce Cameron (Bryant Washburn); Ben Cameron, his father (Darwin Karr); Richard Warner (Edward Arnold); Mary, his wife (Warda Howard).

Ben Cameron, widowers, is rejected by Mary Rodgers, who marries Richard Warner. Cameron brings up his young son, Bruce, himself, and, prospering through his mine operations, soon finds his offspring a dissolute spendthrift. When he catches the boy trying to rob his safe he turns him out. Then Bruce seeks still worse companions and becomes known to the police as "The Shadow." Mary works behind a counter, as Richard makes little as a book keeper. "The Shadow," not knowing the sales woman as the girl his father desired to wed, thrusts a piece of lace into her cloak when nearly caught stealing it himself. Then he denounces her, and she, fearing such an accusation would cost her the position, pays for the silence. When she could stand it no longer, Cameron, the mine owner, and her former sweetheart, comes to town and taking advantage of an old promise that he would always be ready to help, she appeals to him. When "The Shadow" comes to collect again from Mary, he finds Cameron—his father. The son fearing his father would kill him rather than see him such a criminal, flourishes a pistol and is shot in a grapple. "You have killed 'The Shadow,' Mr. Cameron," the detectives congratulate him. In his anguish the millionaire collapses. Mary and Richard, unknowingly, are happy.

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VIM.

THE SERENADE (March 2). Schmitte, the leader of a street band is the proud father of Florence whose love is eagerly sought after by Plump and Runt, both members of the band. The fickle Florence not caring for either one, as her affections are centered around Harry Hick, determines to create trouble between Plump and Runt by deliberately making love to Runt. Inflamed by jealousy when he sees his little rival cuddled up in Florence's arms, Plump chases Runt out of the apartment by the aid of his bass horn. During their day's work on the streets the band is invited by a kind-hearted saloon keeper to refresh themselves at his bar. He tells them that they can have all the liquid refreshment that their musical instruments will hold.

This delights Plump who is the possessor of the bass horn, but infuriates Runt who plays the clarinet, hence he is unable to get enough beer to even wet his lips. Chagrined by this experience Runt enlists the aid of his fellow bandsmen with the exception of Plump and serenades Florence at her home. Plump also attempts to serenade the sweet miss but finding his solitary efforts unavailing against the united forces of Runt and the other members of the band, basely attempts to bribe the men to desert Runt and come to his assistance. Just as the serenade is about to commence, both Plump and Runt are dismayed to see the fickle Florence at the window enjoying the performance while reclining in the arms of her lover Hick. At this moment, a neighbor who is unable to appreciate the musical entertainment furnished by Plump and Runt, throws water upon them which landing in Plump's big horn just at the moment when Plump is blowing his hardest.

The result is that Florence and her lover are drenched by the blast which showers upon them, to the delight of Plump and Runt who agree to forget their rivalry and be friends once more.

"THE ARTIST'S MODEL (March 3). Pokes, the porter poses for Ethel, a struggling young artist. Ethel unfortunately is very short of ready money and in consequence is asked by her landlord to vacate her room at once. As a last desperate resort, Ethel tries to sell a painting of Pokes posing as an archer, but the rebuff handed to her by the critical and unsympathetic art dealer, is the final blow to her spirit, so she resolves to make a get-a-way from the apartments.

She conspires with Pokes to smuggle her trunk from the studio and when the latter comes to remove the trunk he unwittingly locks inside it, the landlord, who, while inspecting its contents and hearing his wife's voice on the corridor outside, had taken refuge in the trunk. Pokes starts to carry the trunk to the railroad station where Jabbs, the baggage man is anxiously awaiting the arrival of a trunk containing a shipment of gold consigned to a local bank.

Some crooks, who have learned of the expected shipment of gold mistake Ethel's trunk for that of the treasure chest, overpower Jabbs, and load the trunk with the unfortunate landlord inside, upon a truck which they have commandeered. Upon Ethel's arrival, Jabb's plight is discovered, the alarm given and the pursuit of the fleeing crooks is started. The police follow the desperate thieves and overtaking them through the help of Pokes and Jabbs finally succeed in releasing the landlord from his perilous position.

KNICKERBOCKER STAR FEATURES.

"THE MASTER SMILES" (Three Parts—March 3). It is a play in which is seen Satan, smiling a smile of triumph, as the helpless

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human beings work out their destiny in the glare of the White-lights.

The home of wealthy Mr. Clements is in shadows; the wife, a society leader, spends her time at the bridge table among friends, while the husband slowly lured by the smile of the governess, is won. The wife discovers the husband's attentions to the governess, threatens both, and declares she will divorce her husband. Clements stops the payment on checks given the wife for gambling debts, tells her to divorce him if she will, but pay her many debts. The desperate financial conditions of the wife, soften her, and things move on as before.

Fifteen years later we see Lucy, the baby of the Clements' home, now a charming girl, thirsting for the cup which had made her mother's life so bitter. Jack Goodwin, an ambitious miner from the West visits New York with his millions in wealth. Clement is anxious for Lucy to marry him, but Lucy, enticed by Francis Decker, a designing gambler, is lured to the cabaret, then to the office of a justice where they are married. Lucy hardly realizing the step she is taking.

Lucy brings her husband home, is cast out, and her downward path is steep. After a year of wretched existence, her baby dies, while she is unconscious in the emergency hospital. The governess, having received her downward push in the Clement mansion, is in the depths. To her Lucy's miserable husband turns. Later in a rough den, Lucy discovers her husband dead, circumstances hold her, and the courtroom scene shows many possibilities in the turn of the drama. Features portray guilt, innocence, revenge and despair. The guilty is left for the onlooker to select, while the scene fades, leaving Satan still with his grin of gratification. "So my play goes on. Who wins?—Never mind. Just watch the many more lured into the losing game by my master smile."

KALEM.

HAM THE DIVER (Feb. 22).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Miss Flirt (Ethel Teare); Mr. Newlywed (Jack MacDermott); Mrs. Newlywed (Juanita Sponsler). Written by Ham and Bud. Produced by William Beaudine.

Ham gets a job as a diver, while Bud is to be his assistant, pumping the air and hoisting him back to earth again. When Ham goes below Bud's job is irksome enough but when pretty Miss Flirt happens along it is entirely forgotten. The things that happen to Ham—abandoned by Bud—make a very enjoyable comedy.

EARNING HIS SALT (Second of the Ethel Teare Comedies—Feb. 23).—The cast: Durand (Anthony North); Jack (Jack MacDermott); Jean (Ethel Teare); Denton (Victor Rottman); Grace (Louise La Salle). Author, Hamilton Smith.

Jack likes the ladies, and, in addition he doesn't do enough work at his father's office to "earn his salt." When his sweetheart, Jean, urges that he be more serious he quits his father's employ and puts a "To Hire" sign on his automobile. With Jack in the unpleasant position of a public chauffeur all sorts of mix-ups follow, giving Jean an opportunity to kill two birds with one stone, curing him of his fickleness and frivolity.

THE NIGHT WATCH (Feb. 25).—The cast: Dr. Crawford (Robert Ellis); Edward Hawley (Richard Purdon); Ralph Hawley (Arthur Albertson); Ruth Crawford (Dallas Tyler). Author, Howard Irving Young. Produced by Robert Ellis.

A weak-willed youth lying at death's door, a physician struggling grimly to kindle into flame the last remaining spark of life, only to suddenly learn from the lips of his own erring daughter that this youth is the cause of his life's greatest sorrow—there is the tense situation on which this single reel drama is based. Through the long night watch the physician sways between the grip of his own bitter feelings toward this life entrusted to him and the honor of his calling.

SELIG.

SELIG-TRIBUNE No. 11 (Feb. 7.)

Montreal, Quebec.—Under the auspices of the Delorimer Driving Club, the winter race meet opens here with the largest attendance and best contest seen in recent years.

Miami, Fla.—Shark steaks will probably be plentiful here now that Captain Welch has broken the season's record by catching a shark weighting 650 pounds and measuring eight feet long.

Piraeus, Greece.—King Constantine breaking all precedents in a democratic interview with American newspaper correspondents appeals to American sense of fair play in behalf of Greece.

Selig-Tribune Feature Picture:

A Moro baby's daily bath
In ceremony's lacking—
He strays from hygiene's cleanly path
But he has his mother's backing.

Corpus Christi, Tex.—Patrons of the Selig-Tribune who, a short time ago, saw the gas well running wild here, will be interested in seeing it again—now on fire!

Cleveland, Ohio.—Go-Heah-Doongwa, a prince of the Mohawk tribe and two Mohawk chiefs reach here after traveling one thousand miles to present a sweet grass basket to Mrs. Woodrow Wilson.

Corea, Wash.—Four dead, two missing and twenty-four injured, comes as a result of an avalanche which sweeps two coaches of the Great Northern train off the tracks and down the mountain side.

Lynn, Mass.—Soccer football as played here, furnishes plenty of exercise for the husky members of the many rival teams in this vicinity.

Progresso, Tex.—Fifteen soldiers of Battery D, 4th Artillery, led by a Lieutenant across the Rio Grande, to rescue two comrades captured by Mexicans, lose four men by drowning.

Long Key, Fla.—The houseboat "Everglades" bearing Andrew Carnegie, the Pittsburg millionaire, and the tender "U. S. A." carrying Mr. Carnegie's physician and secretary, arrive here.

Boston, Mass.—The skating furore which has swept the north this winter strikes Boston hard, and brings to the Boston arena all the plain and fancy skaters in the city.

Waukegan, Ill.—The first Lady of the Land, Mrs. Woodrow Wilson, accompanying the President, finally consents to pose the first time for any motion picture, for the Selig-Tribune.

SELIG-TRIBUNE NO. 12 (Feb. 10.)

Corpus Christi, Tex.—Unloading a bale of cotton weighing 541 pounds, proves an easy task for Edward Brannen, a modern "Samson" who lives near here.

Miami, Fla.—Society debutantes do some high and fancy diving in the swimming pool at the Royal Palms Hotel here.

San Francisco, Calif.—While icy blasts blew elsewhere, old and young alike enjoy delightful summer weather in Golden Gate Park.

At Sea Guatanamo Bay.—President Wilson's statement that "the navy is now prepared for immediate war" is amply demonstrated at target practice here.

Marshfield, Mass.—"Sandy" Sherman has set aside here 50 acres of his estate as a "bird refuge" with the result that thousands of wild fowl now rest here undisturbed.

Near Strassburg, Germany.—These wagon loads of supplies on the way to the front seem to refute the rumor current in some sections that German resources are at a low ebb.

Quincy, Mass.—This large monument in honor of the heroes who, when the "Titanic" sank gave their lives to save others, will, when completed, stand in Potomac Park, Washington, D. C.

Aldershot, England.—England's preparedness for a prolongation of hostilities is shown in this enormous quantity of munitions.

Hickman, Ky.—With this whole section inundated by the swollen waters of the Mississippi, railway travel is almost entirely discontinued and transportation is by means of boats and rafts.

Selig-Tribune Feature Picture:

The ostrich plumes his blooming plume
With a contemplative shudder;
He knows when he is steered around,
His plume end is his rudder!

Davenport, Ia.—Observation platform speeches, thirty minutes apart, all day long, form the greater portion of President Wilson's strenuous preparedness campaign through Iowa.

"THE GRINNING SKULL" (Three parts—Feb. 28).—The cast: Madame Ward Howe (Eugenie Besserer); Donald Harvey (Lewis Cody); Winnifred Howe (Virginia Kirtley); Dorothy Kellog (Marion Warner); Rev. Giles Kellog (Fred Hearne); Charles Desmond (Leo Pierson); John Dermond (Richard Morris). Directed by George O. Nichols. Written by W. E. Wing.

Donald Harvey is engaged in the conducting of a mission in a large city which is supported by the idle rich. Madame Ward Howe and her daughter Winnifred, visit the mission frequently, and so it is that Winnifred is attracted by Donald, particularly when it is rumored that Donald is to possess a lot of money.

Later it is discovered that Harvey had been a child of the slums, and he is cast aside by the House. The Rev. Gilles Kellog, who had been the head of the Mission, however, defends the young man even when he is threatened with the loss of his church. As it is, he is compelled to close the Mission.

Then comes the San Francisco earthquake, and Donald, who has thoughts of his Mission, staggers back there, and is later rescued from the falling timbers. After Donald has recovered an influential capitalist, who was killed in the earthquake, through his will in the hands of an attorney, confesses that Donald is his only son. Then it is that the sycophants return, but it is without avail, for he takes his love to Dorothy Kellog, the minister's daughter, who helped befriend him.

"THE UNCUT DIAMONDS" (March 4). The cast: Jen (Fritzi Brunette); Chuck Wilson (Edw. J. Piel); John Grayson (Frank Clark); Reina Grayson (Lillian Clark). Written by Emma Belle. Produced by Wm. Robert Daly.

Jen, a young girl, with a long criminal career, has been placed in jail because of her work. There she meets Wilbur Gordon, assistant district attorney. Reina Grayson, Gordon's sweetheart, comes to spend an hour in the court room and is impressed with Jen. Through the instrumentality of the district attorney and his sweetheart, Jen receives employment in the home of John Grayson, as a maid to Reina.

Jen is visited by Chuck Wilson, a former crook. That night a large number of uncut diamonds disappear. Of course, censure is attached to Jen and Chuck Wilson because of former criminal records. Then Wilson tells his story. He says that John Grayson while walking in his sleep, gave the diamonds to Wilson asking him to care for them and that Wilson placed them in a vase. The diamonds are discovered in the vase, and Jen and her lover are exonerated.

VITAGRAPH.

"HER BAD QUARTER OF AN HOUR" (Feb. 28.) The cast: Lillian (Lillian Walker); Evart (Evart Overton); Milly (Lillian Burns); Her Brother (Robby Connelly); Her Sister (Helen Connelly). Author—Anne Maxwell. Produced by Courtlandt Van Deusen.

Lilian awaits at dusk the calling of her sweetheart, Evart, who has said he has a special question to ask. After watching him come up the steps, she opens the hall door and is horrified to see him greeted by her widowed cousin, Milly (who has just announced her intention of getting married again), and disappear within the door of her apartment. Lillian jumps to the conclusion that she has been jilted, and during the next few minutes undergoes keen mental suffering.

Shortly afterward Evart knocks at Lillian's door, secures admittance and, to her intense surprise, proposes to her immediately. When she gets her breath, she asks him about Milly and, now understanding her strange actions, Evart laughs heartily, then explains that Milly is to marry a friend of his and had asked him to act as best man. With a happy sigh of relief Lillian comes into Evart's arms.

TUBBY TURNS THE TABLES (March 3.)—The cast: Tubby (Hughie Mack); Stenographer (Adele De Garde); First Crook (Bert Binns); Second Crook (George Binns); Banker (Billy Whitney). Authors, Lawrence Semon and Graham Baker. Produced by Lawrence Semon.

Long out of a job, Tubby, short and fat, but very active, is delighted to be given a job at a vacuum cleaning office. The manager gives him a portable vacuum outfit and tells him to go to the address on a card and "clean up." The machine is a very powerful one and Tubby nearly "cleans out" the manager's office when he accidentally turns the lever. About this time two crooks, having read of a wealthy banker's intention to distribute his fortune to craritable organizations, decide to get in on the "graft."

(*Continued on page 1530.*)

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(*Continued from page* 1528.)

Disguised as philanthropists, they call on the banker, who is just about to hand over the money when Tubby, who has been sent to that address, arrives with his double-action vacuum cleaner. Accidentally turning the lever, the machine pulls off the disguises of the crooks at the same time attracting the huge pile of money lying on the table. The crooks leap for the table just as the last bill flies through the window into the next office, where the machine is, and then hold up the banker. They see Tubby and the girl making off with the bag which holds the money, and one of them takes a shot at him, smashing the pipe in his mouth, and in retaliation Tubby hurls a milk bottle which the crook ducks and it knocks the banker out cold.

The vacuum cleaner attracts the pistol and Tubby tries his marksmanship, and succeeds in smashing the telephone receiver. Then, while one crook pursues Tubby through the offices up to the roof and over the tops of several office buildings, the other pursues the girl, who jumps into the vault and slams the door. Tubby and the first crook leap from the roof of the building, landing in the midst of an auto load of cops summoned by the resuscitated banker. The other crook applies dynamite to the safe and touches it off. The first crook is jailed and Tubby arrives at the office just as the safe explodes. The girl survives and hands back the money to the banker, while the second crook is pulled out more dead than alive from underneath the huge form of Tubby.

On the same reel with the foregoing is a short entertaining little novelty showing the remarkable friendships formed between animals and birds occasionally, when ordinarily they would be the worst of enemies. It is called "Odd Acquaintances."

LA PALOMA (Broadway Star Features—Three Parts—March 4).—The cast: Bettina (Mary Anderson); Manuel, her father (George Stanley); Stella (Corinne Griffith); Balzac her father (Otto Lederer); Robert Harley, factory owner (Jack Sherman) Author, Daisy Eloise Smith. Produced by William Wolbert.

Believing that, under the American flag, there is liberty, justice and work for every man, Manuel, a Spaniard, with his daughter, Bettina, starts for America via the steerage. Manuel has a great habit of constantly whistling "La Paloma," a Spanish air. Before landing, Robert Harlow, a wealthy factory owner, visits the steerage, sees and desires Bettina, and gives Manuel his card, saying he will give them both work when they land.

At the factory, Bettina is taught her work by Stella, daughter of the chair-mender, Balzac. Harlow has loved and tired of Stella, and now turns his attentions to Bettina. She does not understand the meaning of his little favors and when she wishes to purchase a long-coveted necklace, she innocently asks Harlow if he will lend her the money. He tells her he has not the money at hand but if she will come to his home he will get it for her. She does so, and meanwhile, Manuel, who has been well treated by Harlow, decides to bring a little present to "the boss," as an evidence of his appreciation.

Harlow locks the girl in his room and attempts to force his caresses upon her. Suddenly she hears the familiar strains of "La Paloma" and calls for help. Manuel hears it and, hurling the flower pot he is carrying through the window, bursts into the room. Harlow, however, cooly announces that the girl has come for money, and threatens to call the police for Manuel's breaking in. The Spaniard turns to Bettina for an explanation and she, fearing more trouble, makes light of the affair. They leave the house, and Harlow, going to the window, is mysteriously shot.

Policemen hear the shot and finding the body with the Spaniard's flower pot smashed on the floor, arrest Manuel for the murder. Stella, meanwhile, leaving a written confession with her father, explaining why she killed Harlow, dies by her own hand. Then follows a supreme struggle in the old chair-mender's soul as to whether he shall blacken his daughter's name by giving up the confession or let an innocent girl suffer the death penalty. Eventually he does the right thing in time to save Bettina and her father from the web of circumstantial evidence, and all ends happily.

BIOGRAPH.

"THE BURGLAR'S DILEMMA (Reissue Feb. 28.) The cast: The author (Lionel Barrymore); His brother (Henry Walthall); His friend (Lillian Gish); The burglar (Robert Harron); The doctor (Charles H. West).

The novelist's brother, an author, is jealous of his success, and, having partaken too freely of wine, provokes a quarrel, in the course of which he strikes the other down. Bending over the body, he is horrified to find that he can elicit no response to his frantic efforts at resuscitation. Panic-stricken, he flees from the room. The servant has gone for the night, and he is alone in the house.

Suddenly he hears a sound and, stealing behind a curtain, sees a figure enter by a window. The newcomer is a boy, victim of a burglar, who is waiting outside the window through which he has forced his tool to climb. The boy enters the darkened room where the body lies on the floor, and the guilty man, with sudden inspiration, locks him in, then runs out to summon the police. The electric torch in the boy's hand falls upon the corpse-like face, and after investigation of the body the young burglar recoils in terror. When he finds that he cannot escape from the room, he seeks to hide himself from the police, whom he hears outside the door. They capture him, however, and put him through the third degree, while the guilty man stands by and permits another to be accused of his crime.

In the other room an ambulance doctor is working over the body. Suddenly the door opens and the "dead" man appears, led by the physician. The unhappy boy, on the verge of confessing to save himself from further torture, gives a foolish laugh or relief; the guilty man stares; the police and the doctor leave the house. With the enormity of his sin before him, the culprit shuns his brother's accusing eyes, but finally permits himself to accept forgiveness. The boy, for a time free from the clutches of the burglar, is living honestly when his evil genius again crosses his path. A policeman interferes, however, and he is free to live honestly thereafter.

"WHAT HAPPENED TO PEGGY" (Two parts—Feb. 29.)—The cast: Peggy (Viola Smith); Jack (Jose Ruben); Tessie (Claire McDowell).

By the will of an aunt Peggy is made her heiress, providing she marries Jack, the son of an old friend. Peggy is at college while Jack is studying law with an uncle and as neither of them has seen the other, each, of course, is not keen for the arrangement. To bring them together, Jack's mother invites Peggy to spend the week-end at their house, writing to Jack to be present for the same period.

Jack starts for his mother's home in his run-about, while Peggy leaves by train. In the same village with the college serving as a maid of all work, is Tessie, a girl who needs watching. The mistress having left her jewels carelessly about, Tessie appropriates them and prepares to make a get-away. After she is gone the woman discovers the loss with evidences of Peggy being the thief, telephones to the police. The only description she has of her is dark complexion, wearing a white coat. Tessie takes the same train as Peggy. A halt is made at a meal station where Jack happens to arrive, he stopping for lunch as do also Peggy and Tessie, Peggy hanging her coat up alongside of Tessie's. Tessie, finishing her lunch first, cannot resist the tempton to "lift" Peggy's coat, not only because of its value, but also because it will give her a better chance for an escape, as the white coat would prove an absolute identification. In the coat Tessie finds letters, giving the details of Peggy's errand and decides to make use of them, when she sees through the window of the station that Peggy is likely to be detained through the mix-up, until the train has left.

Jack who happens to be there goes to the rescue of the girl, when she hasn't money to pay for her check, her purse having been in her coat; also for seeing that she has sufficient money to buy a ticket to take the next train, he being gallant enough not to disclose his identity, so they are both still ignorant of each other's destination. Tessie is met at the station and, of course, welcomed as Peggy. Jack, when he arrives, is introduced to Tessie as Peggy.

In the meantime, the officers have apprehended Peggy as the woman described in the telegram, she wearing the white coat. At her persistent appeal, they telephone to Jack's mother, who to satisfy the detective, requests him to bring the girl on to their home. Tessie, who is upstairs, overhears the telephone conversation and decides to move, and she hurriedly re-packs her grip, taking along some of the mother's possessions, and makes her escape through the window, just as Jack and his mother enter the room, with the intention of questioning her. From the window Jack sees Tessie jump into his machine and start off at high speed. He turns and rushes down the stairs into his mother's machine, which stands outside. It is a chase through several streets, Tessie in good lead, until a railroad crossing banked with a freight train stops her progress. Finding Jack gaining on her, with a motorcycle cop in the rear, who has followed both, intending to hold them up for speeding, she jumps from the machine, making her way across the fields. After a hurried explanation from Jack the policeman joins Jack in the chase. She is caught and brought back to the house where the mix-up is cleared and Tessie is carried off by the detective.

The prospect of an alliance with Peggy is as delightful to Jack as it was repugnant when he thought it would be Tessie.

"THE INDIAN" (Three parts—March 1.) In the West the General of the frontier garrison is ordered to Washington, and leaves Lieutenant Sterling in command. Sterling's little daughter, Gladys, is lonely and pines for a companion. The invasion of the white settlers arouses the Indians, and so they decide to war on the whites. War Eagle, the chief, takes leave of his twin sons, Blue Feather and Red Feather, before the battle. The white settlers are wiped out, but the troops under Lieutenant Sterling, drive the Indians to their village where the torch is applied to complete the rout of the red men.

Blue Feather is picked up by Lieutenant Sterling wounded and carried to the garrison. Little Gladys Sterling now finds in Blue Feather the playmate she wished for. Later, on the scene of the devasted Indian village, War Eagle and his son, Red Feather, vow vengeance.

Years later, in Washington, we now find Blue Feather grown up as the adopted son of General Sterling, still a companion to Gladys. Blue Feather is suspicious of Allan Leach and John Riggles, who seek an Indian agency appointment, at the disposal of General Sterling. Finding that his foster-father favors Leach and Riggles, Blue Feather is so disappointed that he decides to rejoin his regiment in the West at once.

War Eagle heads an Indian delegation to interview General Sterling regarding the Indian agency appointment, and Red Feather accompanies him. When War Eagle learns that General Sterling is the officer who led in the destruction of the Indian village years before, where the Chief left Blue Feather for dead, he urges Red Feather to kill Sterling, calling the latter the murderer of Blue Feather. Red Feather refuses and leaves, much impressed with Gladys, after she promises to prove that his brother lives. Calling to bid good bye to the "White Lily," as he styles Gladys, Red Feather is shown a photograph of Blue Feather in his army uniform. Red Feather leaves for the West, a firm friend of General Sterling and Gladys.

The Indians now leave for the West, as do Leach and Riggles, who have secured the Indian agency appointment. Now located at the Indian agency in the West, Leach and Riggles unlawfully sell Indian supplies to the white settlers. The Indians rise up, drive Leach and Riggles into the hills in hiding, and destroy the agency buildings. Blue Feather receives word from General Sterling that he is coming from the Garrison in the adjoining country to investigate the agency troubles, and orders Leach and Riggles under arrest. The Indians, determined to avenge their agency wrongs by warring on the soldiers, are stopped by Red Feather, who holds that the agents and not the troops are to blame. General Sterling arrives upon the scene accompanied by his daughter, Gladys, and when they are near the fort, Gladys is seized by Leach, who feels certain that the Indians will be blamed for her abduction—thus bringing on war between the Indians and the soldiers, during which he and Riggles can make their escape. To further their scheme, Leach and Riggles blow up the stockade. Riggles loses his nerve, determines to free Gladys and escape. Riggles and Gladys are caught by Leach, who drags Gladys back to their rendezvous.

Red Feather attempts to rescue Gladys and engages Leach in a fierce knife fight. Riggles informs General Sterling and the troops, who arrive just as Red Feather overcomes his adversary. Leach tries to kill Gladys, but Red Feather springs before her and receives the bullet. Red Feather throws Leach to his death over a precipice and then dies. Blue Feather arrives at this point to find his brother dead. Peace is assured between the Indians and the whites by the sacrifice of the red men, while Gladys declares that she loves Blue Feather—the brother of "The Indian."

LUBIN.

"AT THE DOORS OF DOOM" Feb. 28.) The cast: Jim Frayne, young civil engineer (L. C. Shumway); Mary Clews, his sweetheart (Velma Whitman); John Clews, her father (R. M. Wells); Frank Green, city engineer (J. A. Morley); Brockton Poole, steel manufacturer (Melvin Mayo). Written by Robert E. Rinehart. Produced by Leon D. Kent.

Jim Frayne, a young engineer in the employ of the city, and Mary Clews, the daughter of a telegraph magnate, have been sweethearts from schooldays, but Mary's father objects to the attachment and wishes Mary to wed Brockton Poole, a steel manufacturer, who is a bidder for the steel contract of the huge Skull canon steel siphon. Through bribery of the city engineer, Frank Green, and the friendship of Mary's father, who is on the board to let the contract, Poole wins. He and Green ship underweight siphons where they are installed unwittingly by Jim, who is in charge of the construction.

Mary's father dies, and Poole urges her to wed him in accordance with her father's wishes. Jim meanwhile suspects the underweight steel and has the acceptance held up. Mary breaks with Poole, and to renew her association with Jim, she secures the Skull canon telegraph

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station, which she is fitted to hold. She and Jim, sweethearts again, use the great siphon as a telegraph cable, signalling their dispatches from one side of the canon where Mary is at work to Jim's headquarters on the other side.

Jim, to ascertain if the siphon is defective, enters it at one of the sections in the valley. Poole, who has been summoned to the front by Green, sees a chance to kill Jim. They secure two iron workmen, ignorant of anyone's being in the siphon, and rivet Jim and two workmen inside the huge pipe. They rush to the reservoir that empties into the siphon and Green orders the water turned on. Jim is trapped with the water rising slowly when Mary raps their regular evening call. From inside the siphon Jim signals for help, and Mary rushes assistance to him just in time to save him. Poole and Green have returned to the city, confident that Jim has been removed from their path. Mary suspects who tried to drown Jim and stages a scene to disclose the guilty. It is successful and the plotters are revealed and fittingly dealt with.

"THE WAYWARD SISTER" (March 2.) A synopsis of this three-reel picture was published on page 1010 of the issue dated February 7. The picture was originally scheduled for release on February 7, but has been postponed until March 2.

"HAMLET MADE OVER" (March 4).—The cast: Jonah Frost (Billie Reeves); Manager (William H. Turner); Beatrice (Carrie Reynolds); King (Clarence Jay Elmor). Written by Mark Swan. Produced by Earl Metcalfe.

Jonah Frost is a bad actor playing Hamlet. They do no business and Horatio Dazzle, the manager, insists that Hamlet ought to be fixed up so he will draw audiences and please them. The show strands; he explains to Frost that he is going to put on a revised Hamlet.

Beatrice McGillicuddy recites "Curfew Shall Not Ring tonight;" everybody tells her she ought to go on the stage. Dazzle, who heard her and knows that her father has got money, tells her she must join his company as leading lady and play Ophelia. She gives up her job at the restaurant and takes the engagement. Having a free hand he rehearses Hamlet to suit himself.

Hamlet, as revised by Dazzle, is a novelty. The Ghost does a song and dance with six little ghosts. Polonious wears a plug hat and does a magic act. Instead of being garbed in white trailing robes, Dazzle has Beatrice make up as Yum Yum. The show makes a hit until Beatrice forgets her lines and starts to recite "Curfew Shall Not Ring Tonight."

Then things happen. The local policeman lowers the asbestos curtain and it catches Frost by the neck, pinning him to the stage where he is an excellent target. When he is released he is the center of attention from a tar and feather bee. He joins his company as they are starting walking home he feeling like a feather bed.

Universal Film Mfg. Co.

BIG U.

SHACKLES (March 2).—The cast: Lola (Carmen Phillips); Frank (Douglas Gerard); Loan Broker (Walter Belasco). Scenario by F. McGrew Willis. Produced by George Cochrane.

Introduction.—An allegorical figure of a woman is seated at a table, head bowed, a figure of abject distress, her manacled hands extended before her, clenched and unclenched in anguish. She raises her head slowly and as she brings her hands together in supplication, the manacles disappear.

Synopsis.—Lola, a woman of mystery, is seated at a table covered with the debris of a night of revelry. Her position is that of the allegorical figure. Rising, she goes to the window and raises the shade. As she does so, a flood of morning light envelopes her and makes her gaudy evening clothes look out of keeping with the bright world she is gazing upon. She decides to live a better life, and taking up a cloak which she wraps around her, she leaves her apartment.

Frank, a man of mystery, is seen backing out of a side door of an alley, his hand on his pistol pocket. He quickly mounts a horse and rides hurriedly away.

Lola has purchased a small farm in the mountains and is busy in her garden when Frank rides in exhausted, unkempt, and hungry. He asks for work and a night's lodging. Lola brings him food and shows him to a shack. The next morning as Frank is about to leave, Lola asks him if he will not remain and work for her, as the care of the farm has been too much for her. Frank hesitates, but finally agrees to accept. He is curious about a woman of her type, living such a secluded life and day after day, watches her carefully. A keen friendship springs up between them, but no reference to the past is made by either.

Lola is set thinking about Frank's past one day finding a portion of a newspaper with his picture on it. Soon after she receives a letter from an old friend asking her to come back to the old life. Lola rushes to her room with the letter clutched to her bosom. Torn by conflicting emotions, she drops into a chair and unconsciously assumes the pose of the allegorical figure. She re-reads the letter and a mad desire to revert to the past seizes her. She dons the evening dress in which she fled from the city and, putting powder and rouge on her face, poses before her mirror, throwing kisses to her reflection.

In the meantime Frank goes to Lola's cabin to learn the contents of the letter, cautiously enters the living room and searches for the letter. Lola opens the door of her room and discovers Frank searching in the table drawers. He turns and sees Lola in her rouge and finery. Each is revealed to the other in their true light. Frank approaches her and wipes the rouge from her lips. Lola spurns him and, handing him the letter, tells him to read it. The situation reminds him of his own past and he takes from his pocket and offers to her the newspaper from which the portion has been torn that Lola had found. Without looking at it she takes it and tears it up, Frank hands back the letter without having read it and she tears that up too. Frank then goes out into the orchard and sits under a tree. Lola comes to him, puts her arm about his shoulders and says, "The past belongs to yesterday and yesterday is dead." They stand and face the sunrise of a new day and Frank takes her in his arms.

BISON.

THE ONE WOMAN (Three Parts—March 4).—The cast: Kelly (Douglas Gerrard); Daniels (Orin Johnson); Pierson (Thomas Delmar); Sang Yuen (Eagle Wing); Irene Forbes (Edna Maison). Scenario by Harvey Gates. Produced by Henry Otto.

In a village by the sea live Kelly and Irene, lovers. Irene, however, is attracted to a big sea captain named Pierson. She leaves Kelly in pursuit of romance and marries Pierson. At the time the story opens, Kelly is one of the most dependable members of the secret service. He and Daniels are friends. The authorities are very much perplexed by the fact that great quantities of opium are being smuggled into this country.

Kelly and Daniels are assigned to the work of running down the case, and while making a trip through Chinatown, become mixed up in a tong war. In the attack the two become separated, and Kelly is seriously wounded. The Princess Poppy sees a white man fall and has him brought to her aparatment. When Kelly revives he finds himself in an oriental apartment, and recognizes the owner of it as his old sweetheart, Irene.

Daniels, searching for his partner, has a fight with Chung Wee, and the Chinaman leaves his coat, which Daniels searches. He finds some documents which cause him to believe the "Empress of Asia," which is due in a few days, is carrying contraband, and secures permission from the inspector to thoroughly search the vessel. Kelly, being alone with Irene, finds his old love returning and pleads with her to leave the life she is living and go with him. She has become a victim of the opium habit, and her supply being very low, her nerves are in a sad condition. She pleads with him to wait until after the "Empress of Asia" arrives, when she will give him a definite answer.

Kelly leaves her and returns to his apartment. He refuses any explanation to Daniels. The latter then tells him of securing permission to search the incoming steamer, and that she will dock the next day. Kelly, realizing what a blow this will be to the girl, determines to warn her of the search, and does so. She sends one of her trusted servants, Chung Wee, with a note of warning to Pierson. Kelly then returns and accompanies his partner on a final search of the vessel. They are unable to find anything, and Kelly, while standing near a case of walnuts in the captain's cabin, notices a picture of Irene. A close examination of the captain proves him to be Pierson. His jealousy is aroused, and he starts to attack him, but his cooler self prevails, and, instead, he hurries to the princess' apartment.

Daniels, unable to find anything wrong, is forced to leave, but, seeing Chung Wee hanging around outside, determines to follow him. Pierson takes the case of walnuts and hastens to the Princess' apartment. Kelly and Irene are in the midst of a scene when they hear Pierson enter. The woman hides Kelly in a closet. Pierson discovers the latter's hat after he has been in the room a short while and begins to look for him. Irene, frantic for her drug, breaks open one of the walnuts, which is full of contraband opium.

Daniels follows the Chinaman to the Princess' apartment and looks through the keyhole just as the woman opens the walnut. He calls for help to raid the place, and returns to the room just as Pierson has discovered Kelly. The two have a fight and Kelly is about to be killed when Daniels bursts in the room and kills Pierson. The police come in and take charge of the opium. Pierson, before dying, exonerates the woman of all blame in his wrong-doing, claiming that he had forced her to do his work. The girl goes to Kelly who confesse his love for her. As the story closes Kelly and the girl return to their childhood home and hand in hand make new plans for the future.

REX.

SAVED BY A SONG (Two Parts—March 5).—The cast: John (Ben Wilson); Grayson, a wealthy farmer (Chas. Ogle); Jed Perkins, the town bully (Joe Gerard); Hawkins (A. H. Donnelly); Elsie (Ruth Donnelly); Dolly (Dorothy Phillips). Written by Edgar Wilson Nye. Produced by Ben Wilson.

John Meadows, in jail for life, is released and told that the man who committed the crime for which he was convicted has confessed. He finally gets work in a shop where Hawkins, the proprietor, likes him. Hawkins is informed that John has spent a term in prison, but does not hold this against him, and shows that he intends to give the man a chance.

John's fellow clerk, Ned, being in debt, steals a large sum from the safe of the store. When Hawkins misses the money, his first thought is of John, who is called into the private office and accused of the crime. He denies all knowledge of the theft. Hawkins sends for a detective. Seeing no loophole of escape, once he gets into the clutches of the law, John runs away through an open window.

A few days later John stands on the docks in the slums of the city. He contemplates suicide, but finally decides to get money to live somehow. Sometime later he enters a house with every intention of robbing it. But when he hears a sweet-faced girl singing "Annie Laurie" at the piano—the old song conjures up sweet memories of the past, and he slowly replaces the things he had stolen and starts away.

The girl turns—sees him and is frightened. He reassures her. He sits down and tells the girl his story—tells of the days when he was a farmer and in love with Elsie, who was also loved by the village bully. How he and the bully quarreled over Elsie, and how he threatened the bully if he ever bothered him again. Later, when the bully was found dead—stabbed through with John's pitchfork—John was arrested and convicted of the murder and railroaded to jail. But he did not kill the man—it was old man Grayson on the farm next to his who did the deed when he and the bully came to blows over some corn the bully was stealing from Grayson.

Grayson was afraid to confess, and so he allowed an innocent man to suffer—but on his death bed he told all, and so John was released—but too late—for his farm has passed out of his hands, and Elsie died from loneliness and heartbreak. The girl at the piano is, indeed, sorry for John, and he straightens up and promises to do what is right hereafter. At this moment her father comes in from the club, and he is none other than Hawkins, who has been searching everywhere for John. He takes the young man's hand in his and asks him to come back to work in the morning.

NESTOR.

THE LION'S BREATH (March 3).—The cast: Clarence (Neal Burns); His Sweetheart (Billie Rhodes); Mother (Jean Hathaway); Prof. Giblets (George French); "Spike" (Ray Gallagher). Scenario by Al. E. Christie. Directed by Horace Davey.

Clarence is a timid man and as a consequence does not find favor in the eyes of his sweetheart's mother, who desires a bold, brave man for her daughter. "Spike," while little, is very "loud," and even has the nerve to put a professional prize fighter "to sleep," when the latter interferes with him. He and Clarence meet each other accidentally and Clarence suffers from the meeting.

Professor Giblets, an eminent scientist, has made a marvelous discovery in his laboratory. By the combination of an electric battery and the ultra violt rays, he can transform the attributes of one animal to that of another, even a human. Clarence takes his girl for an outing in the park and they are having a real nice time when Clarence is greatly frightened by a swan eating out of his hand. "Spike," wandering about, comes to their rescue.

Clarence is discouraged with life and is about to end it all, when he is rescued by Prof. Giblets. Clarence tells his troubles and the professor comforts him with the assertion that by means of his invention Clarence will become a new man. The apparatus is arranged and the machinery set going. At one end of the tube sits Clarence, while at the other end is a ferocious brute of a lion. The experiment is completed. Clarence runs to the side of the lion and cuffs him on the ears. The professor is roughly thrown aside and Clarence rushes out.

Clarence wanders into a saloon, throws out all the loafers, spits in the bartender's face and acts "bad" generally. Wandering to the park, he finds his girl and "Spike." "Spike" is given the surprise of his life and beats a hasty retreat. Clarence takes his girl home, and on the way bends iron lamp posts for the fun of it. Mother is surprised at his breezy entrance, but after a short "argument" he is acknowledged lord and master, and as the story ends, Clarence is comfortably installed in a large chair, while his wife and mother-in-law hasten to do his bidding.

IMP.

SOME HEROES (Feb. 29).—The cast: Slim Hoover (Victor Potel); Heinrich Hippo (Ed Sedgwick); Sallie Sloppus (Jane Bernoudy); Miss Magneto (Eileen Sedgwick). Written and produced by Roy Clements.

Slim Hoover, chief of the police department of Resthurst, and Chief Hippo, of the fire department, are enamored of Miss Magneto, the village beauty. Chief Hippo is the favored suitor, until a fire breaks out in the apartment house where Miss Magneto resides. The Chief is delayed in arriving, because of Sallie Sloppus, his housekeeper, has borrowed his auto for a joy ride.

On arriving at the scene of the fire, Chief Hippo finds his hated rival, Chief "Slim," directing the rescue work. They fight to decide who shall rescue Miss Magneto and that young lady is left to her own resources. Miss Magneto escapes while they are still fighting over her. While searching the ruins for the body of Miss Magneto, the rival chiefs are confronted by the object of their search, very much "in the flesh" and both receive a "love-knockout."

THE HOAX HOUSE (Two parts—March 3).—The cast: Frank King (King Baggot); Belle Adair (Edna Hunter); Mr. Ryan (Joseph Daly); Mrs. Ryan (Mrs. Slattery); Mr. Stewart (Wallace Clark); Mrs. Stewart (Marie Weirman). Written by Raymond L. Schrock. Produced by Harry McRae Webster.

Frank King, a salesman for the "Nearly Ev'ry Kiss Company," has been called down for keeping late hours by the sales manager of the concern he is working for. Accordingly, King resolves to reform and we see him at his room in the hotel getting himself up in his usual natty style. He then goes out and enters a candy store to make a sale. There he has a flirtation with a sales woman and makes the acquaintance of a dashing vaudeville actress, Belle Adair. He has a most enjoyable time with the actress, and the next day is "fired" for coming in late. The actress also is "bounced" and she goes to consult King upon their becoming partners in some remunerative business. They open an occult office, and King, arrayed as a seer, tells their first customer, a simpering young woman, that she will soon be married to the man of her choice. King charges $10 for the "dope," and the woman goes away happy.

The next customer is Henry Stewart, a dapper young man who suspects that his wife is guilty of infidelity towards him. King makes an appointment for him to return on Thursday and tells him that the fee in his case will be $1,000 for the answer, Belle having in the meantime obtained Stewart's name and address. The succeeding customer is Mrs. J. P. Ryan, a fastidious society woman. Belle obtains her name and address and ushers her into the occult chamber where she tells King that she is willing to pay $5,000 to find out whether her husband is true to her. Requiring time to obtain the requisite information, King puts her off like the previous customer and tells her to come back Thursday. King now starts out on his detective work.

Disguised as a plumber, he ascertains that there is some sort of flirtation between Mrs. Ryan and her butler. After this, King starts out on his second bit of detective work, entering the Stewart household as an employee of the electric light company, which convinces him that Stewart is insanely jealous of his wife. King picks up a letter that Stewart has dropped while the butler is helping him on with his coat. On examination of the letter, King ascertains that Stewart is to meet some woman that evening who signs herself Frou Frou, and whose telephone is Morningside 8808.

On the following Thursday, King receives Mrs. Ryan in his occult chamber which is located at his apartment at the hotel. Solemnly he looks into the crystal globe and says: "The stars tell me that your husband has a secret love affair. Frou Frou he calls her. A phone is ringing Morningside 8808." Mrs. Ryan hands King a roll of bills and leaves. Shortly afterwards Stewart arives and King reveals to him that the stars have shown that his wife is infatuated with his butler. When Stewart has gone King gets stage fright and tells Belle he fears he hasn't told the right stories to the right parties.

In the next scene we see Mrs. Ryan denouncing her husband for his affair with Frou Frou. Ryan is completely mystified. The scene then shifts to Stewart's home, where the butler happens to be lifting up Mrs. Stewart just after she has had a bad fall from her stepladder. Stewart bursts in and springs with rage at the butler's throat. The butler calls for help. A policeman rushes in and Stewart, his wife and the butler are taken to the station house. Next we see Frou Frou in her apartment. Mrs. Ryan calls and there is a violent quarrel, whereupon the maid telephones for the police.

Meanwhile, King and Belle prepare for their immediate departure from the hotel after King has asked Belle whether she won't continue as his assistant for the rest of her life. Before Belle has had time to answer, a telegram arrives informing King that the "Nearly Every Kiss Company" wishes him to resume his job with a splendid raise.

At the police station, Mrs. Ryan, Frou Frou, the Stewarts and the two butlers are arraigned before the lieutenant who concludes that "Bobo the Seer" (King's business cognomen) is responsible for the domestic upheaval, and dispatches a policeman to go to the hotel and bring "Bobo" before him. The timely arrival of Mr. Ryan at the police station adds a sentimental finish to the scene. Ryan is astounded at the turn of events when wife falls into his arms as does Mrs. Stewart into those of her better-half. The misunderstanding is explained. At the hotel, King and Belle anticipate the arrival of the cops by climbing out the window to the fire escape. They enter a taxi cab, and as they drive off, King places his arm around Belle and says, "The stars tell me that you are to become Mrs. Bobo the Seer."

GOLD SEAL.

THE JOURNAL OF LORD JOHN (Episode No. 4—"The Eye of Horus"—Three Parts—Feb. 29).—The cast: Lord John Halsmere (William Garwood); Maida Odell (Stella Razeta); Doctor Rameses (Albert MacQuarrie); The Head Sister (Laura Oakley); Paul Teano (Malcolm Blevins); Miss Parsons (Josephine Miller). Written by Harvey Gates. Produced by Edward Le Saint.

Maida Odell, foster sister of of the wealthy Robert Odell, has been induced to become a member of the Gray Sisterhood. Lord John Halsmere, who has befriended Maida, has reasons to believe that some dire peril threatens the girl. Rameses, a seer and hypnotist, is the brother of the woman who is at the head of the Gray Sisterhood.

New York papers state that Roger Odell has purchased a rare jewel, a mate of the Eye of Horus, which Miss Maida Odell has as a neritage from her parents. Lord John is cabled by Mr. Odell, his friend, that one, Miss Parsons, is on her way to America, with the jewel and requests Lord John to act as the jewel's guardian until Maida has finished her term with the Gray Sisterhood.

Miss Gibson, a maid in the hotel, secretly enters Lord John's room and secures a copy of the cablegram.

Lord John, expecting Miss Parson's arrival at the hotel, is alone in his study. He suddenly becomes drowsy; his lungs seem congested. He makes his way to the window and admits the air, and sees a figure disappearing down the side of the house.

Paul Teano, private detective, whom Lord John has engaged to assist in the investigation of the Gray Sisterhood, enters. Lord John sends Paul to search for the stranger. The manager enters and informs Lord John that Miss Parsons has arrived seriously ill and has requested to see him. Lord John hastens, only to find her sinking into unconsciousness. He hurries out of the building to find the machine she arrived in; it is disappearing down the road. Lord John pursues in his own machine, after instructing Paul Teano, who had failed to find the stranger, to watch the hotel and detain any suspicious visitors. Lord John overtakes the taxi. He is convinced that the chauffeur is innocent, but upon an examination, discovers a small hole in the back curtain, through which a strange powder evidently has been blown.

He gathers up the traces of the powder in his handkerchief and returns to find Paul Teano recovering from a blow. Paul explains that a Gray Sister visited the hotel—that when he attempted to detain her, she struck him and escaped. The two men hasten to Miss Parsons' room, where they are met by the attending physician, who informs Lord John that Miss Parsons is dead.

Lord John and Paul hasten to the latter's laboratory, and the strange powder, of which Lord John has also found traces on the windowpane of his own room. A small hole had been bored through the glass. Paul Teano secures a pulmotor and rejoins Lord John, who has determined that the powder is a substance which produces, when inhaled, a state of catalepsy. The pulmotor is applied to Miss Parsons, and she is revived. The Eye of Horus is missing.

Lord John interviews the two maids. One is dismissed, but Miss Gibson, whom the manager explains entered his employ but a few days previously, is given the third degree, and finally made to confess, that she purloined the Eye of the Horus. Lord John, not anxious to bring the police into the matter, allows the woman her freedom. The picture dissolves back to Lord John talking to Miss Parsons and shows what must have happened. A certain agent arranged to have some one climb onto the back of Miss Parsons' auto and blow the powder into the machine, at the same time, another unknown person climbed into Lord John's window and sought to overcome him in the same manner, thus facilitating an easy theft of the jewel.

Meanwhile Rameses, in company with the Head Sister in the secret room of the Sisterhood, has secured the second Eye of Horus from Maida Odell through his hypnotic influence. We establish the fact that these two jewels have long been guarded by Dr. Rameses as sacred heirlooms of his family and religion.

He starts to leave the Sisterhood but is hardly on his road when he sees Lord John approaching. With his two agents, Tony and Leon, Rameses retreats to the underground passage. Lord John follows, while Paul gives chase to the other machine. Lord John is attacked by Tony and Leon. He succeeds in throwing them off and making his way to the secret room, where he confronts Rameses. Lord John manages to tear the Eye of Horus from the Egyptian, but barely escapes being run through by a sharp dirk. Lord John takes the chance to escape, hotly pursued by Tony and Leon. He breaks open a window, clutching the jewels, he jumps, lands safely and makes good his escape.

JOKER.

LOVE LAUGHS AT THE LAW (March 2).—The cast: Squire Binks (William Franey); His Wife (Gale Henry); Milburn, Their Son (Mil-

(Continued on page 1537.)

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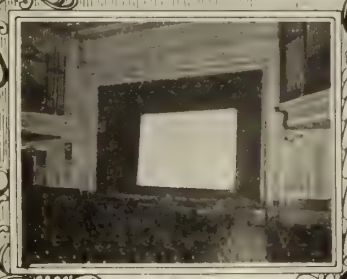


Linden Theatre,
Chicago, Ill.
Direction
Edw. T Beatty

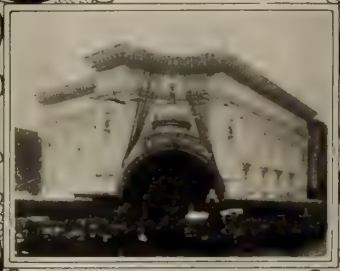
Princess Theatre,
Memphis, Tenn
Direction F. S. Trimble

New Fenway, Boston, Mass.
Direction Mark Isenberg

Liberty Theatre
Pittsburgh, Pa.
Direction Allen & Helm

Gertrude MacCoy Theatre
Baltimore, Md.
Direction Fredrick C. Weber

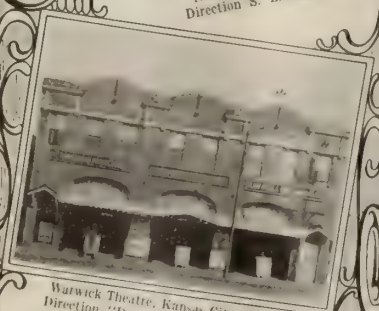
Alhambra Theatre, Detroit, Mich.
Direction John Kunsky



Coliseum Theatre, Seattle, Wash.
Direction Jensen & Van Herberg

Casino Theatre
Des Moines, Ia.
Direction A. Frankel

Knickerbocker Theatre
New York, N. Y.
Direction S. L. Rothapfel



Warwick Theatre, Kansas City, Mo.
Direction "Dusty" Rhodes

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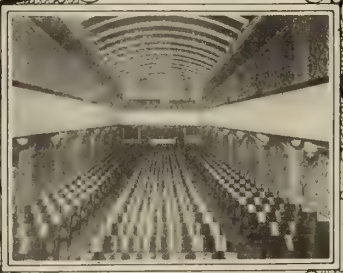
Direction Harry Hart

56th St. Theatre,
Philadelphia, Pa.
Direction W. Earl Yonkers, Sr.

Queen Theatre, Knoxville, Tenn.
Direction Geo. N. Shorey



Strand Theatre, Atlanta, Ga.
Direction Ralph De Bruler

Palace Theatre
Wichita, Kan
Direction Stanley Chambers

1. Linden Theatre, Chicago, Ill. Installed by E. E. Fulton Co.

2. Princess Theatre, Memphis, Tenn. Installed by Consolidated Film & Sup. Co.

3. New Fenway Theatre, Boston, Mass. Installed by David F. Cowan.

4. Liberty Theatre, Pittsburgh, Pa. Installed by Ludwig Hommel & Co.

5. Gertrude MacCoy Theatre, Baltimore, Md. Installed by J. F. Dusman.

6. Alhambra Theatre, Detroit, Mich., Installed by Casino Feature Film Co.

7. Coliseum Theatre, Seattle, Wash. Installed by H. A. Johnson Seating Co.

8. Casino Theatre, Des Moines, Ia. Installed by Laemmle Film Service.

9. Knickerbocker Theatre, New York, N. Y. Installed by Picture Theatre Equipment Co.

10. Warwick Theatre, Kansas City, Mo. Installed by Kansas City Machine & Sup. Co.

11. Paramount Empress Theatre, Salt Lake City, Utah. Installed by Notable Feature Film Co.

12. Strand Theatre, Omaha, Neb. Installed by Laemmle Film Service.

13. Colonial Theatre, Columbus, Ohio. Installed by Columbus Theatre Equipment Co.

14. Fifty-sixth St. Theatre, Philadelphia, Pa. Installed by Lewis M. Swaab.

15. Palace Theatre, Wichita, Kan. Installed by Wichita Film & Supply Co.

16. Temple Theatre, Toledo, Ohio. Installed by Peerless Feat. Film & Supply Co.

17. Standard Theatre, Cleveland, Ohio. Installed by G. W. Armstrong.

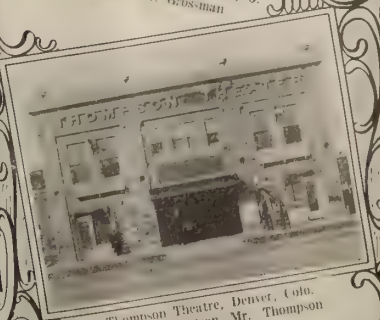
18. Thompson's Theatre, Denver, Colo. Installed by Interstate Film & Sup. Co

19. Queen Theatre, Knoxville, Tenn. Installed by R. M. Shaw Co.

20. Strand Theatre, Atlanta, Ga. Installed by Mutual Film Corp.

Temple Theatre,
Toledo, Ohio
Direction Edw T Zorn

Standard Theatre, Cleveland, O.
Direction Jos. Grossman



Thompson Theatre, Denver, Colo.
Direction Mr. Thompson

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Theatre.....

(*Continued from page* 1533.)

burn Moranti); The Actress (Lillian Peacock); Theater Manager (Charles Conklin). Written and produced by Allen Curtis.

Squire Binks, in addition to being justice of the peace, is sheriff of the county. Milburn, the squire's son, causes his father much uneasiness because of his familiarity with one of the girls at the Gaiety Theatre, and when the old man sees a notice in the paper stating the engagement of Milburn Binks and Lillie, the Gaiety girl, the squire determines to put a stop to his son's "dream of love." Mrs. Binks sympathizes with her son. The company that is playing at the theater is having a hard time to make ends meet. One of the creditors calls on the manager and, unable to get payment, leaves in a rage, vowing to get even. Milburn is enjoying a nice little visit with his fiance and is given a couple of passes by the manager. He persuades his mother to accompany him to the show and the two leave for the theater.

The collector calls on Squire, tells his troubles and demands that the sheriff levy on the goods of the show people. The Squire, glad of a change to get back at "them theater peepul," who he believes have ruined his son, agrees to close the theater or collect the bill. He and the collector start out for the show. Meanwhile at the theater, there is a very small crowd. Ma and Milburn arrive and ensconce themselves in the very first row. Hardly had the show started when Squire comes in, breaks up the show and takes charge of all personal property.

Ma, angry because she missed the show, gets the girls together and promises them financial assistance. With Ma's help the girls open a barber shop and it is all the manager can do to keep the crowd from bursting in the doors. They do a brisk business and finally the Squire investigates the matter. When he sees the pretty girl barbers, he determines to get a shave too. Lillie is the barber most in demand and Pa Binks ousts the occupant of her chair and takes it himself. Milburn is nearby and hides, while Lillie proceeds to give the old man the shave of his life. The Squire flirts with the girls, and Lillie phones Ma, telling of her husband's actions.

Ma hastens to the scene and exchanges places with Lillian unknown to father. Father, thinking the girl is shaving him, is very flattering until he gets a good look at his barber. Then he beats a retreat, but Ma is too quick for him and corners him. Among the attractions of the barber shop is "the steam room," and Pa, in his desperation, gets into this room. The door is closed and Pa is given the "sweat cure." He begs to get out, but Ma insists he will stay inside until he marries Milburn and the girl. Pa finally consents and the ceremony is performed through a panel of the door. When Pa is liberated he is "soaked" a bath fee by the manager for having been in the bath room.

L-KO.

BLUE BLOOD AND BLACK SKIN (Two Parts—March 1).—The cast: George the Barber (Dan Russell); The Northern Stranger (Ray Griffith); Pinkey the Belle (Louise Orth).

George the Barber is the terror of Darktown. The bravest do not turn pale at his approach, for nature has made that impossible, but they run to safe hiding places and he reigns undisputed bully of the village.

He loves Pinky, but is enraged at her coquetry. He thrashes his rivals, but as one is disposed of a dozen take his place.

One day a Northern stranger arrives, and after flirting with her, she gives him a photo of herself. He goes to the barber shop and, not knowing he loves the girl, tells a highly exaggerated story of his conquest to the barber. This infuriates the barber and he pursues the stranger down the street with a razor. Soon all Darktown is in a uproar. Bullets fly and rival factions riot.

Finally just as the barber catches the masher and raises an avenging razor all pause in dismay as the dusky belle goes by with a mysterious stranger who has been hovering around the village for some time, and whom she has just wed. The terrible barber faints and his rival leaves for parts unknown.

LAEMMLE.

"THE HEART OF BONITA" (Two Parts—March 2). The Cast: Bonita Romero (Myrtle Gonzalez); Julian Romero (Walter Belasco); Dona Maria (Marjorie Lake); Francisco Sanchez (Fred Church); Herbert Brennan (Val Paul); William Kern (Alfred Allen); Dorothy Kern (Betty Rogers); Juan, a Servant (William Brunton). Written and produced by Lynn Reynolds. Cameraman: Omar G. Hill.

William Kern, having purchased some mining property in Mexico, leaves to look over the investment, accompanied by Herbert Brennan, his engineer. Julian Romero and his orphaned daughter, Bonita, entertain the business man and his engineer on their visit. Herbert finds much to admire in Bonita.

Herbert and his employer find the property in excellent condition and Mr. Kern arranges to have Herbert placed in full charge of the works. That night as Herbert is trying to get to sleep he is disturbed by the strains of a guitar outside the window. Angrily he throws a boot out the window at the intruder, hoping to drive him away. The musical caller, Francisco Sanchez however, is a gallant suitor for the hand of Bonita. He accepts the blow from the boot as an insult, and hurries to Herbert's room to demand vengeance. He forces the latter to engage in a duel with him, and the two are hard at it and are only separated by Bonita and the rest of the household.

A revolution is started in the country surrounding the property, and Sanchez accepts a commission with the revolutionists. A year passes. In spite of troublesome times, the mine property proves to be sucessful, and Kern pays a visit to the property, accompanied by his daughter, Dorothy. The homesick Herbert is quickly captivated by the girl from "home;" and his growing interest in the girl is watched with jealousy by Bonita, who has fallen very much in love with Herbert. All railroad lines have been disrupted by the revolutionists, and Kern and Dorothy are unable to return to the United States. Sanchez tries every possible way to win Bonita, but is persistently refused; and he gets the idea that it is Herbert alone who stands in his way.

The insurrectos' supply of funds run low, and in order to raise the necessary money, they decide to capture the mine and hold it for ransom. Bonita, who has overheard the plot, writes Herbert an anonymous note, warning him of the coming raid; but he thinks light of the matter. His companions at the mine, however, persuade him to take the gold from the safe and hide it. Just as they are burying the gold in a secluded spot, they are discovered by John, a Mexican peon, who has been asleep in the brush nearby. He waits until the Americans have left, and, calling to his assistance a Mexican comrade, the two carry the gold away. The mine is attached. Herbert is wounded; and, fearing that Kern and Dorothy will be killed, he agrees to surrender the mine.

The three Americans are taken captive, and as no gold can be found, the revolutionists hold them for ransom until the gold is discovered. In order to secure their release, Brennan tells his captors where the gold was hidden, but a thorough search fails to locate the hidden treasure. Kern and Dorothy are released, but Herbert is held and threatened that unless he reveals the hiding place of the money by the next day he will be shot at sunrise. Bonita realizes that with Dorothy out of the way, she will stand a better chance to win Herbert, and through her influence, Kern and his daughter are given safe conduct to the border. Through accident, Bonita learns from John of his theft of the gold. His companion is captured, and after a severe whipping, he discloses the whereabouts of the missing money.

Herbert is very effusive in his gratitude to Bonita for saving his life, and she begs him to call upon her the next day. That night, while thinking over affairs, he determines that he has had enough of turbulent Mexico, and decides to return to the States. Bonita, making great preparations for the call of her friend, is handed a note from Herbert, in which he informs her that he has decided to return home, and again renews his thanks to the girl for her many kind acts. Poor Bonita is almost heart-broken. But when the gallant Sanchez makes a call and accompanies his pleadings with Mexican love songs, she forgets Herbert; and the brave Sanchez is made a happy man at last.

"THE BLACKMAILER" (March 5). The cast: The Woman (Elsie Jane Wilson); The Man (Rupert Julian). Scenario by Calder Johnstone. Produced by Rupert Julian.

The Woman receives a call from the Man, who is a blackmailer, demanding from her a large sum of money for the return of certain letters she had written him in the past. She refuses his demand and he leaves, threating to call within a week's time and then expose her past foolish actions to her husband, should she fail to comply with his demand.

He calls at the time stated and is received by a Swedish servant instead of the usual maid. The servant closes the door of the drawing room and mocks the man. Suddenly she removes her wig and drops off the outer dress and discloses herself as the Woman herself. She then tells him what the disguise means. She says that she had discharged her former house-maid, had applied for housework at the agency and for a Swedish servant—had rented a room in a tenement house and there had assumed the disguise—had applied for housework at the agency-and had secured the position, she as mistress had called for—had established her identity as the Swedish girl both at the tenement and in the home apartment. Then she tells him what she is going to do. She flashes a revolver and says that she is going to kill the Man, that she herself is supposed to be out of the house, that he is known to be in the apartment with her and that after she has killed him she will return to the tenement, state that she is going away, change back to her own self, and return to the apartment to find the body of the dead Man! She will destroy the disguise, the police will search for the Swedish woman who has disappeared and the crime will remain an unsolved mystery. She draws to shoot. The Man shrinks in abject fear, and gives her the papers. She drives him from the apartment and destroys the papers before her husband's return home.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 11—"The Illegal Bucket Shops"—Two Parts—Feb. 21).—The cast: Bruce Larnigan (Hobart Henley); Jack Stevens (Jack Abbott); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Stanford Stone (Glen White).

The erratic and excitable condition of Bruce Larnigan is causing his friends and his mother great worry. The injury to his head as well as the terrible strain on his nerves are beginning to undermine his reason. Mrs. Larnigan writes to her brother, the Hon. Robert A. Harding, a lawyer in Ohio, to come to her assistance and help her get Bruce away from his fight with the Trusts.

Bruce Larnigan was seated in the office of the "Independent" nervously talking to Jack Stevens, the city editor. "Of all the forms of graft," he said, "the ones I detest the most are the gambling hells for women, under the guise of stock exchanges, known as bucket shops." Dorothy calls. She finds Bruce raging over his inability to locate the man at the head of the bucket shops. To ease his mind, she scribbles on a piece of paper: "The man you want is Rupert Kruger Hall and he transacts all illegal business at his home. He leaves on business to-night. His wife is going to the opera——" Bruce turns to her at this juncture and she drops the note on the desk where Bruce finds it later.

From this Bruce realizes that Hall is also a member of the "Trust," and one of the men he is fighting, so he concludes to play burglar during his absence and obtain a clew, if possible. A few of the things that Bruce did not know follow: Hall is a great friend of Justin Thompson, the present district attorney, and knows that an investigation from that office would be difficult, so his operations in his gambling rooms are, in a measure, protected. Hall has a beautiful wife of whom he is jealous. He has received an anonymous note telling him to watch his wife and friend, therefore he has planned the "business trip" while Thompson is to escort Mrs. Hall to the opera.

That night Thompson and Mrs. Hall did not go to the opera, but remained at home to enjoy their guilty love. Bruce forced an entrance to the seemingly deserted house and was ransacking the desk in the library when Thompson, attracted by the sound, crept up behind him and dealt him a blow on the head with the butt of his revolver. Bruce falls unconscious. Thompson then rushed to the other room in order to calm the frightened Mrs. Hall and had

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just folded her in his arms when Hall stepped forth and confronted them. Hall was in no mood to hear explanations. He shouts that he intends to kill them both, and pulls a revolver; Thompson shoots him dead. Thompson succeeds in convincing the frightened and hysterical Mrs. Hall that they must follow his rapidly formed plan to save themselves. They drag the body of Hall to the study entrance, place the discharged revolver in the hand of the unconscious Bruce, and then Thompson calls the police. Bruce is arrested, charged with murder. Thompson, the district attorney, prosecutes the case.

Harding arrives in time to take the case away from a lawyer hired by Stone to defend Bruce. The trial follows. The evidence is all in. Everything points to Bruce's guilt. The spectators believe that Bruce, discovered in the act of robbing Hall's home, had struck him down.

Harding calls witnesses. The first of these is a doctor, who testifies that Bruce would never be able to pull a trigger after receiving the blow on the head that rendered him unconscious. The second is an expert who describes the possibility of the human eye, under certain conditions, photographing a person or object before it. He tells that he photographed the eye of Hall shortly after death. He hands this photo to Harding. Mrs. Hall is then called. Harding asks her abruptly who the man was that was with her that night. In a maze of questions he tangles her up completely, finishing by thrusting the photo of her dead husband's eye before her, showing faintly the faces of herself and Thompson in the iris. Harding whirls on Thompson and accuses him of the murder. Confusion reigns in the court. When order is restored, the judge orders the discharge of Bruce and the arrest of Thompson. The excitement is too much for Bruce; his mind snaps and he is hurried to a private sanitarium. Harding, interested in spite of himself, determines to carry on the fight against the Trust members.

GRAFT (Episode No. 12—"The Milk Battle"—Two parts—Feb. 28).—The cast: Hon. Robt. A. Harding (Richard Stanton); Jack Stevens (Jack Abbott); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Philip Burrows (Bert Law).

The blow on the head which he received, as well as the severe mental strain, had caused the mind of Bruce Larnigan to snap. He is taken to a private sanitarium. Robert Harding, his cousin, a prominent lawyer from Ohio, has become interested in Bruce's fight. His attention is called to the greed of the Milk Trust, which supplies inferior milk. After investigating conditions Harding goes to Burrows, the man at the head of the milk industry, and pleads with him to better conditions. Burrows orders him from the office. Harding then begins a bitter attack on the trust through the columns of the Independent. He also secures the support of several wealthy philanthropists and establishes milk depots throughout the city in opposition to the trust.

Dorothy Maxwell, whose father suffered a paralytic shock in his battle with Tom Larnigan, determines to help Harding in his fight for Bruce's sake by placing in his hands her father's diary containing information against the Graft Trust. She calls at the office of the "Independent" and while telling Harding of her intentions is overheard by Stone, the head of the Graft Trust. Dorothy reads in Stone's eyes her death sentence for attempting to betray the secrets of the "Fifteen." She hurries to the hospital where her father is recovering and removes him to their downtown apartment. The doctor in this private hospital is in the pay of the "Fifteen," and she fears for her father as well as herself.

Meanwhile the Milk Trust has been beaten in open competition and therefore resorts to underhand methods. With the aid of Stone and some of his hired thugs they bring about a teamsters' strike and riot about the barns of the Independent Milk Company, intimidating the drivers, beating them, destroying the milk and wrecking the wagons.

Harding and Stevens, the reporter, rush to the scene. Harding first tries to plead with the mob. This effort failing, he rushes to the barn and jumps on a wagon, asking for volunteers to follow. Stevens takes the next wagon, and other drivers, inspired by Harding's courage, get on others. Harding drives out, warns the crowd back, and then they press forward. He hurls a gas bomb into their midst. The gas in the bomb is not deadly. The crowd rush madly from the overpowering fumes and the long line of milk wagons proceeds in safety.

Stone calls at Maxwell's downtown apartment in an endeavor to secure the dairy mentioned by Dorothy. Not finding it, he lets one of his thugs in a window with instructions to hide behind the curtains and "knife" Harding, who is to call for the diary. The helpless Maxwell is a witness to the preparations. Stone wheels Maxwell to the other room, and greets Harding, who has just arrived. He tells the latter that he has left some interesting data concerning the Milk Trust on the desk in the next room and then departs.

After a few minutes' conversation with Dorothy, Harding starts for the other room, the assassin waiting his coming behind the curtains—when the excited arrival of Burrows halts Harding. Burrows in a rage tells Harding that he is ruined, and threatens his life. Dorothy points to Burrows as one of the criminal "Fifteen." Harding denounces him. In a scuffle that follows Burrows is whirled toward the curtains and receives the death blow intended for Harding. The Milk Trust is dissolved. Harding adds another name to the list of men who paid.

Mutual Film Corp.

BEAUTY.

JOHNNY'S JUMBLE (March 1).—The cast: Johnny (Johnny Sheehan); Carol (Carol Halloway); Uncle (John Steppling); Aunt (Marie van Tassell); The Cook (Mary Talbot); Minister (Rae Berger); Matrimonial Agent (Dick Rosson). Directed by Archer McMackin.

The cook decides to leave and Johnny and Carol are in a dilemma, for word comes that Uncle and Aunt are coming for a visit. So Johnny rushes to the employment agency to look for a cook and Carol rushes to town to look for a dress.

Arrived at the building in which the employment agency is located, Johnny stumbles over the janitor cleaning the floor and breaks into the wrong door—a matrimonial bureau. Thinking he is in the employment agency, he picks out a female who assures him that she will cook, scrub, wash and stay in nights. He takes this paragon home with him where he sets her to work cooking the dinner. She, displaying unusual thoughtfulness, telephones for the minister. Her big brother is also invited to the wedding, and in the intervals of waiting for the dinner to cook, she alternately tries on Carol's new clothes and attempts to correct Johnny, who imagines she is "nutty."

Mary's brother and his friend arrive and she leaves them in the kitchen, telling them to stay there until she calls them. Johnny sees Carol returning with aunt and uncle and thrusts the crazy cook into the bedroom and locks the door. Carol insists upon knowing why the door is locked and he tells her he has a little surprise for her.

The first convenient moment he telephones the police that he has an insane person in his home. The minister, whom Johnny fires out the front door, goes 'round to the back and tells his troubles to brother. Johnny goes into the bedroom to placate the crazy woman and is discovered by his horrified relatives.

Mary clings fondly to Johnny and brother produces the minister, insisting on an immediate marriage. The police find aunty gesticulating wildly and start away with her. She gets free and returns to her Johnny's explanation and saves him from being a bigamist.

"DAD'S COLLEGE WIDOW" (March 5.) The cast: Nathaniel Pettibone, Sr. (Orral Humphrey); Mehetable, His Sister (Lucille Ward); Flavia Pearson, "The College Widow" (Simone Cavens); Nathaniel, Junior (Dick Rosson); Edgar Grayson, his classmate (King Clark). Directed by Phil Walsh.

Nathaniel Pettibone is a well-to-do banker in a small town. His sister, Mehetable, keeps house for him. Nathaniel, Junior, is off at college and he and his classmate, Edgar Grayson, imagine themselves in love with Flavia Pearson, "the college widow." Edgar then decides to take matters in hand and writes an anonymous letter to Nathaniel, Senior, that his son is falling in love "with a woman old enough to be his mother." As calculated, the letter stirs the "old man" into action and he and his sister leave for the college town.

Arrived, Nathaniel, Sr., leaves Mehetable at the hotel, the while he goes to, make a call on the boys, both of whom he finds engrossed in their studies. He discovers that each is the owner of a framed photograph of "the lady in the case" and asks about the original in a casual, conversational manner. Nathaniel Junior, tells who she is, and the "old man" suggests that they call upon her. This is speedily arranged by the obliging son, but Edgar pleads studies as an excuse for not going. During their call father suggests a bite to eat, but at a sign from Nathaniel Junior, the "widow" demures, saying that she seldom goes anywhere.

The callers leave shortly and father asks son where there is a good cabaret, but of course son doesn't know. Father is wise and doesn't say anything, but asks the first policeman he meets. Nathaniel, Junior decides that he must hurry back to his studies and father starts for the cabaret alone, but on the way gets a hunch. He phones the widow and insists that he will call for her in ten minutes. Son gets a similar

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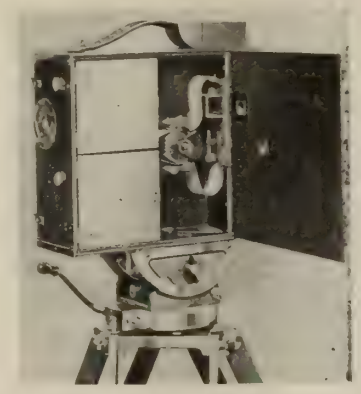

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hunch and invites her to meet him at the Louvre Cafe. Then Edgar, bored with study, gets a kindred hunch and extends a similar invitation. Father arrives and escorts the "widow" to the white lights. She steers father to the Louvre Cafe, where they come face to face with the two boys, each seated at a separate table. Father tells the waiter to see what the boys will have, but the injured and insulted pair start out. Father suggests the opera and while he is out buying some flowers for the fair lady, Nathaniel Junior, succeeds in becoming reinstated in the "widow's" good graces.

Mehetable, hungry and neglected, starts out to get some dinner and encounters young Nathaniel at the cafe. He hurries her into a taxi, explaining that father will be there soon, and when father appears on the scene, Nathaniel Junior, tells him "she" is waiting. Nathaniel, Senior, enters the taxi to find he has been fooled and Mehetable sharply reminds him that he needs a nurse.

VOGUE.

"FLOODED WITH TROUBLE" (Feb. 24.) The cast: Rube (Rube Miller); His Wife (Madge Kirby); Arthur (Arthur Tavares); His Wife (Alice Neice); Baby (Himself). Directed by Rube Miller. Written by Thomas Delmar.

Rube sits in his kitchen reading the newspaper, disinclined to depart for work owing to the flooded condition of the streets as a result of tempestuous rainstorms the night before. Madge, his wife, brings him to a realization of the necessity of working by cracking him on the head with a plate. He goes to work in the streets to open the sewers clogged by the floods.

Rube and a co-worker are laboring diligently when their attention is directed to a pedestrian who hesitates on the sidewalk, afraid to tackle the flood running in the street. For a money consideration Rube and his helper agree to carry the pedestrian across. When they have him at about the center of the torrent, they sight a young woman who does not wish to get wet by wading the stream. Rube dashes to her assistance, rescues a truant shoe which has floated away in the stream, then carries her safely across.

Rube's wife, Madge, prepares his lunch and starts out to carry it to her husband. At the flooded corner she encounters Arthur, who carries her to safety. They proceed to a dry place, where they sit down on a bench and start to eat the lunch. Meanwhile Rube and the young lady, who is Arthur's wife, become better acquainted and find a seat around the corner from Madge and Arthur, friendship, developing with surprising speed.

When Arthur's wife left the house in search of her "meal ticket," a hungry tramp entered in search of food. A borrowing neighbor discovered his presence and summoned the police, who arrive at the house after a speedy and wet trip, to find the intruder locked in the pantry.

Suddenly the two couple discover each other's identity, the men escape arm in arm, while the women have a battle. The chase of the men leads the four back to Arthur's home where they discover the police in the act of capturing the tramp. Explanations follow and all is serene.

"THE CANDY COOK" (Feb. 27.) The cast: The Cook (Lem Trembly); His Wife (Evelyn Thatcher); Proprietor of Store (Josh Binney); His Wife (Buster Gould); Janitor (Lloyd Allen.)

"The Cook" is out of work. He sits idly by, watching his wife doing the week's washing. Becoming angry at his indolence, she orders him up a ladder to wash a window. Disgusted at the futility of his efforts after he had dropped the soap on her and drenched her with water, she pulls him off the ladder. Out on the street he sees a pretty girl hand a coin to a blind man, waves at her and she smiles.

With the "cook" holding the ladder, his wife climbs up to hang some clothes on a line. He walks away from the ladder to flirt with the girl, and his wife falls into the wash tub. As she arises from her tub, she sees her husband flirting with the girl, and calls to a policeman nearby. Together they start after the flirtatious husband. He passes an employment agency, goes in, is knocked over by a blow from a mop in the hands of a careless janitor. The janitor and the cook are sent to a candy store upon receipt of a call from the proprietor for an all-around man and a candy cook

"The cook" and the janitor interrupt the conduct of the business by their ignorance of the business, and nearly cause a riot when they unwittingly pull on a raveling from a young woman's skirt until the skirt is demolished and she faints at the sight of her uncovered lingerie. The irate wife and the policeman come on the scene at the opportune moment, capture the flirtatious husband and cart him off in a purloined play-wagon, leaving the candy store a dismantled wreck.

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MUSTANG.

"MARGY OF THE FOOTHILLS" (Three Parts—March 3.) The cast: Ben (Art Acord); Margy Gregg (Dixie Stratton); Joe Romez (Lawrence Peyton); Pasqual, Margy's servant (Joe Massey); John Gregg (Charles James). Directed by William Bertram.

Ben Martin, a headstrong, virile young American from Arkansas, pushes westward to make his fortune. He reaches California and in a game of chance with Romez, the bandit, who is allowed to pillage on the outskirts of the valley under the protection of Charles Carrillo in return for services rendered to Carrillo, Ben wins a bracelet of peculiar design, and two thousand acres of poor land on which he decides to settle and raise cattle. His land adjoins the ranch of John Gregg, to the charms of whose daughter Margy, Ben quickly capitulates.

Carrillo, an influential landowner of Spanish descent, has a suave but sinister personality and ruthlessly pursues any means to accomplish his ends. On the occasion of an accident to his wife, Isabella, Carrillo meets Margy and is greatly impressed with her beauty.

Margy's father dies, and to escape her loneliness in a measure, she accepts Carrillo's invitation to visit their home and be a companion to Isabella. It doesn't take Margy long to discover his ruse and her repulse of his insulting attentions fire Carrillo with rage and a determination to humiliate her. He instructs Romez to abduct the girl, take her to the bandits' Cactus Fortress—a plan to which Romez very readily agrees upon learning from the bracelet she wears as Ben's gift, that Margy is loved by the man who won his land from him.

Margy, driving home, is seized from her carriage and carried away to the fortress. Pasqual, her servant, on his way with a message to Ben, suspicions that something is wrong. He pieces the facts together and hastens to Ben for aid. The two set out for Romez's camp; Ben is trapped and bound, but is released by Pasqual and in the struggle Romez is killed. When Carrillo comes to claim the girl he finds Ben waiting to kill him. Under the shame of Margy's appeal for his release, Carrillo has a revulsion of feeling and turns and fights against the bandits on Ben's side. The bandits are killed in a hard won battle. Ben claims Margy and Carillo retires, a chastened and better man

AMERICAN.

"THE HAPPY MASQUERADER" (Three parts—Feb. 29.) The cast: Elsa Dean (Winnifred Greenwood); Dick Thorn (Edward Coxen); George Davis, Cab Driver (George Fields); Frederick Hudson, Elsa's Guardian (Charles Newton); Annie, Davis' Child (Dodo Newton); John Thorn, Dick's Father (Ward McAllister.) Directed by Thomas Ricketts.

Richard Thorn, a wealthy young fellow, is advised of his father's death while hunting big game in Africa. He returns to look after his father's estate. At the station he takes a taxi driven by Davis, a man with a grudge against the world, and when Davis, enviously eying the luxury of the Thorn home, remarks that anyone can be happy with nothing to do but buy all the things one wanted. Thorn strikes the keynote of his philosophy of life in replying: "Happiness lies within—it isn't a question of money and luxury."

Thorn is driven to the club, where he is congratulated on his good luck, youth, good looks and wealth. Then Thorn, willing to prove his point that "happiness comes from within," offers to change places with some less fortunate man, and, remembering Davis, he calls him in and puts the proposition of surrendering his name, station and advantages to him. Thorn to take his place as cab driver for a period of two months.

Elsa Dean, the charming young ward of Frederick Hudson, is to receive a fortune upon her maturity or marriage. Hudson makes some unfortunate speculations, in which he loses his fortune and involves his ward's. Thorn's father had made his old friend Hudson a large loan for which Hudson had given his notes. Before he died, Thorn, Sr., had left instructions for his son to destroy these notes.

Davis, impersonating Dick Thorn, meets Hudson and his ward and determines to win her and her fortune, but he is repulsive to her and she has been attracted to Thorn, even though she thinks him only a chauffeur. Thorn takes up his abode in Davis' dingy quarters and plays "papa" to Davis' little daughter Annie, whom Davis' neglect has left in a pitable condition. Happiness under Thorn's tender care brings the child up for a time, but he sees she is fading away and finds an opportunity to inform Davis, who is utterly indifferent.

When Davis proposes, Elsa rejects him, and he attempts to force Elsa to marry him by threatening to collect the notes he has found. Hudson promises to make Elsa agree to the marriage, but Elsa, overhearing, runs out and to save herself from a relationship which would be loathsome to her, offers the waiting Thorn fifty thousand dollars if he will marry her within an hour.

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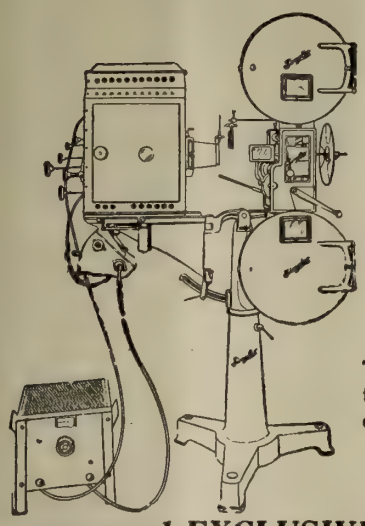

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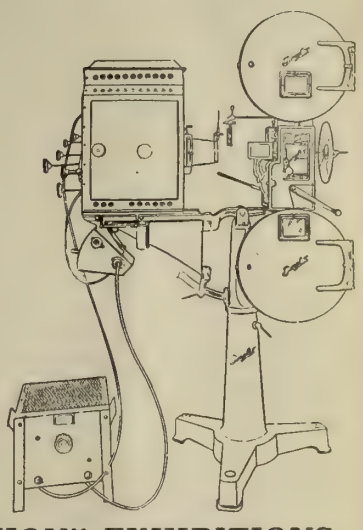

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When Hudson learns of her marriage, he confesses to losing her fortune and is forgiven. Finding the request of Thorn's father, which Davis drops, Elsa determines to get possession of the notes. She goes to Thorn's home and is just taking the notes from the desk when Davis enters and takes advantage of the opportunity to force his unwelcome attentions upon the girl.

Little Annie dies on the day Thorn's agreement terminates. He sorrowfully relinquishes his trust and goes to the club where is is to meet Davis. Davis is late and Thorn calls him on the phone. Elsa answers the telephone and calls for help. Thorn explains to his friends that something is wrong and they hurry off to the Thorn home in time to save Elsa from Davis. Davis gets a summary dismissal, and Thorn claims his bride.

THANHOUSER.

THE REUNION (Three Parts—Feb. 23).—The cast: John Bowden (J. H. Gilmour); Martha Winthrop (Isode Illian); Martha Winthrop (later) (Inda Palmer); Relee (the dancer (Ethel Jewett).

Martha Winthrop had served during the Civil War as a trained nurse. During a bitter struggle with the enemy, she rescues John Bowden from death and then nurses him back to life. He promises to claim her for his bride after the war.

Martha lives in a small village near Washington, where she is loved by everybody for her kindness and charity. In this village are three old soldiers, the remaining members of a famous regiment. The time comes for the annual reunion of the G. A. R. and the three old men send Martha to the reunion to represent their regiment.

While watching the parade she sees the man she has dreamed about for half a century. She is overcome and is assisted to a hotel by a young man, who awakens memories of long ago in Martha's mind. She learns that he is the son of her old sweetheart and through him meets the man of her dreams. He learns that she has never received a letter written to her at the close of the war, but her long wait is rewarded by having her hero claim her.

CUB.

GOING UP (Feb. 25).—The cast: Jerry (George Ovey); Slim (George George); Blouie (Louis FitzRoy); Zowie (Jefferson Osborne); Bill (Arthur Mund); Jim (Henry Jackson); First Cop (Gordon McGregor); First Waitress (Louise Horner); Second Waitress (Janet Sully); Waiter (Robert Kenyon). Directed by Milton Fahrney.

Jerry decides he will discontinue the companionship of Slim and shoulder life's burden single handed. While the latter slumbers Jerry packs the combined wardrobe of the "firm" and attempts to make his exit by way of the window by means of a rope. But Slim is awakened by the noise. For a moment Slim watches the progress of Jerry and then decides to call him back. Half way down the rope, Jerry is interrupted by his slender companion, who demands that Jerry return. The latter, showing no such desire, Slim cuts the rope and sends Jerry sprawling on the ground. Jerry, however, runs off. But Slim is soon after him.

Jerry's flight is interrupted by a policeman, who becomes suspicious of him. Jerry is arguing with the cop when Slim arrives and soon the policeman is the target for a volley of blows directed at Jerry by Slim, Jerry neatly ducking each blow to finally run off, leaving the other two in a brawl. Jerry secludes himself in a nearby barn. He has scarcely hid himself when Zowie and Blouie—two "black hand" artists—enter the barn, one carrying a huge bundle of money and the other a suitcase. They spread the bills about and count it, while Jerry looks on. As Blouie and Zowie are about to place the money in the suitcase, Slim opens the door, sees what is going on and gets in unnoticed. The "money men" make their exit, thereby causing Jerry and Slim to come face to face once more. Another clash between the two is the outcome of the meeting, Slim coming out on top to hurry after the men with the money.

Jerry soon falls in line behind the trio, this being unknown to Slim, Zowie or Blouie. The journey brings the four to a wood, where Jerry hides from view, as does Slim, while the two plant their suitcase of money. A moment later a powerful explosive is placed in the suitcase and the money removed by the mysterious Bill and Jim, dealers in explosives, unseen by Jerry or Slim, who are backing up to get the money. Jerry arrives first, replaces the suitcase containing the explosive with his own and hurries off, believing that he has made an easy fortune. Slim at last detects the suitcase that Jerry left, and, thinking it is the one left by Zowie and Blouie, is delighted as he walks off with it. Slim sights a restaurant and decides to treat himself to a royal dinner. Satisfying his desire, Slim opens the suitcase to pay for the food and is knocked speechless when, instead of money, he finds an old shirt and collar and two bricks. He is thrown out.

Jerry arrives upon the scene in time to see Slim have the finishing touches administered. He is about to enter the food shop when Slim spies him and, believing Jerry has the suitcase with the money, he starts after him. The two race with Jerry leading easily until they finally come to the water's edge. Seeing no escape other than the water or on board of a liner which is about to depart, Jerry rushes up the gang-plank, bowls over the members of the crew who attempt to stop him and hides. Slim is a moment too late to make the ship, so he hails a couple of men in a small boat, tells the story of the suitcase of money and induces them to follow the liner. Jerry, seeing them coming, makes fruitless efforts to open the suitcase, and as Slim and the others come up a rope ladder on the side of the ship, Jerry plunges overboard and reaches the shore in safety, just as Slim and the others open the suitcase, causing an explosion which sends the liner to the bottom.

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MUTUAL.

MUTUAL WEEKLY, NO. 60 (Feb. 24).

New York City.—T. R. sails for West Indies. He leaves on S. S. "Guiana" for 6 weeks' vacation.

San Francisco, Cal.—Noble gift to Japan's Emperor. Local colony sends $5,000 saddlers as coronation present.

Bergen, Norway.—Preserving Norwegian neutrality. The cruiser "Harald" and "Haarfager" guarding the entrance to the North Sea.

Seattle, Wash.—Twenty-four hour snowfall buries city. Worst storm in 25 years halts traffic. Subtitle: Cathedral dome collapses under weight of snow.

Key West, Florida.—"Lost" undersea boat arrives here safely. The K-5 missed other boats at rendezvous and proceeds to naval station alone.

Tampa, Florida.—Annual Gasparilla carnival. King Gasparilla and his queen reign supreme.

Washington, D. C.—In memory of Lincoln. "Lest we forget." Subtitles: Henry Koons, 91, oldest surviving bodyguard. Ford's Theater where he was assassinated. His death-mask.

Ocean Beach, Cal.—A tribute to California's climate. While other sections of the country are in the grip of snow and ice, San Franciscans enjoy summer weather at famous beach.

Newburgh, N. Y.—Eastern speed skaters compete. Logan wins the honors. Subtitle: Ex-Governor Benj. B. Odell greets the winner.

Winchester, Mass.—Children study in the open air. They progress faster than those shut indoors.

Hanover, N. H.—Dartmouth College winter sports carnival. Paulson "Loops the Loop" on skis.

Fresno, Cal.—"Movies" invade rural districts. New auto invention generates electricity for projection machines wherever located.

Merced, Cal.—French Government buys horses here. The English prefer mules.

Brooklyn, N. Y.—Munition ships burn at pier. Two die in midnight fire. Plot suspected to destroy war cargo for allies.

San Antonio, Texas.—New Municipal Zoo opens. Hungry wolves are fed.

Waynesburg, Pa.—Night fire wipes out business block. Loss, $150,000.

SIGNAL FILM CORP.

"THE GIRL AND THE GAME" (Chapter 9—Two parts—February 21.) Rhinelander secures right-of-way to enable him to complete the Superstition cut-off. Failing in previous attempts to defeat his rival, Seagrue resolves to adopt other methods. He apologizes to Helen for past acts, and approaches Rhinelander with a suggestion that they compromise and consolidate with their lines instead of running rival rails. Rhinelander refuses this offer and continues with his work.

Unable to secure a right-of-way through Las Vegas, Seagrue suspends work. Seagrue blamed spike for Rhinelander's success, because Spike upset Seagrue's plan to kidnap Helen and steal Rhinelander's contracts, and holds Spike in submission with threats to turn him over to the police if he again crossed his employer.

Helen is unable to understand why Spike did not leave Las Vegas when she purchased clothes and a ticket for him, and for reasons best known to himself, Spike is unable to give a coherent explanation. Helen, Rhinelander and Storm feel the mystery which surrounds Spike's actions, but cannot fathom it.

Bill, Seagrue's foreman, informs the dissatisfied workman that Spike is responsible for the lay-off and the mob set upon Spike, beating him mercilessly. The luckless fellow is rescued from the mob by Helen, Storm and Rhinelander. Rhinelander and Storm carry the semi-conscious Spike to a construction car while Helen dashes to the engine and pulls the

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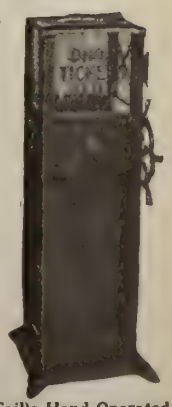

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train out. An accident cuts the car containing the men off from the rest of the train.

Helen sees the accident from the cab and realizes the danger of a collision with the main line passenger when the runaway car reaches Baird. She leaves the engine cab, and jumps into Seagrue's automobile nearby, starts the engine and races toward Arden Station. Reaching the station she throws the seat cushion through the window, attracting the attention of the agent to the message: "Runaway car from cut-off on main line. Stop passenger at Baird."

On top of the freight car, Storm tries to apply the brakes, but a link in the chain gives way, and the brakes are useless. Inside the car Spike revives. In the auto, Helen catches up with the car and races along behind it, signalling to the men to jump into the auto. Rhinelander jumps first and climbs into the front seat, then Storm, carrying the helpless Spike on his back, leaps to safety in the machine.

Helen steers the auto around the runaway car and travels on ahead at terrific speed. Storm drops off the back of the auto, and places stones on the rails ahead of the runaway car. The auto dashes safely down a steep embankment just as the freight car is derailed and thrown down into a deep arroyo from the railroad trestle above, allowing the oncoming passenger train to pass over in safety.

MUTUAL MASTERPICTURE DE LUXE.

"THE CRAVING" (Five parts—American—Feb. 26.) The cast: Foster Calhoun (William Russell); Margaret Cummings (Helene Rosson); Leroy Calhoun (Rea Berger); Oliver Bailey (Roy Stewart); Roby, Dancehall Girl (Charlotte Burton); Crooky, Crippled Newsboy (Robert Miller.) Directed by Charles Bartlett.

The story opens in Newbridge College at the height of the football season. Foster Calhoun is the star member of the team. He is an orphan, sent to college by his rich uncle, Leroy Calhoun. Foster and Oliver Bailey are in love with Margaret Cummings. Bailey is also a substitute for Foster's place on the team, which further complicates matters.

Brought face to face with disgrace for his gambling debts, Bailey determines to resort to drastic measures to turn the assured victory of his own college to defeat. Thus he hopes to win money to clear himself from debt. Overhearing Foster's uncle remark that the young hero possessed an inherited craving for drink of which he, himself, was not conscious, Bailey determines to use this as a means to secure his end. He sees to it that the trainer accidently uses alcohol in rubbing down Foster's face. To further his cowardly deed, Bailey leaves a bottle of alcohol in Foster's room. Naturally, with his taste for liquor aroused, Foster's instinctive craving gets the better of him and he hurriedly drains the bottle.

At the big game, Foster, on whom the victory rested, is found wanting. Bailey is substituted for the star, and as he has planned, loses the game for Newbridge. Foster is expelled for becoming intoxicated on the eve of battle—and his engagement to Margaret is called off. The remainder of the story is set in the West, where the shorn hero goes with one Crooky, a crippled newsboy, whom he finds in apparently as friendless a condition as he himself is in.

Crooky is a keen, philosophic little soul. There is Roby, an unscrupulous girl of the dance halls, who becomes infatuated with Foster because of his sheer brutal strength. She weaves her soft mesh about his liquor-fagged mind, and inveigles him into marrying her.

One day a letter comes which seems to frighten the brazen dance hall wench. She hides her excitement from Foster, but not from Crooky, who finds it and holds it as evidence against her. Soon after a stranger comes to the cabin where Roby and Foster and the cripple boy live. Foster comes back one day and finds his wife and the stranger drinking. He engages in combat with the man. During the struggle the lamp is overturned and Foster is left unconscious in the burning cabin. He is rescued by Crooky, who believes that Roby and her lover have also been suffocated.

Foster and Crooky flee to the mountains. There commences a terrific struggle in the older man's soul against the craving. Crooky finds a newspaper which tells of Leroy Calhoun's death, and further recounts the fact that the sole and only heir, Foster Calhoun, cannot be found. With almost uncanny wisdom, the lad writes the attorneys of Foster's whereabouts, and awaits an answer while he helps down his friend's thirst for rum.

At length the attorneys write Foster of his good fortune, and inclose a letter from his uncle, telling the young man that he, himself, was to blame, because he had never told him of his inherited taste for liquor. The latter also holds out hope of Margaret relenting, and half promises that she will marry him if he returns.

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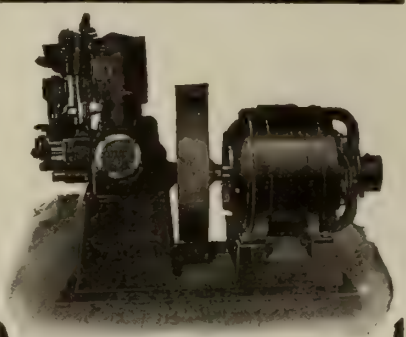

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Even at this auspicious moment The Craving does not end. There is still struggle upon struggle for the worthy Foster and Crooky, his slave. Not yet trusting himself, the young man remains in the clear air of the mountains until he feels that he has overcome his desire. When he returns, he returns to find that Bailey, who, too, has been in the West, has brought back Roby, not dead as Foster has thought, as a living testimony to the fact that Foster has tried to deceive Margaret.

Crooky, however, saves the day. He discloses a bit of conversation he had overheard between Bailey and the gamblers in a saloon, which clears Foster of any guilt on the day of the football victory years ago, and produces the letter which proves that Roby was married before she inveigled Foster into becoming, as he believed, her legal husband.

"THE HEART OF TARA" (Centaur—Five parts—March 4.) The cast: Captain Delmar (William Clifford); Rajah Selim (Sherman Bainbridge); Tara, First Favorite of the Rajah (Marie James); Soma, Present Favorite of the Rajah (Margaret Gibson); Dorothy Delmar (Marvel Spencer); Lieutenant Grey (Walter Spencer); Singh, a Hindoo Spy (Edward Alexander); Sahan, Assistant Spy (Edward Roberts); Timur, Another Spy (Gordon Russell). Directed by Wm. J. Bowman. Written by Theodore Harris.

Captain Delmar resumes command of Tower Post, India, after an absence of twenty years. In his commission is an order to make a secret investigation of some famous jewels, which are indemnity to the English crown and have mysteriously disappeared. The Rajah selim, an Indian prince, while reading the official communication that he is to pay his allegiance to Captain Delmar, relives the past, a past of hatred for the captain who, when a young man, was successful in winning of the heart of Tara, a Harem favorite of the prince. Captain Delmar really loved the Indian girl and, upon being called back to England, resolves to marry her. When he returns to the garden to get the girl, he finds her dead body. Her death is clothed in mystery and the young captain believes that she has been murdered by Hindoo slaves for the wonderful jewels she wears. He proceeds to England broken-hearted, but eventually marries an English girl. It is his daughter, Dorothy, now grown to young womanhood, whom he brings to India with him upon being ordered to the Post.

The Rajah has carried out a secret, but hideous revenge upon the girl Tara. It was he who had her stolen from the garden and stabbed her to death. Only the departure of the young English officer at that time had saved him from a similar fate and now that he has returned, as commanding officer of the Post, his revenge again burns deeply. With Hindoo subtlety he covers up his deep designs, giving the usual audience to the captain and his daughter. He places at the disposal of the young English girl some of his own court servants. These servants are headed by Sahan, spy, through whom the Rajah is to carry out his plot. There is a secret passage from the palace to the Post, the trap door entering to the library of the Captain. Through this secret passage the spy carries messages, and at the Rajah's command he cuts the telephone wires, intending that night to steal the Captain and his daughter and bring them to the palace.

By burning the bungalow he thinks to deflect suspicion, leaving the impression that they have been burned to death. The Captain, finding the telephone wires cut, has sent Lieutenant Grey, who is the fiancee of Dorothy, to a nearby post to investigate conditions. When the lieutenant returns he finds the bungalow burned and believes, as the Rajah has intended, that the Captain and his daughter have met their fate within it. In the meantime the Rajah has the Captain and the girl in his power. He tells the Captain that he will throw him into a cell and keep Dorothy for himself. The girl, as she sees her father dragged away, almost goes mad. Soma, the present favorite, but who has never won the love of the Rajah, as his heart is with the past, realizes the awful fate that is about to overtake the English girl, but can do little to help her.

Fate steps in when the girl loses her mind under the strain, and the superstition of the Rajah places her beyond the earthly pale. The lieutenant has discovered the secret passage. His suspicion aroused, he makes his way to the palace and comes upon his sweetheart and the Hindoo girl. Dorothy regains her mind when she sees her lover. When the Rajah is about to enter, Soma, now the guardian angel of Dorothy tells the lieutenant that if he is to save the Captain and his daughter he must bring help. The lieutenant escapes through the secret passage and sends to a neighboring Post for a small company of cavalry.

Meanwhile the Rajah has discovered that Dorothy has regained her mind. He brings forth the jewels that once bedecked Tara. He adorns her with the jewels, has the Captain brought before him and shows him his daughter dressed as a harem favorite. He gives orders to have the beasts—lions of the royal menagerie—

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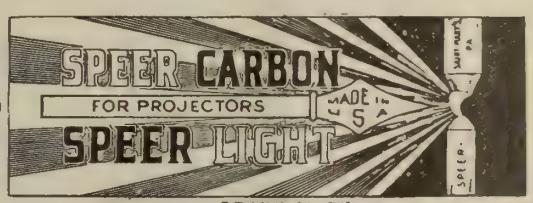

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starved. Soma has secreted herself in Dorothy's room, with the intention of stabbing the Rajah when he comes. The Captain is dragged forth to the jungle. The Rajah goes to bring Dorothy before he shall give the final order. The young Lieutenant arrives with his company and a battle ensues, as they are denied admittance to the palace. When the Captain is freed through this timely interference, he rushes to save his daughter and arrives just in time, as the arm of the brave Soma is not strong enough to deliver the death she intends. They find upon Dorothy the jewels that are sought by the English government.

Pathe Exchange, Inc.

PATHE NEWS NO. 13 (Feb. 12).

Washington, D. C.—Two of the members of President Lincoln's bodyguard still enjoy a hale and hearty old age. Subtitle: Ford's Theater in which Lincoln was shot, April 14, 1865.

Poland, Russia.—Peasants set to work to rebuild their homes, shattered by the ravages of war. Subtitle: Meanwhile they live as best they can.

Washington, D. C.—Lindley M. Garrison, who has resigned his position as Secretary of War on account of the defeat of his Continental Army scheme.

Roosevelt, Ariz.—Owing to unusual floods enough irrigating water is stored in the famous Roosevelt dam to last three years. Subtitle: Water flows over the spillways for the first time on record.

Tampa, Fla.—The submarine K-5, recently reported as lost, rejoins its squadron assembled here.

Goldust, Tenn.—Thousands of homes are abandoned when the Mississippi River overflows its banks and inundates the entire region for many miles. Subtitles: 1. Residents soon adapt themselves to the Venice mode of transportation. 2. Railroad trains sail on their way at reduced speed.

Washington, D. C.—A successful trial is made of a new life saving suit which is easily portable in a suit case. Subtitles: No longer will the submarines be feared, now that it is so easy to walk in the briny deep. The diver is perfectly dry after his immersion.

Washington, D. C.—The advent of Spring brings a flood of requests to the Agricultural Department for seeds, which the Government distributes freely to encourage better farming. Subtitle: Plants are carefully examined and all distressed ones are remorselessly destroyed.

Ithaca, N. Y.—The new Military Tractor Biplane averages 95 miles an hour in its trial flight, breaking all American speed records.

Souchez, France.—Relieved after twenty days fighting in the muddy trenches, the soldiers' first rush is for the improvised shower baths.

Salonica, Greece.—British troops bivouac by the wayside while enroute to reinforce the Allied lines of defense outside the city. Subtitle: After their rest the troops assemble and pack their kit ready for the transport wagons.

Chicago, Ill.—(Except Boston, Los Angeles, Portland & Seattle) The big demand for artificial limbs in Europe has increased the output of United States factories by 500 per cent. Subtitles: Most of the employees of the Rowley factory are men who have themselves lost limbs. The legs are carefully inspected before being packed for shipment.

Winchester, Mass.—(Boston only) Open-air study is introduced in the schools, and the pupils in Eskimo clothes, find the frigid air a great aid in their quest for knowledge.

Boston, Mass.—(Boston only) When a water main laid on the bottom of the harbor breaks a diver is sent down to ascertain the cause of the trouble. Subtitles: The obstruction is hoisted up. A novel contrivance is used for repairing the broken connection.

PATHE NEWS, NO. 14 (Feb. 16).

Genoa, Italy.—The greatest conflagration in many years, believed to be the work of incendiaries, destroys an immense quantity of war munitions stored on the quays. Subtitle: 1—The fireboats find it difficult to subdue the flames.

Salonica, Greece.—General Israil, commander of the Allied troops, orders the occupation of the German Consulate. Subtitles: 1—The Austrian Consulate shares the same fate. 2—British soldiers also occupy the Turkish Consulate.

Warsaw, Russia.—The famous Wurtemberg regiment of infantry, first to enter the town, at the time of its capture, drills daily in the municipal park.

St. Louis, Mo.—The recipient of the prize in the national contest for the ugliest man in America, well deserves his distinction.

Easy Focusing

The carbons of the alternating-current arc both burn considerably and therefore both must be adjusted often in order that the arc shall be in the correct position to give proper focus and light distribution of the picture on the screen. Only the one carbon of the direct-current arc burns appreciably and the latter is therefore more easily kept in focus.

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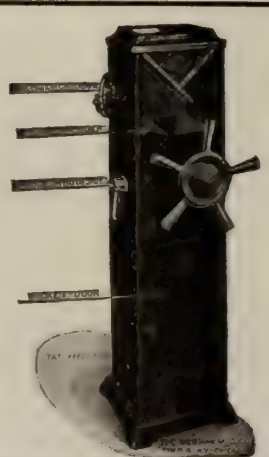

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Throgg's Neck, N. Y.—The artillery corps of the New York Militia stirred by the call of preparedness keep in trim by frequent drilling. Subtitle: 1—Firing the six-inch gun.

Newburgh N. Y.—Crack skaters compete in a keen contest for the Eastern speed championship. Subtitle: 1—"Bobby" Logan retains his title as Eastern champion.

Tampa Fla.—United States troops and Jackies join the procession of merrymakers in celebrating the annual carnival. Subtitle: 1—The "Sea Shell" float is truly symbolic of Florida's sunny clime.

San Francisco Cal.—The "Los Angeles" is one of the ships launched in the effort of Pacific Coast owners to increase the number of vessels sailing under the Stars and Stripes.

Chicago Ill.—Several thousand school children participate in the unveiling of Lincoln bust in Chicago Stock Yards. (Chicago only.)

New York City.—(Except copies for Seattle Portland.) Though the training ship Newport is still actively educating the young in the art of navigation its continuance is being seriously debated. Subtitles: 1—The students are expert in the handling of the life-boat. 2—Their training also includes the method of sail making.

Otay Cal.—(Except copies for Los Angeles.) The once beautiful valley of the Otay is left barren and desolate by the receding waters that inundated the entire region. Subtitle: 1—Marines from the warships nearby bring aid to the distressed inhabitants.

Hanover N. H.—(Except copies for Chicago.) Dartmouth College students exhibit real Alpine skill on skiis in their annual winter games. Subtitle: 1—Skil racing with horses is an exciting feature.

Peekskill N. Y.—Members of the National Guard caught in the icy grip of the country-wide cold snap can now appreciate the war conditions on the Russian front. Subtitles: 1—The youth of Seattle Washington which also experienced severe snow conditions goes in for a little trench fighting. 2—Alaskan transport methods are used. 3—But they should worry at Palm Beach.

Cary Ill.—(Chicago only.) Chicago Norge Club skiiers make some thrilling jumps at the annual tournament. Subtitle: 1—Miss Hildur Erlandsen is the winner of the cross country race.

BY THE ZUYDER ZEE (Picturesque Holland) (Photocolor)—(Feb. 21).—The quaintness of Holland is especially appealing to Americans. This little dike-bounded country of the Netherlands is delightfully pictured in this subject. The little houses built on deep-driven piles, the peculiar customs of the natives, their pleasures and labors; all are most interesting and instructive. Little children dressed up in their best; the "wiseacres" of the village imparting wisdom to their auditors; daughters of fishermen helping their parents to repair the nets for the next trip, and other appealing scenes are shown.

ALONG THE DES CHUTES RIVER (Picturesque America—Globe—On same reel as foregoing).—Of all the beautiful spots in Oregon the region along the Des Chutes Rives is probably the most beautiful in point of natural splendor. This river, which flows through the Des Chutes Canyon, a rift which reaches a depth of 2,500 feet, breaks into a roaring rapids, called the White Horse Rapids, where it is tossed about until it is churned into foam. Great engineering feats were accomplished along its banks. In building the Trunk Railroad, the engineers were confronted with some master problems, but conquered them.

STARVED TO DEATH IN A RESTAURANT (Starlight—Feb. 23).—Heinie and Louise wander into a local beanery, where Beautiful Bertha holds forth as the purveyor of victuals. Of course it's up to them to get as much stuff as possible without paying for it, and they proceed to load up with eatables—both inside and out. But in their endeavors they run afoul of Ben the Blacksmith, the local tyrant and all-around strong man, who is strong for the girl behind the counter. This worthy gives them an awful deal and, as usual, they come off second best.

THE RED CIRCLE NO. 11, "Seeds of Suspicion" (Balboa—Two Parts—Feb. 26).—June and Gordon are together in Detective Lamar's office. Gage, the detective's clerk, tries to enter, but June locks the door. He smashes the glass in an attempt to get at the key and June handcuffs him to the inner door-knob. But Gage catches a glimpse of the Red Circle on June's hand as she and Gordon flee. Later, by a clever ruse, she obtains the documentary evidence that the charges against Gordon are false. Suspicion points to her as the thief. What will Lamar do now? Returning home, June finds that "Smiling" Sam is in the house. The situation is critical.

The next episode is called "Like a Rat in a Trap."

Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight
the Bill

by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

All communications on this subject may be forwarded to Mr. Blumenthal, 110 W. 40th St. (Room 403), who will incorporate them into his program.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

Miscellaneous Features

PARAMOUNT.

PARAMOUNT—HOLMES TRAVEL PICTURES, "The Cliff Dwellers of America" (Feb. 7.)—The first picture of the new Paramount-Burton Holmes Travel pictures recount Mr. Holmes' motor trip of the summer of 1915 through the more picturesque and interesting portions of New Mexico. As the journey leads through the lands of the former cliff-dwellers and former and present occupants of these prehistoric apartment houses called pueblos, Mr. Holmes chose to begin his trip at Chicago, there to see the cliff-dwellers of today threading in countless throngs the deep "Canyons" flanked on each side by the abodes of the modern "Cliff-dwellers." This is but a momentary glimpse, as the train is seen taking the audience to Santa Fe.

From Santa Fe the travelers are taken to the famous pueblo of Taos and thence to the even more celebrated pueblo of Acoma, which was just as old, to all appearances, when the Spanish Conquistadores came up out of Old Mexico in 1540 to convert the Indians and conquer the country in the name of their King.

Across the desert, through forests, fording the flooded streams in their motor car, visiting ranches, herding sheep and bu-ting bronchos—these and many more incidents of a most delightful trip through a beautiful country, Mr. Holmes and his party finally reach the rim of the Grand Canyon and ride a short way down its dizzy trail at Bright Angel, just to whet the appetite of the audience to what is to follow in the next travel installment.

THE GRAND CANYON OF ARIZONA (Feb. 14).—The second release in the series picks up Mr. Holmes' fellow-travelers at the very brink of the Grand Canyon, just as a train has arrived at the El Tovar Hotel, disgorging its human freight. Before the descent of the Canyon trails is made the audiences are taken to various celebrated Lookout points, from which the more notable views of this gigantic marvel of Nature may be viewed to the best advantage.

The Grand Canyon is over a mile deep, twelve miles wide and two hundred and seventeen miles long. Through its lowest depths the Colorado river still cuts its twisting path, carrying with it thousands of tons of silt and other matter, thus continuing its work of making the Canyon deeper and deeper as the centuries roll on. The travelers then begin the perilous descent of the Canyon, which is more than 6,000 feet deep.

Down to the very rapids of the muddy Colorado, Mr. Holmes takes his party, there to stand on the shore and watch the frightful power of the river as it alternately dashes itself into mountains of foam on the huge boulder in its bed or flows again with flat, sullen surface. Mr. Holmes takes his audiences down the Bright Angel Trail and down the newer Hermit Trail, and also by stage and by motor along the new Rim Road. He shows them everything to be seen, including Capt. John Hance, who built the Hance Trail and others equally good used to be, as he still is, one of the notable features of the trip to the Grand Canyon.

A DAY WITH THE WEST POINT CADETS (Feb. 21).—For his third feature in his series, Mr. Holmes takes his audiences on a visit to our National Military Academy at West Point, there to study the daily life of Uncle Sam's Cadets, the future generals who in after years will lead the armies of the United States.

Mr. Holmes' series of West Point pictures show all the phases of our Cadets' lives of study, drill and play. They also give a knowledge of the beautifully situated military academy itself, its fine buildings for study, its drill halls, its mess hall, the parade grounds, Flirtation Walk, the old historic reminiscences of Revolutionary days, and even glimpses of the serving room during the Sunday dinner hour, when hundreds of roast chickens and gallons upon gallons of ice cream are served to the young soldiers.

Building of pontoon bridges, daring artillery and cavalry drilling, target practice, mounted and dismounted infantry drill, dress parade, guard mount, all these features of life at West Point are interestingly depicted.

"MADAME LA PRESIDENTE" (Morosco—Five parts—Feb. 7.) The cast: Mlle. Gobette (Anna Held); Cyprian Gaudet, Minister of Justice (Forrest Stanley); Augustin Galipaux (Herbert Standing); Octave Rosimond (Page Peters); Mme. Galipaux (Lydia Yeamans Titus); Denise Galipaux, the daughter (Helen Eddy); Marius (Howard Davies); Leroux (Dick LaStrange); De Berton (Robert Newcomb); Bieglet (Frank Bonn).

The story tells of the troubles started by the fondness for gaiety of three mature French judges. With an eye to securing his good graces, they enjoy losing an occasional game of whist to their superior, Judge Galipaux. M. Galipaux's life burden is an ambitious wife.

An escapade with the leading lady of a theatrical troupe, Mlle. Gobette, lands the three judges on the carpet for a severe reprimand. The offending actress is evicted from the hotel.

Like an inspiration, a way out of their predicament comes to one of the offenders. That night on returning from seeing his wife on her train to Paris, M. Galipaux finds his house occupied by a strange but very beautiful woman, who refuses to leave.

Unexpectedly M. Gaudet, the handsome and irreproachable Minister of Justice, arrives. He is fascinated by Gobette whom he believes to be Mme. Galipaux. Still posing as Mme. Galipaux, Gobette comes to Paris to call upon him. Scenting a possible scandal, Marius, the head usher, lays a trap. Mlle. Gobette calls and the trap is sprung.

From then on events crowd quickly upon poor Gaudet, but through humorous situations and startling perplexities he remains undaunted to emerge triumphant.

"THE TRAIL OF THE LONESOME PINE" (Lasky—Five parts—Feb. 14.) Bob Heaton is an internal revenue officer, working in the mountains of Virginia, hunting for whiskey stills which are supposed to be located somewhere near the Lonesome Pine Trail. Being unsuccessful, Heaton calls in the district revenue officer, Jack Hale. Through a spy, the Tolliver clan, who are the moonshiners, hear that Hale has arrived to help Heaton in his investigation. June Tolliver, the daughter of old Judd Tolliver, the head of the clan, pretends to have a sprained ankle at the foot of the big Lonesome Pine and when Hale comes along, he carries her to the cabin where he is captured by the moonshiners. Knowing they must work fast to get their illegal whiskey out of the county, old Judd Tolliver leaves Dave, his nephew, who is also in love with June, to guard Hale, while the rest of the gang rush the whiskey to the railroad.

The increasing friendliness between June and Hale arouses Dave's jealousy, and he forces Hale to live in the cowshed. After several days of imprisonment Hale is able to set the straw in the shed on fire, burn through his rope bounds and escape. Hale gets back to town and with a posse starts for an old deserted shack where he thinks the illegal whiskey is hidden and where he expects to arrest the gang of moonshiners. The posse surround the cabin and upon breaking into it, after a sharp fight, find only June. The remainder of the gang escape through an underground passageway.

Hale sends a note to Heaton, saying that he will take his posse and look for the escaped moonshiners along the south trail and for Heaton and his posse to go along the north trail. There is an understanding between Hale and Heaton that the order of all notes is to be reversed. A spy is sent to deliver the note to Heaton and he pauses long enough to show its contents to the Tolliver. None of them can read except June, and she, wishing to protect her sweetheart reverses the directions so that, instead of sending the moonshiners to meet Heaton, she throws them directly in Hale's path, which was directly opposite to what she intended to do.

Hale is met and riddled with bullets by the moonshiners, who carry him to the cabin. There June pleads with her stern father to do something to save Hale's life. This Judd refuses to do, even though she confesses her love for the revenue officer. The men go out, leaving Dave behind. June induces Dave to ride for a doctor. Dave meets the posse in charge of Heaton and learns that he had had medical experience. He then tells Heaton where Hale is and the posse surround the cabin and by force of numbers induce the mountaineers to surrender. Heaton patches Hale up and then tells the moonshiners they will be permitted to go free if they will destroy their still. This old Judd Tolliver agrees to do. The old man discovers that Dave had been a traitor and shoots him.

Hale rapidly recovers under June's nursing. He begs June to marry him, but she says she cannot leave her father, who has nothing left but her. Hale pleads, but in vain, and starts down the trail alone. Old Judd sees that June is sacrificing everything to be loyal to him and calls Hale back, telling him June wants to see him. Hale returns and June sees through her father's ruse and her heart is glad.

Back near the Lonesome Pine old Judd walks slowly down the trail and into sunset.

HE FELL IN LOVE WITH HIS WIFE (Pallas—Five Parts—Feb. 17.)—The cast: Alida Armstrong (Florence Rockwell); James Holcroft (Forrest Stanley); Wilson Ostrom (Page Peters); Bridget Malony (Lydia Yeamans Titus); Tom Waterly (Howard Davies).

Alida Armstrong is married to Wilson Ostrom. She is contented. Ostrom lives in fear of discovery by his deserted wife. The deserted wife with her brother find where he

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lives. Confronting Alida, the wife reveals Ostrom's duplicity. Ostrom shoots the brother, and in horror and despair Alida flees, bareheaded, out into a terrific tempest.

Semi-dazed and exhausted, she is rescued by a policeman and taken to the poor-house. While convalescing Alida meets and marries James Holcroft, a handsome farmer, who comes seeking a housekeeper. He has had a long series of wretched housekeepers. Holcroft mourns for his dead wife. Alida falls in love with Holcroft, but he does not know it. His thoughts are all of the farm. Holcroft's neighbors show their disapproval of his poor-house bride by a mock serenade. They become boisterous and ugly-tempered. Holcroft, single-handed, drives them, after a severe fight, from the place. Holcroft is wounded in the head. By chance Ostrom, now a widower, finds Alida. The emotions of the meeting; the decisions that it causes to be made, and of the causes of the fatal struggle on the cliff edge, where Holcroft comes into the full glory of his awakened love the film story tells in a dramatic manner.

BLUEBIRD PHOTOPLAYS, INC.

RUPERT OF HENTZAU (Bluebird—March 6—Five parts.) The cast: Rudolf Rassendyll and King Rudolf V of Ruritania (Henry Ainley); Queen Flavia (Jane Gail); Col. Sapt (Charles Rock); Count Rischenehim (George Bellamy); Lieut. Bernonstein (Warwick Wellington); Chancellor's Wife (Stella St. Andrie). Founded on Anthony Hope's play of the same title. A sequel to "The Prisoner of Zenda." Directed by Geo. L. Tucker.

Three years have passed since Rudolf Rassendyll crushed Black Michael and held the throne of Ruritania for the helpless prisoner of Zenda, and King Rudolf V forgets that he owes both his life and his crown to the Englishman. Rudolf V is full of jealous suspicions of his Queen, the beautiful Flavia, because of her known love for Rassendyll.

Flavia sends a letter of final dissolution of their love to Rassendyll. This falls into the hands of Bauer, a spy of Rupert of Hentzau's who would use it as a lever for obtaining a pardon from the King for his share in the Black Michael conspiracy. A copy of this letter is sent to the King, and Rupert retains the original.

When the Englishman hears of the stolen letters he sets out himself for Zenda. A telegram is sent to Rupert telling him to meet the King at the hunting lodge in the forest with the original letter. The Englishman intends to keep the appointment himself in person and make an end of Rupert of Hentzau.

Rupert comes to the lodge and is surprised at the manner of his reception, the King and his solitary servant seizing their arms in utter consternation, at the sight of this young outlaw. As the King will not listen to his story or taken the casket he proffers, Rupert tosses it at him contemptuously and kills the faithful attendant who had sprung forward to avenge his insolence. The King, now certain that his old enemy has come to assassinate him, fires and misses. Rudolf retailiates, with a fatal shot. By an accidental fire at the lodge that night both corpses were burned beyond recognition.

Rassendyll will not wait to consider anything until the letter in Rupert's possession is destroyed. They meet, swords are drawn, and Rupert of Hentzau comes to his death. Old Sapt tells them of the destruction of the hunting lodge and insists that it is Mr. Rassendyll's body which has been burned beyond recognition. Rassendyll passes himself off as the King, and at night the spy Bauer, crept into the gardens to avenge his master's death and Rassendyll falls mortally wounded by the traitor's bullet.

METRO PICTURES CORPORATION.

THE PRICE OF MALICE (Rolfe Photoplays, Inc.—Five Parts—Feb. 21).—The cast: James Clifford (Hamilton Revelle); Grace Weston (Barbara Tennant); Capt. Mills (Wm. Davidson); Lady Marion (Helen Dunbar); Lord Deuberry (Wm. Calhoun); Carson (Frank Glendon); Cabman (Hugh Jeffery); Colonel Brendon (Wm. Heck). Directed by O. A. C. Lund.

Col. Brendon, Chief of the English Diplomatic office, upon his departure for France, turns the office over to Capt. Mills, with the understanding that Jim Clifford, one of the ablest men in the Secret Service, will assist him. Among the papers left in Capt. Mills' care is a valuable document marked "File 117."

Capt. Mills invites the boys of the war office to his apartment to play cards. Jim goes but does not play. He amazes them by explaining that he possesses the almost uncanny ability to tell the value of his opponents' hand. Capt. Mills loses heavily. In a rage he accuses Jim of being a sharp, and that he has been assisting one of the players by coaching him from behind. Jim resents this, and in a quarrel that follows Capt. Mills throws a glass of whiskey in his face. Later, his friends convince the Captain that he was in the wrong and owes Jim an apology. The Captain apologizes, but decides to give him an impossible task to perform and thus discredit him.

Capt. Mills goes to the war office that night and abstracts "File 117" and the next day instructs Jim to search for it. At the end of a week he rebukes Jim for his unsuccessful search. Capt. Mills and Jim are invited by Lady Marion to spend the week-end at her place in the country. Capt. Mills acepts the invitation, but Jim remains behind to continue his search. He meets a cabman who asks him to return a cigarette case the Captain left in his cab a week before. Jim questions the cabman and learns that the Captain went to the war office after the card game in his home.

Jim breaks into Capt. Mills' apartment, and after drugging the butler searches the premises. He fails to find the missing paper. Jim then learns that Capt. Mills is going with the week-end party for a short cruise in the beautiful Grace Weston's yacht. He disguises himself and succeeds in getting aboard. The next day the yacht tears a great hole in her side, when she crashes into treacherous drift ice. The entire party and crew, excepting Grace and Jim, get away in the life boats and are picked up by a steamer and taken back to England. Jim picks Miss Weston out of the water, in an unconscious condition, and takes her aboard a life raft. They land on an island along the coast. When they become hungry Jim suggests that he try to catch some fish, and asks his companion if she can spare anything from her apparel to use for a fishing line. While unlacing a string from her corset, she accidentally drops the missing papers from her bodice, which Mills had given her to keep for him. She recovers the papers quickly, but Jim decides to get them.

The next day Jim and Grace are rescued, and taken back to England. In the meantime Col. Brendon has heard of the missing file, and calls Capt. Mills to task. The Captain, thinking the papers are lost with Grace, and knowing that Jim is mysteriously missing, places the blame upon him. Jim arives, tells the Colonel of his experience, and is promptly promoted. Capt. Mills is dismissed from the service, and Grace, learning the truth of matters, finds that she has a growing interest in Jim.

FOX FILM CORP.

"FIGHTING BLOOD" (Five parts—Feb. 20.) Lem Hardy, a Kentuckian, comes from a long list of fighters who have won renown for courage on the battlefield and in the daily walks of life. Hardy is working in a lumber camp owned by Henry Colby when he falls in love with the latter's daughter, Evie. He is not the sole aspirant to her hand, however, for Blake, the camp superintendent, is also an admirer of Evie.

Blake and one of his workmen steal the company's pay roll and lay the blame on Hardy. Unable to refute the evidence brought against him, Hardy, now reduced in the eyes of Evie, is sent to prison. During his imprisonment Evie marries Blake, who, gripped by the gambling fever, induces his father-in-law to plunge in the stock market.

Upon Hardy's discharge from prison he becomes a minister and returns to the small community in which he lived when wrongfully charged with crime. His first church service is interrupted by a gang of toughs whom he finds it necessary to evict. His action, of course, arouses horror in the hearts of the church heads, and he is about to be unfrocked when he decides to go West.

Blake and Evie, now poverty stricken as the result of the former's drinking and gambling, have also struck out into the West. Hardy is aware of this fact and he is also aware that it was Blake who sent him to prison. Hardy begins a campaign of conversion in Red Dog, but his efforts do not meet with approval by the miners. He is preaching in a saloon when the bully of Red Dog orders him to quit. Not until he has licked the bully, who afterwards becomes his staunch supporter, is he allowed to continue the service. Hardy eventually meets Blake and Evie, but just what happens at the meeting or just how it happens is best left untold. Suffice it to say, therefor, that the climax of the picture is big.

THE WITCH (Five Parts—Feb. 27).—Dr. Fernandez, a physician, is believed by Mendoza, the military governor of Mexico, to possess hypnotic powers. Mendoza is in love with Dr. Fernandez's daughter, Zora. When Zora displays no love for him, Mendoza assumes that the father is responsible for the failure of his suit. So great becomes the hatred between the two that when a faction of insurrectionists arises the doctor places himself at its head and leads it against the Government.

Dr. Fernandez is killed in battle. In the meantime, Dolores, the daughter of the Governor is suffering with somnambulism. While she is anxious to be cured, she dislikes to inform her father or her lover that she is so

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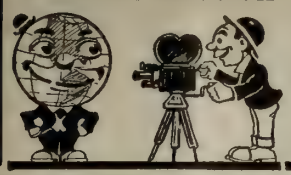

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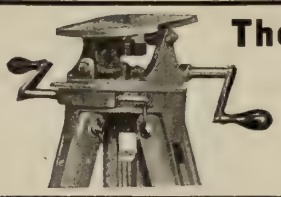

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afflicted. Finally her old nurse makes the fact known to Zora, who possesses the hypnotic power that was her father's. Dolores submits to treatment at the hands of Zora and is cured.

At the time that Zora brings about the cure of Dolores, the former does not know that Dolores is engaged to be married to Riques, Zora's sweetheart. When she does learn that the wedding day is set, she goes into a rage, and contrives to get into the palace in the night and hypnotizes Dolores. Shortly thereafter Zora is denounced as a witch and is carried away by an angry mob to be burned at the stake. Just before the torch is applied, the old nurse makes known to the Governor that his daughter has the habit of walking in her sleep and that she is in a trance from which she can not be aroused.

Also the old nurse informs the Governor that the only person who can cure his daughter is Zora. At the last instant, the Governor stays the burning of Zora and promises her freedom if she will bring Dolores from her lethargic state. Zora, believing that the Governor is acting in good faith, goes to the palace and wakens the girl. When Dolores is found to be safe, the Governor goes back on his word and commits Zora to prison.

She escapes, however, and Riques, who realizes that he loves Zora more than Dolores, runs away with her. The two are captured after a fight and in the end Zora is put to death.

V-L-S-E, INC.

"THE DISCARDS" (Essany—Five parts—Feb. 28.) The cast: Alys Wynne (Virginia Hammond); "Python" Grant (Ernest Maupain); Keith Bourne (Harry Beaumont); Doris Wynne (Betty Brown); J. F. Smike, attorney (Charles J. Stine); Duc de Besvrai (Patrick Calhoun); Ysabel Maxwell (Gertrude Glover). Written by Charles Michelson. Directed by Lawrence Windom.

Doris Wynne, at boarding school in France, is hardly acquainted with her mother, most of the dealings between them handled by a firm of lawyers. So when she falls in love with the brother of a schoolmate, she obtains her mother's consent through the attorneys. Alys Wynne's reasons for seeing so little of her daughter are that she is the companion in crime of "Python" Grant, international swindler. Having ruined a young nobleman and causing him to committ suicide, the pair escape to America.

Doris, the daughter, in the meantime, is happily married to Keith Bourne, a young American. An uncle leaves him a million dollars and they decide to return to the United States. Grant and Alys discover Keith and cultivate him. That he is the husband of Doris is unknown to the mother, who is still young and beautiful herself. Grant pretends to abuse his wife and Keith comforts her. A suit for alienation of affection is the result. Bourne settles for $40,000 rather than have his young wife misunderstand him. But the swindlers try the "Follow-up" and when Keith refuses to be led further they telephone his wife and tell her the story.

Through the attorneys she asks her mother to come to her. Alys goes and hears the story. She is thunderstruck to learn that her victim is the husband of her daughter. She advises the younger woman to believe in husband and disappears. She tells the police where to find "Python" Grant and next day the happy couple read in the paper that the woman accomplice of the swindler was found dead. It means nothing to them.

FOR A WOMAN'S FAIR NAME (Vitagraph—Five Parts—Feb. 28).—The cast: Pierce (Robert Edeson); Vivien (Eulalie Jensen); Alicia (Belle Bruce); McGregor (Harry Morey); Bolles (William Dunn); Coombs (Jack Brawn). Written by Marguerite Bertsch. Produced by Harry Davenport.

When Vivien and her husband, Pierce, come into their new home, she comes face to face with her husband's secretary, Bolles, and a shadow is cast over her happiness. Bolles is a dope fiend, supported by the charity of his half-brother, McGregor, a man of splendid character, and holds over Vivien and McGregor the fear of scandal because of a trap he had laid for Pierce and Vivien, by which he succeeded in compromising them.

McGregor meanwhile meets and falls in love with Alicia, Pierce's young sister, and Bolles, also being in love with her, threatens to reveal everything, in revenge. Through a peculiar combination of circumstances, Bolles, one night half crazed by the drug, shoots Alicia by mistake, and McGregor, to protect Vivien, who was at his home at the time of the shooting, confesses he is guilty.

Pierce does not believe his friend is guilty and quietly investigates, confident that McGregor is shielding someone. He learns that it is Vivien, and, heartbroken, he refuses to listen to her explanations and determines on a separation. Bolles, whose mind is giving way, sees the trouble he has wrought and, worried over Alicia's condition, which is serious, kills himself.

Then the whole story comes out and, receiving proof of his wife's innocence in both instances, Pierce begs for forgiveness, and the two are reunited in complete understanding and love. Alicia recovers slowly, and McGregor is her constant attendant. Eventually the two find happiness when he declares his love, and they are married.

CLARIDGE FILMS, INC.

"THE HEART OF NEW YORK" (Five parts—February). The cast: Bill Madden (Robert T. Haines); Mary Madden (Miss Isabelle Macgregor); John Madden (Thomas Morrisary); Mrs. Madden (Mrs. Laura Macklan); Phineas Brown (Willis Granger); Victor Brown (C. E. Kimball); Mrs. Brown (Mrs. Blanche Davenport); City Editor (F. M. McQuirk); His Daughter (Miss Bess Sankey); Her Mother (Miss Hill).

In each of the three homes of three distinct classes of modern life a child is born. A boy is born to a poor working man, John Madden, in his East Side home. A daughter is born to the city editor of one of the daily papers, Eustace Miles, and a son is born to John Brown, a wealthy but unscrupulous politician. The children are next shown at nine years of age in their respective schools. The plot of the story begins when the three have grown into young manhood and womanhood and are working out their lives in their particular class.

Bill Madden, the poor man's son, is now foreman in a construction work, with great ambitions to become a lawyer. Mary Miles, the editor's daughter, has become a beautiful young woman. The politican's son, a product of his class, is vicious and degenerate.

Mary Madden, Bill's sister, working in a department store, attracts the attention of Victor Brown, the wealthy young renegade. She repels all his advances. To show he is the stronger and for revenge, he kidnaps her, drugs and takes her to an undesirable house, where she is saved by a previous victim of the degenerate.

In the meantime, Bill Madden has obtained an education in law and gets his degree. He frustrates the efforts of a heroin peddler to sell his obnoxious drug to children, and is thus brought into touch with Mary Miles, who thanks him for what he has done for humanity. He upholds his class in their fight against

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environment, corruption and the high cost of living, which bears so heavily upon them. This incites the hatred of the politician, John Brown, who instructs a gunman to shoot him.

Victor Brown meets Mary Miles, is attracted by her beauty, and forces his attention upon her. Bill sees him and interferes, and the gunman, hired to kill Bill Madden, shoots Victor accidentally, and escapes unseen. Bill is arrested for the murder. In the court room the gratitude of a poor woman whom the young lawyer had defended, and who witnessed the actual murder, reveals to the court the real circumstances. When John Brown finds that he is the instigator of his own son's death, he dies from a stroke of apoplexy.

Bill, now a hero, receives the nomination for the representative of his district. He also wins the editor's daughter for his wife. This moral story is worthy of mention.

B. S. MOSS.

"ONE DAY" (Five parts—February). The cast: Paul (Victor Sutherland); Paul Vardayne (his father) (Barclay Barker); Dimitri (Robert Broderick); Pavlovitch (John Webb Dillion); Stefan (Arthur Evers); Prince Ronneaus (Hal Clarendon); Laneau (Walter D. Nealand); Accomplice (Frank Whitson); Prime Minister (William Bechtel); Master Paul (Master Richard Ross); Opal (Jeanne Over). Directed by Hal Clarendon.

Through exciting portrayals of twenty years in extravagant and intemperate living, we find Pavlovitch facing a rebellious people and a bankrupt country. To save her father's throne Opal, his daughter, consents to sacrifice herself in marriage to the Prince of Argone, her elder by many years, and a man with no enviable reputation. The agreement provides that she first be permitted thirty days vacation in a spot known only to herself and maid. She chooses the home of a distant relative in England, which happens to be not far from the estate of Paul Verdayne.

On various occasions while there, she meets Paul, and without knowledge of each other's identity, they fall in love. Upon her return to Veseri, Opal is shipped off to Paris to purchase her trousseau. Young Paul, accompanied by Dimitri, on a pleasure jaunt, happens to board the same steamer bound for France. An affecting love scene takes place. The Prince witnesses it, attacks Paul, who in turn throws him overboard, but he is subsequently rescued.

Later in Paris something happens which changes the entire course of their lives. Then follows the hasty return to Veseria, the battle of young Paul to regain the throne, the death of Pavlovitch at the hands of the infuriated people of the little Kingdom, the re-coronation of young Paul to be King, and eventually his marriage to Opal.

WORLD-EQUITABLE.

THE QUESTION (Equitable—Five Parts—Feb. 21).—The cast: Grace Hamilton, later Mrs. Ralph Tudor (Marguerite Leslie); Mrs. Hamilton (Marie Benton); Mrs. Ray (Lorell Gibson); Mrs. Hildred (Louise Evans); Anna Lee (Clara Whipple); Ralph Tudor (Geo. Anderson); Eric Lee (Bernard Randall). Scenario by Roy L. McCardell. Directed by Harry Handworth.

Ralph Tudor, rich, and loving children, marries Grace Hamilton, a spoiled society girl, who determines to avoid maternity, and keep up her social fun. Anna Lee works for Tudor, but is blackmailed by her worthless father. Frank Gray, an artist, is in love with Anna, but she thinks she is in love with Tudor. Tudor's partner, Hyatt, is ousted from the firm because he insulted her. Tudor finds that his wife has been avoiding maternity, and she admits that she does not intend to have any children. Tudor takes to drink and his wife gives a dog party.

Alone with Anna, Tudor explains matters, and they go away on an illicit honeymoon. Gray finds them. Anna leaves Tudor and he goes to Brazil. He learns that Anna is in trouble, wires Ryan, his confidential clerk, to take money from the safe and place it to her credit. Ryan is assaulted by Anna's father, and is struck by Grace Tudor's automobile. The cash is found on him. Hyatt claims it was stolen from the firm, and that he has an interest in it. Ryan is taken to a hospital, and Lee, in an attempt to kill Hyatt, is himself killed by a fall down a staircase.

In Brazil, Tudor's mail tells him of the Ryan affair, and a latter from Grace which causes him to return at once. Anna dies, and her landlady advertises her child for adoption. Grace gets it and a letter which Anna left, stating that Tudor was the child's father. Tudor comes home, and Grace, a changed and repentant woman, permits Tudor to learn to whom the child belongs. She begs forgiveness, which Tudor grants as she exclaims, "It is our baby."

THE PRICE OF HAPPINESS (Triumph Film Corp.—Five Parts—Feb. 28).—The cast: Bertha Miller (Mary Boland); Mrs. Miller (Marion Singer); Ruth Taylor (Enid Francis); Evelyn Morgan (Carlotta De Felico); Max Miller (Albert Bechtel); John Miller (Dave Wall); Howard Neal (Adolphe Majou). Directed by Edmond Lawrence.

Bertha Miller is the young wife of an industrious artisan. The couple are in comfortable but hardly luxurious circumstances, and Bertha at times finds it difficult to stifle the envious longings aroused in her by reports of the material success of her former girl friends.

Three of these former chums of Bertha's have had particular success, in the sense of having all the things that money can buy. Bertha and her three friends reunite when they go to meet a steamer that is bringing back one of the group who has become an opera singer. Bertha is invited to visit each of her three friends.

Bertha first visits the beautiful home of Ruth Taylor, and there receives her first intimation that things are not as pleasant in Ruth's world as they appear on the surface. She finds Ruth in a nervous state and learns that she has written letters to an admirer and fears her husband will discover it. Bertha agrees to help Ruth out of her trouble and in doing so nearly estranges herself from her own husband.

Lucille, the opera singer, has a handsome suite of rooms in a fashionable hotel. Bertha finds Lucille in despair over the fact that her expected operatic role has been given to another singer. Bertha learns to her suprise that Lucille's lot is in no way so happy as she had thought at first. The climax of this scene comes when Lucille has Bertha meet the man whom Lucille loves and expects to marry. This man Bertha discovers to be the owner of the house in which she and her husband live. Lucille is broken-hearted when she learns that her lover is married and the father of a family.

The third seemingly successful girl friend, Evelyn, lives in a pretty apartment, and when Bertha visits her seems to have no cares or worries. Bertha, who is induced to go out to a gay party with Evelyn that evening, discovers to her horror that Evelyn's lovely gowns and luxurious living are being paid for in the old way of the underworld.

It is in this scene, amid the false gayety of Broadway night-life, that Bertha receives her final disillusionment and discovers the whole false fabric of her friends' careers. All envy is wiped from her heart and she returns to her steady, hard-working husband and her little child conscious that hers is, after all, the real success in life.

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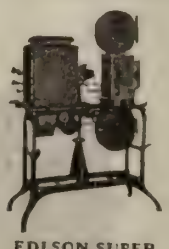
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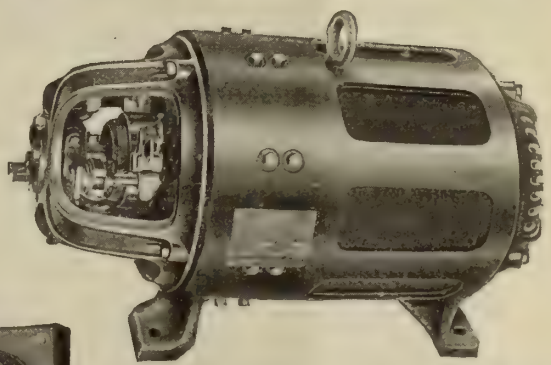

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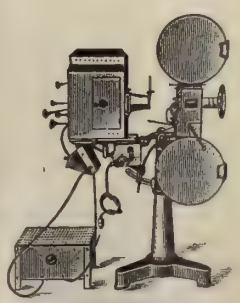

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 2—Number 5 (Topical).
Feb. 9—Number 6 (Topical).
Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).

BIG U.

Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).

BISON.

Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).

GOLD SEAL.

Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).

IMP.

Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).

JOKER.

Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.

LAEMMLE.

Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).

L-KO.

Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.

NESTOR.

Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).

POWERS.

Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work No. 12 (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).

REX.

Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).

VICTOR.

Feb. 22—The Pipe Dream (Comedy).
Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).

UNIVERSAL SPECIAL FEATURE.

Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lilio of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).

BEAUTY.

Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar. 1—Johnny's Jumble (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psycho—Drama).
Jan. 23—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).

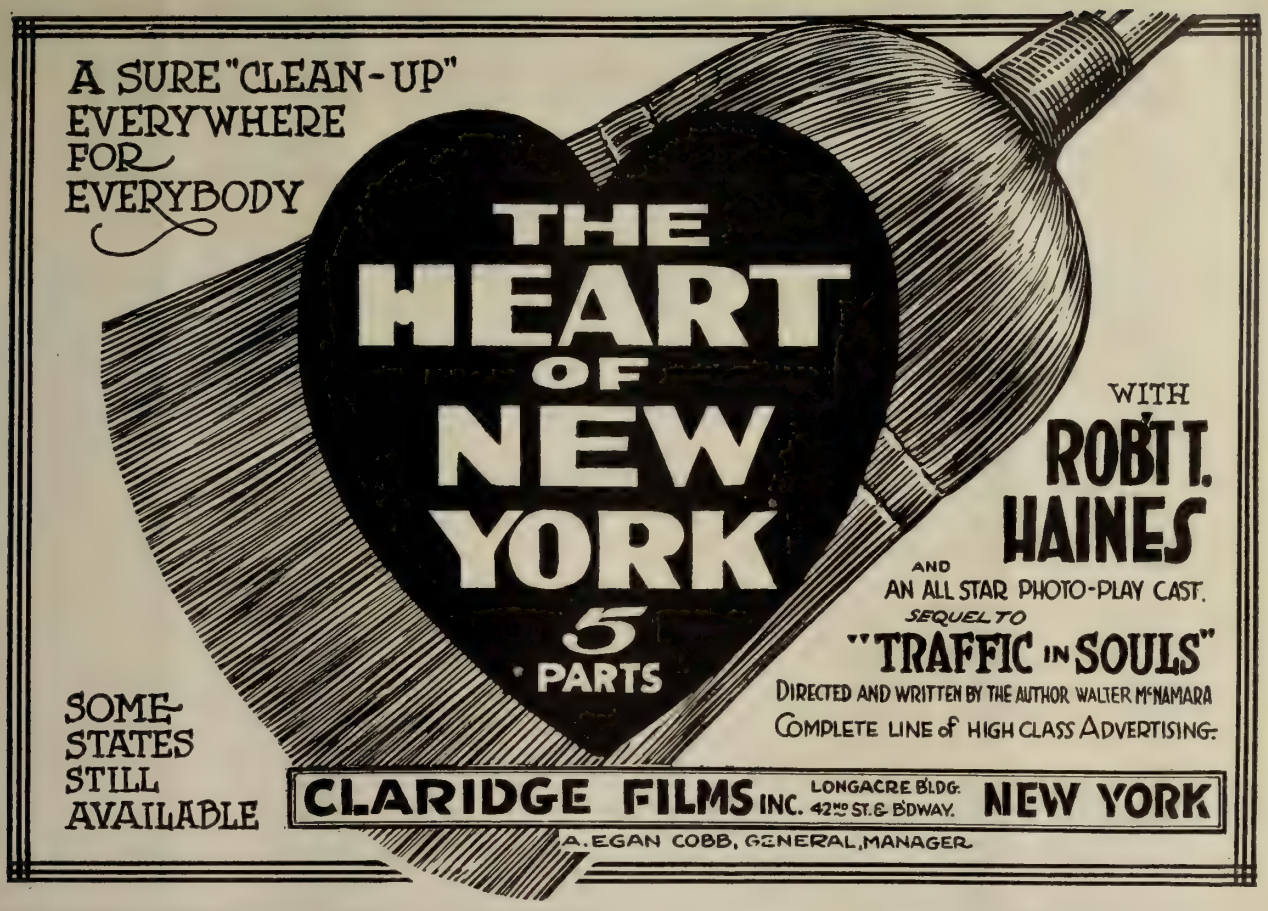
FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First No. 24 (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).

(Mutual Releases continued on page 1500.)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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

(*Mutual Releases continued from page 1558.*)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6, "Helen's Wild Ride" (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).
Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).

GLOBE.

Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).
Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Watching Flowers Grow (Educational).
Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
Feb. 4—New York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE NEWS.

Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).
Feb. 12—Number 13, 1916 (Topical).
Feb. 16—Number 14, 1916 (Topical).

PHOTOCOLOR.

Jan. 31—Movements the Eye Misses (Educ.).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic).
Feb. 14—Siberia, the Vast Unknown (Scenic).
Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).

PHUNPHILMS.

Jan. 19—Luke Lolls in Luxury (Comedy).
Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).
Feb. 21—Starved to Death In a Restaurant (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES

Feb. 9—Haunts For Rent.
Mar. 2—How Dizzy Joe Got to Heaven.

BLUE BIRD PHOTOPLAYS.

Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Streneth of the Weak (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 6—Merely Mary Ann (Drama).
Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).

HANOVER FILM CO., INC.

Feb.—Should a Baby Die (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

KULEE FEATURES.

Feb.—Germany on the Firing Line (Six parts—Topical).

METRO PICTURES CORPORATION.

Feb. 14—Dimples (Columbia—Five parts—Dr.).
Feb. 21—A Corner in Cotton (Rolfe—Five parts—Drama).
Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).
Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 16—Miss Nanny Goat Becomes An Aviator (Cartoon—Comedy).
Feb. 24—Bobby Bumps and His Pointer Pup (Cartoon—Comedy).
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military)

PARAMOUNT PICTOGRAPHS.

Feb. 6—No. 1, Frederick Palmer, Henry Reuterdahl, Hugo Munsterberg, J. R. Bray and others.
Feb. 13—No. 2, Theo. Roosevelt, Hugo Munsterberg, Zalud, J. R. Bray and others.
Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

TRIANGLE FILM CORPORATION.

Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).
Fido's Fate (Keystone—Two parts—Com.).
Better Late Than Never (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 21—The Question (Equitable—Five parts—Drama).
Feb. 21—A Woman's Power (World—Five parts—Drama).
Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).
Mar. 6—The Price of Happiness (Equitable—Five parts—Drama).
Mar. 6—The Pawn of Fate (World—Five parts—Drama).

V-L-S-E, INC.

Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).
Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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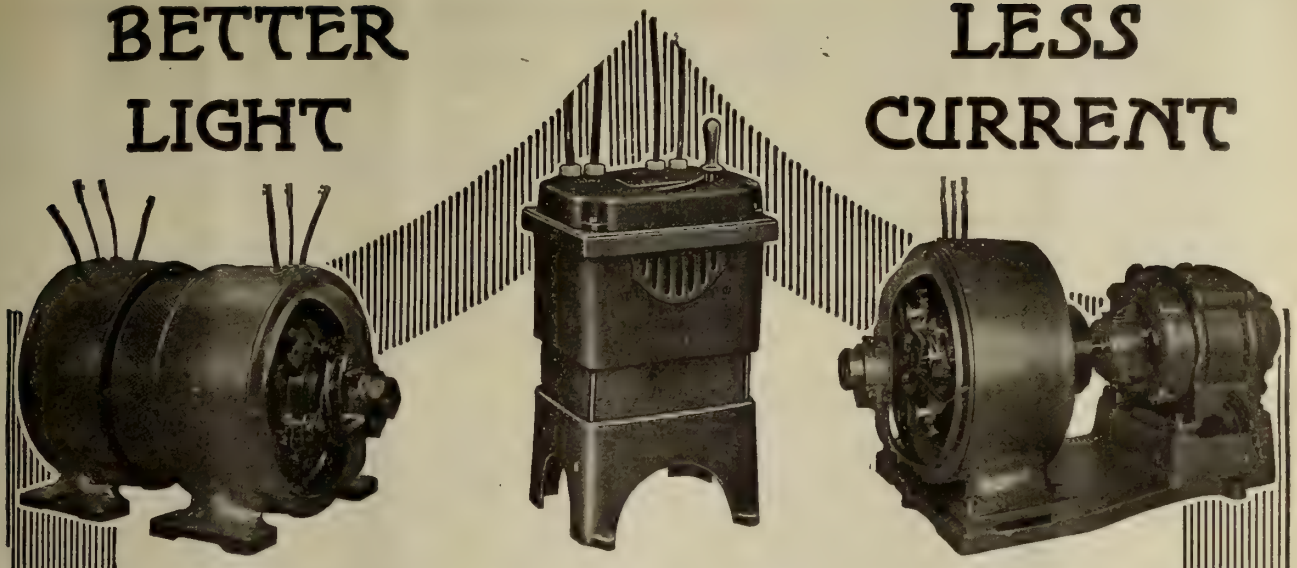

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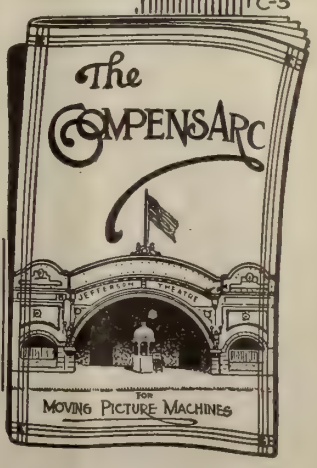

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).

ESSANAY.

Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 (Two parts—Drama).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 (Two parts—Drama).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).

KALEM.

Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 13 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—A Leap Year Wooing (Comedy).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—Title not yet announced.
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—Title not yet announced.
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).

VIM.

Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).

VITAGRAPH.

Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Hearst-Vitagraph News Pictorial No. 9, 1916 (Topical).
Feb. 11—Freddy's Last Beau (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 18—Hearst-Vitagraph News Pictorial No. 10, 1916 (Topical).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 25—Hearst-Vitagraph News Pictorial, No. 11, 1916 (Topical).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 3—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 10—Hearst-Vitagraph News Pictorial No. 13, 1916 (Topical).
Mar. 11—Husks (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
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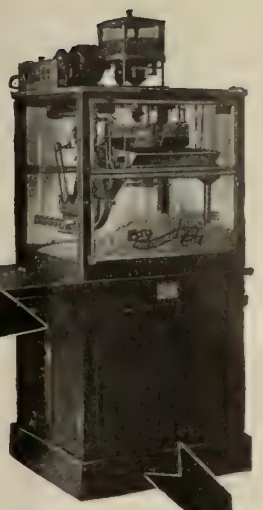

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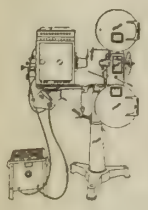

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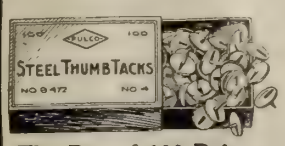

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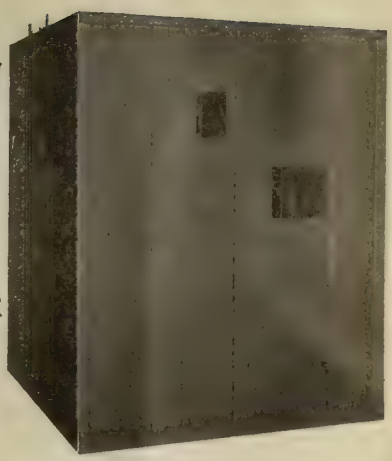

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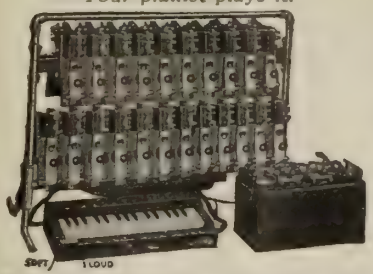

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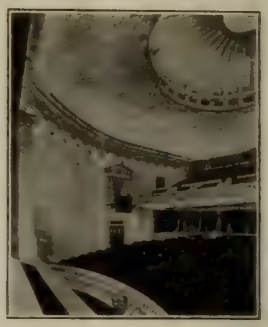

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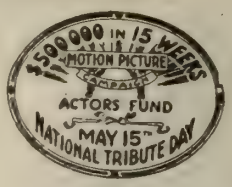

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Vol. 27, No. 10 March 11, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Immortal Flame" (Ivan).

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MUTUAL PICTURES

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1 REEL
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WITH FRANK E. MENISH AND CLAUDE COOPER

AMBITIOUS AWKWARD ANDY
1 REEL
THURS. MAR 9
WITH FAT AND FUNNY WALTER HIERS

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

Gladys Hanson

Famous Frohman Star

is presented in

"THE HAVOC"

in 5 acts

**Born to love,
desperate in her
loneliness,
a woman Sins.**

**Come days of
bitter anguish,
nights of blighting
torture—a soul
harrowed by the
fires of a self-made
Hell.**

**Comes repentance
with the light
of pure love;
comes humility
and Peace.**

**H. S. Sheldon, author
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—that charming, dainty screen star, Ethel Grandin—popular for years with millions of Photo-Play lovers. Constantly growing, continually expanding, excelling any and ALL others, the mighty UNIVERSAL PROGRAM is always adding more stars to its already huge list. If you can secure the UNIVERSAL PROGRAM in your neighborhood or territory DO IT TODAY. Tomorrow may be too late. Communicate with your nearest Universal Exchange or direct with the—

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THE DAINTY IDOL OF THE SCREEN

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In an unusual Romantic Drama of Idyllic Charm

"AUTUMN"

WITH

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"THE MAN IN WHITE"

BOOK THROUGH UNIVERSAL EXCHANGE

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"'*Jeanne Dore' brings unbidden tears of real sympathy to the eyes*"—*Toronto (Can.) World.*

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The world's finest
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Productions
Present
Sarah Bernhardt in "Jeanne Dore." January 24.
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Louise Lovely in "The Grip of Jealousy." February 28.
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For bookings communicate with the
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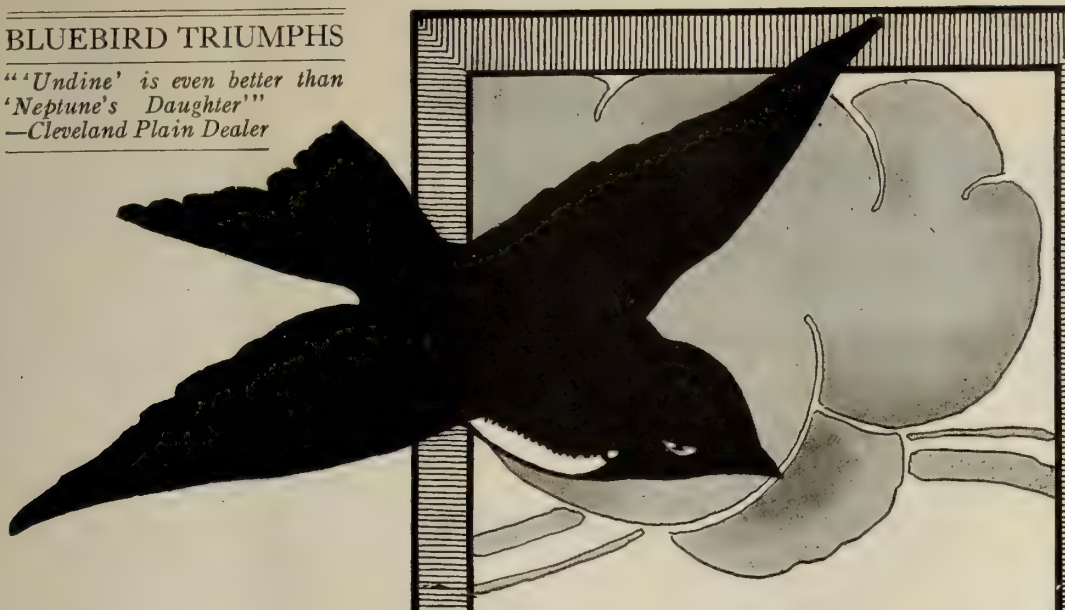
"'Undine' is even better than 'Neptune's Daughter'"
—Cleveland Plain Dealer



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Mary Fuller

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Adapted for the Screen by WILLIAM ADDISON LATHROP from the Famous Drama of the Same Name

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Miss Gordon's Premiere As A Star Of The Shadow Stage

Her Startling Gowns Alone Make This Lavishly Produced Feature A Big "Self-Advertiser." Miss Gordon Has Outdone For Brilliant Originality Even Her Most Talked About Creations. A Different Gown Of Sweeping Symmetry Of Line, And Lavishly Ornate Richness, For Every One Hundred Feet Of Film.

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It deals with a trap set by a scheming and surpassingly lovely society woman for a man whom, too late, she realizes she loves with a burning passion that halts at nothing

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A Stupendous Triumph Of Film Art.
Three Great Dramatic Celebrities In Their Screen Debut.
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Here Is A Feature That Towers Head And Shoulders Above The Average From Any Point Of View, Supremely Dramatic, Superbly Photographed, Splendidly Staged By A Masterhand. Bound To Set a Record Mark From The Box-Office Standpoint.

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sider more than the production, ex-
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service!—real service—WORLD
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E S P L U S

CORPORATION 130 WEST 46th STREET NEW YORK

TO THE EXHIBITORS

Lewis J. Selznick

PRESENTS

Clara Kimball Young

"Queen of the Screen," Who Has Won a Quadruple Crown of Glory and Popularity:

I—GOVERNOR: As a result of Miss Young's winning the Boston American contest she was escorted in the grand march at the ball by Hon. David I. Walsh, Governor of Massachusetts, and showered with official honors.

II—AUTOMOBILE: She won a Haynes "Six" Limousine in the New York Morning Telegraph popularity contest with more votes than all the other contestants put together.

III—DIAMONDS: As a result of the New York American contest she was presented with an immensely valuable diamond bracelet and led the grand march at the "Movie Ball." She received 707,358 votes.

IV—OVER 1,000,000 VOTES: In the New York Telegraph contest she scored more votes than have ever been given a candidate for anything except the Presidency of the United States, and

Received More Votes Than All Other Contestants Put Together

(As shown by the following table)

CLARA KIMBALL YOUNG	1,001,538	Augusta Anderson, Biograph	72,453	Claire Whitney, Fox	2,256
Mary Pickford, Famous	10,767	Estelle Allen, N. Y. M. P. Co.	1,269	Violet Homer, World	1,137
Blanche Sweet, Lasky	7,620	Mary Alden, Mutual	1,177	Anna Laughlin, Features	7,656
Marguerite Clark, Famous	1,871	Gertrude Bambrick, Federal	17,481	Edwina Robbins, Vitagraph	8,610
Theda Bara, Fox	6,869	Nellie Craig, Essanay	1,469	Caroline Rankin, Edison	8,635
Pauline Bush, Universal	1,906	Adele S. Kelly, Vitagraph	9,276	Edna Payne, Universal	4,905
Hazel Dawn, Famous	29,053	Betty Lorraine, Vitagraph	20,865	Arline Pretty, Vitagraph	3,181
Pauline Frederick, Famous	1,845	Gertrude McCoy, Thanhouser	6,294	Viola Smith, Biograph	4,448
Norma Talmadge, National	8,617	Betty Marshall, Gotham	1,161	Ella Hall, Universal	2,685
Mabel Trunelle, Edison	6,525	Helen Gibson, Kalem	4,334	Alice Lake, Vitagraph	1,435
Lillian Lorraine, Pathe	1,584	Mildred Bright, Eclair	2,009	Lydia Mead, Thanhouser	12,941
Julia Swayne Gordon, Vitagraph	1,291	Irene Fenwick, Kleine	1,402	Runa Hodges, Fox	1,456
Zena Keefe, Vitagraph	1,203	Muriel Ostriche, Equitable	6,621	Gretchen Hartman, Biograph	1,328
Margaret Clayton, Essanay	1,558	Grace Diamond, Selig	1,733	Octavia Handworth, Lubin	2,349
Edna Mayo, Essanay	1,559	Marjorie Ellison, Edison	1,254	Illian Hune, Biograph	21,499
Lillian Walker, Vitagraph	9,074	Florence Crawford, Universal-B'way	1,123	Winifred Greenwood, American	1,717
Viola Dana, Edison	6,090	Marguerite Courtot, Kalem	40,606	Adele Farrington, Universal	1,142
Ethel Clayton, Lubin	2,896	Eleanor Barry, Lubin	1,188	Margerita Fisher	1,248
Florence Lawrence, Universal	1,548	Bernice Berner, Vitagraph	2,184	Ruth La Belle, Biograph	1,679
Marion Leonard, Marion Leonard	1,754	Marjorie Daw, Lasky	1,158	Marion Henry, Vitagraph	3,834
Mary Fuller, Universal	6,339	Ethel C. Jewett, Thanhouser	203,507	Fraunie Fraungolz, Popular Plays and Players	1,259
Lottie Pickford, American	2,322	Norma Phillips, Mutual	1,927	Iwine Fairbanks, Thanhouser	4,232
Myrtle Stedman, Bosworth	1,579	Emily Stevens, B. A. Rolfe	2,072	Eulalie Jenson, Vitagraph	1,294
Marie Edith Wells, World	18,395	Eleanor Woodruff, Vitagraph	7,892	Vivian Rich, American	1,620
Pearl White, Pathe	6,215	Kathlyn Williams, Selig	1,917	Lillian Wiggins Associated	14,376
Jessie Lewis, World	2,559	Dorothy Green, Fox	14,705		
Dorothy Kelly, Vitagraph	2,067	Ruby Hoffman, Famous	1,958	Total	957,670
Mary Nash, Knickerbocker	1,238	Elizabeth Drew, Reliance	1,289		
Ruth Stonehouse, Essanay	3,702	Mary Charleson, Equitable	6,073	CLARA KIMBALL YOUNG	1,001,538
Lena Brown Viola, Pathe-Starlight	80,481	Emily E. Hope, Biograph	2,739		
Mignon Anderson, Thanhouser	1,881	Betty Hamilton, Features	9,580		
Nellie Anderson, Vitagraph	14,299	Cleo Ridgley, Lasky	1,501		
Vivian Martin, World	1,501	Isabella Rea, Biograph	1,215		

BEATING ALL TOGETHER BY 43,868

Notice to Exhibitors Who Have Telegraphed, Phoned or Written:

Please stop wiring and telephoning until we have had time to sort our telegrams and mail. We will answer as quickly as possible. Other exhibitors who have not applied yet had better hurry.

One Picture a Month. Beginning October. We Sell You Direct.

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK, Pres. and Gen. Mgr. **126 West 46th Street, New York**

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Released on the METRO Program March 13.

METRO PICTURES CORPORATION presents

Little MARY MILES MINTER

in

LOVELY MARY

By Richard Barry

A Metro wonderplay in 5 Acts of love, pathos and romance. Supported by Thomas Carrigan and a supreme company.

Directed by Edgar Jones

and produced by

COLUMBIA PICTURES CORPORATION

COMING METRO EVENTS

Metro-Drew Comedies

THE SUPREME FUN OF THE SCREEN IN ONE REEL FEATURE LENGTHS

First Release March 15

BOOKINGS NOW AT ALL METRO EXCHANGES

THE PIONEER AND PREMIER PRODUCING COMPANY
IN THE PRESENTATION OF CELEBRATED STARS
AND PLAYS IN MOTION PICTURES

An Overwhelming Triumph

Following the enthusiastic tributes paid Famous Players' extraordinary production,

Mary Pickford in "Poor Little Peppina"

by the newspapers of Chicago and Philadelphia, the New York dramatic critics have unanimously declared this unusual subject to be a genuine photoplay sensation.

The Verdict of New York:

"Altogether adorable."—N. Y. Times.

"'Poor Little Peppina' is filling the Broadway Theatre to the standing-room line. The story grips the spectators."—N. Y. Eve. Sun.

"To 'Poor Little Peppina' Mary Pickford brings every ounce of that art for which she is famous."—N. Y. Tribune.

"Mary Pickford will doubtless add another laurel to her wreath by her splendid work."—N. Y. American.

"An artistic incident of immense importance to the world of motion pictures."—N. Y. Sun.

"Pure artistry."—N. Y. Eve. Mail.

"Touches all the emotions."—N. Y. Eve. World.

"In a class by itself—the greatest of Mary Pickford's efforts."—N. Y. Telegraph.

The critics and public of YOUR city will agree with the metropolitan endorsements of this superb production, receiving extra-run bookings throughout the country—released on the

Paramount Program

March 2nd

"48 FAMOUS PRODUCTIONS A YEAR"

"48 FAMOUS PRODUCTIONS A YEAR"

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, PRESIDENT
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STUDIOS AND EXECUTIVE OFFICES
124-130 WEST 56TH. STREET, NEW YORK
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FAMOUS PLAYERS FILM SERVICE, LTD., CALGARY-MONTREAL-TORONTO.

PARAMOUNT

Anyone can turn a camera crank —it takes genius to make Lasky Photoplays

Productions like "The Blacklist," "Carmen," "Temptation," "The Cheat," "The Golden Chance," "Pudd'nhead Wilson," "The Goose Girl" and scores of others prove the statement.

Months ago exhibitors, press and public were agreed that Lasky photoplays are the best.

What was at first a statement of belief has become a proven fact, until—

The name of LASKY means perfection in photoplay production.

Distributed in the United States by
Paramount Pictures Corporation

LASKY

JESSE L. LASKY

485 Fifth Avenue

Jesse L. Lasky *President* Samuel Goldfish

PROGRAM

Anyone can show moving pictures —but successful exhibitors present Lasky Photoplays

Your patrons are guaranteed that every moment in your theatre is a joy and delight.

You—Mr. Exhibitor, where ever you may be, in any part of the world—may know that the men and women who make Lasky photoplays supreme every minute are working, thinking, planning to keep the name of Lasky on top.

Stars like Geraldine Farrar, Marie Doro, Blanche Sweet, Fannie Ward, Cleo Ridgely, Mae Murray, Charlotte Walker, Victor Moore, Theodore Roberts, Wallace Reid and others appear exclusively in Lasky productions.

Canadian Distributors
Famous Players Film Service, Ltd.

LASKY

FEATURE PLAY Co *Inc.*
New York City
Vice-President and Treasurer Cecil B. DeMille *Director General*

Paramount Pictures

are the
Productions of

Famous Players Film Company
Jesse L. Lasky Feature Play Co.
Oliver Morosco Photoplay Co.
Pallas Pictures

Paramount Pictures are produced up to a standard, not down to a level. They are backed by a definite plan and policy that will endure forever.

They are advertised to the public through high class universally read publications.

With Paramount Pictures your theatre becomes a local institution. Every link in the chain is carefully forged---it is like tying to the Rock of Gibraltar.

Ask your exchange to tell you about them tomorrow.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

3019 A

Arrange Extended Bookings

for

Mary Pickford

in

"Poor Little Peppina"

a

Paramount Picture

Produced by the

Famous Players Film Co.

The leading newspapers all over the country, where the superb picture has been shown in advance, comment enthusiastically---agreeing that it is the idolized star's greatest triumph.

Paramount Pictures Corporation

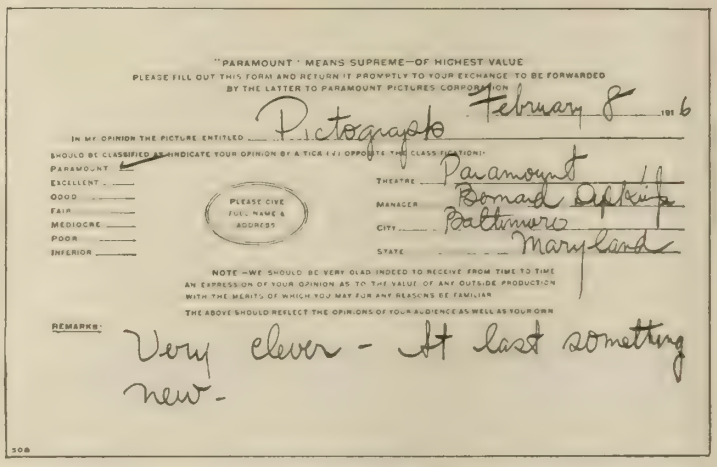
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Paramount Pictures

3019 B

At Last
Something New!



"PARAMOUNT" MEANS SUPREME—OF HIGHEST VALUE

PLEASE FILL OUT THIS FORM AND RETURN IT PROMPTLY TO YOUR EXCHANGE TO BE FORWARDED BY THE LATTER TO PARAMOUNT PICTURES CORPORATION

IN MY OPINION THE PICTURE ENTITLED Pictographs February 8 1916

SHOULD BE CLASSIFIED AS (INDICATE YOUR OPINION BY A TICK (✓) OPPOSITE THE CLASSIFICATION):

Paramount ✓
EXCELLENT
GOOD
FAIR
MEDIOCRE
POOR
INFERIOR

PLEASE GIVE FULL NAME & ADDRESS

THEATRE Paramount
MANAGER Bernard Depkin
CITY Baltimore
STATE Maryland

NOTE—WE SHOULD BE VERY GLAD INDEED TO RECEIVE FROM TIME TO TIME AN EXPRESSION OF YOUR OPINION AS TO THE VALUE OF ANY OUTSIDE PRODUCTION WITH THE MERITS OF WHICH YOU MAY FOR ANY REASONS BE FAMILIAR

THE ABOVE SHOULD REFLECT THE OPINIONS OF YOUR AUDIENCE AS WELL AS YOUR OWN

REMARKS: Very clever - At last something new -

508

An Exhibitor wrote the headline for this advertisement. His expressions of enthusiasm, expressed on his criticism blank, is only an instance of the approval for

Paramount Pictographs

You should have heard the audience at the Strand Theatre applaud the now famous Preparedness Section of the Pictographs this week.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

3019 A

Bray Studio, Inc.
J. R. Bray
C. Allen Gilbert
Paul Terry
L. M. Glackens
Clarence Rigby
C. T. Anderson
Earl Hurd
Leighton Budd

DO YOU KNOW HIM?

So do all your patrons—

A Murmur of mirth sweeps through your audience. The wily old Colonel Heeza Liar is dear to the hearts of grown-ups and children.

PARAMOUNT-BRAY CARTOONS

are supplying a demand for high class comedy. The characters: Miss Nanny Goat, The Police Dog and Bobby Bumps, drawn by J. R. Bray and his associates, are already famous.

The Bray-Gilbert Silhouette Fantasies

are creating great comment in the newspapers throughout the country. They have been spoken of as the highest type, artistic, most delightful form of comedy in motion pictures.

Coupled with each Paramount-Bray Cartoon is a picture of rare animals by Raymond L. Ditmars, Curator of the famous Bronx Park Zoo.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

THE IMMORTAL FLAME

"The love that rules without a sword,
The love that binds without a cord;
Not life, not death; not fame nor claim,
E'er may suppress th' immortal flame."

An IVAN FILM Play presenting the celebrated artiste

Maude Fealy

with

PAULA SHAY (The Mary Garden of the Screen)
and a Broadway Star Cast

in a 5-act screen epic written and directed by
Ivan Abramson, "Filmdom's Master Craftsman"

Released in March through the most thorough distributing system extant

IVAN EXCHANGES

New England—E. W. Lynch Enterprises, 42 Melrose Street, Boston, Mass.

New York and Northern New Jersey—Merit Film Corp., 110 W. 40th Street, New York.

Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia—Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.

Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch office, Cincinnati.

Michigan—Standard Film Service Co., Smith Bldg., Detroit.

Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

Iowa, Nebraska, Missouri, Kansas and Oklahoma Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.

California, Nevada and Arizona—All Star Feature Distributors, San Francisco and Los Angeles, Cal.

Texas, Arkansas and Louisiana—Central Feature Film Company, Waco. Texas.

All Foreign Rights—Winik-Brock, Inc., Candler Bldg., New York, and London, Eng.

Ivan Films Productions, Inc. 126 West 46th Street New York City

"I AM NOW WITH MUTUAL"

Charles Chaplin

CHARLES CHAPLIN & JOHN R. FREULER SIGNING CONTRACT

Statement by Charles Chaplin

AFTER thoroughly investigating the motion picture field, I have decided to affiliate myself with the MUTUAL FILM CORPORATION. My future pictures will be released by Mutual exchanges because they serve the greatest number of exhibitors throughout the country.

Mutually yours,

CHARLES CHAPLIN.

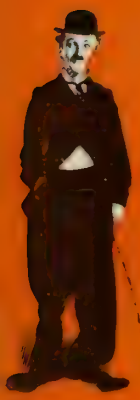
The announcement appearing on the opposite page is the most gigantic in the history of the film industry.

Charles Chaplin's pictures will now be released through Mutual Exchanges EXCLUSIVELY.

Mutual exhibitors all over the country will have an opportunity to present the million-dollar comedian to their audiences.

The 68 Mutual Film Exchanges will give every exhibitor an opportunity of "cashing in" on Charles Chaplin. DON'T HESITATE—DON'T WAIT—go immediately to the nearest Mutual Film Exchange and get particulars about the Charles Chaplin releases.

CHARLES CHAPLIN
IS
NOW WITH MUTUAL



This gives every exhibitor—regardless of what service or features you are using—a chance to "cash in" on the most popular screen comedian in the world.

Chaplin will appear in one picture every month.

MUTUAL FILM CORPORATION

GAUMONT

presents the

MUTUAL MASTERPICTURE

DE LUXE EDITION

"According to Law"

A Smashing, Melodramatic Feature of a Wife Childless by Choice!

Written by
Paul M. Bryan
and
Joseph H. Trant
Directed by
Richard Garrick

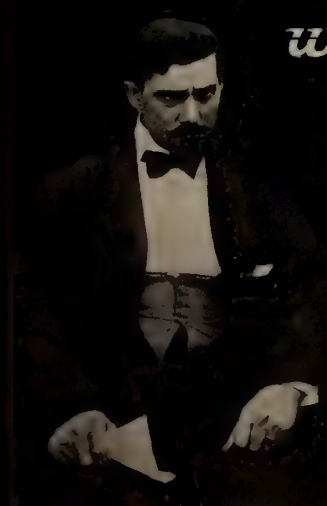
RELEASED MARCH 6

The Story of a Wife in name only and where her selfishness led.

Starring

Mildred Gregory

with Howard Hall



AND A GREAT GAUMONT CAST

MADE IN AMERICA BY THE

GAUMONT CO.

Jacksonville, Fla.. Flushing, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

EDWIN THANHOUSER

PRESENTS

THE FLIGHT OF THE DUCHESS

FROM
ROBERT BROWNING'S
CHARMING POEM

RELEASED
IN 5 REELS
SAT. MARCH 11TH

"SHE WAS THE SMALLEST LADY ALIVE
MADE IN A PIECE OF NATURES MADNESS,
TOO SMALL, ALMOST, FOR THE LIFE AND GLADNESS
THAT OVER-FILLED HER."

STAGED BY
EUGENE NOWLAND

CAST INCLUDES
WAYNE AREY

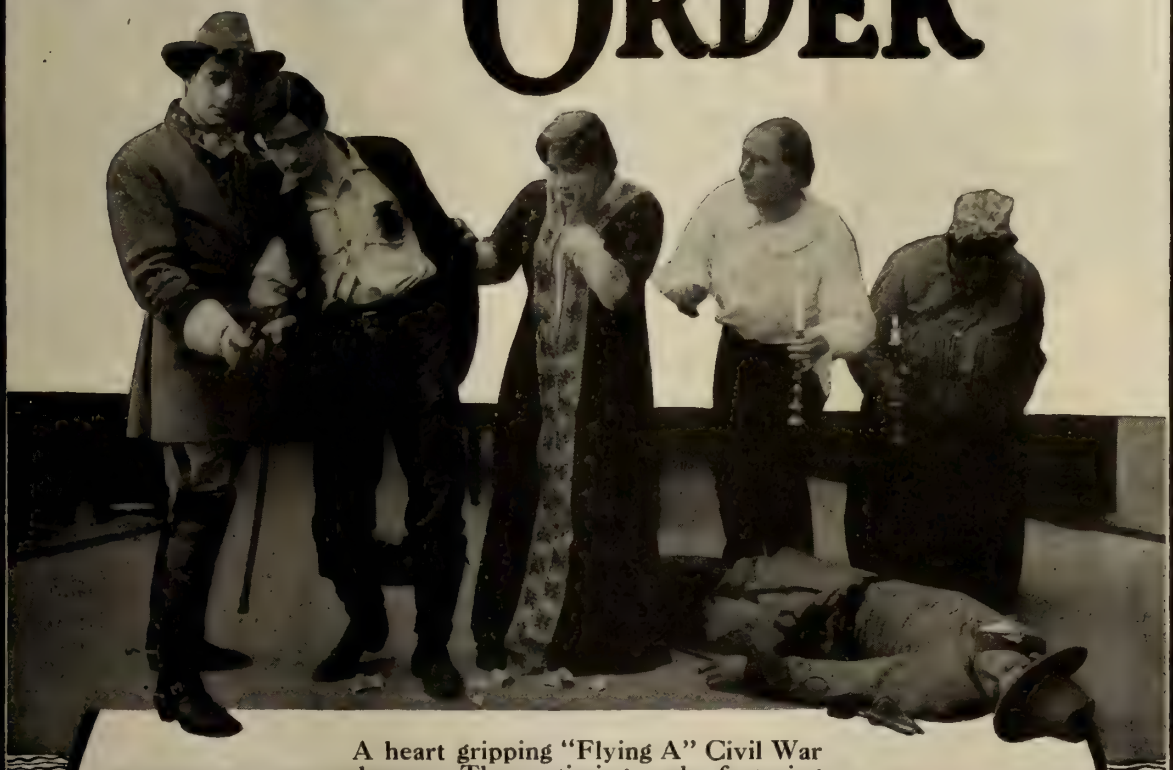
WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

The SUPPRESSED ORDER



A heart gripping "Flying A" Civil War drama. Three stirring reels, featuring

Winnifred Greenwood and Edward Coxen

Directed by Thomas Ricketts

Released March 14th

THE QUAGMIRE

A three-reel "Mustang" production featuring

Anna Little and Tom Chatterton

Directed by Tom Chatterton

Released March 10th

Two Sparkling "Beauty" Comedies

TIPS

It's a hot one.

Orral Humphrey — Lucille Ward

Directed by Phil Walsh

Released March 19th

Plotters and Papers

Full of "pep." Lots of laughs.

John Sheehan — Carol Halloway

Directed by Archer MacMackin

Released March 15th

Each of these releases distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American will release on March 9th, a five-reel Mutual Masterpicture De Luxe Edition, entitled, TRUE NOBILITY—the stars: Helene Rosson and E. Forrest Taylor.

American Film Company, Inc.

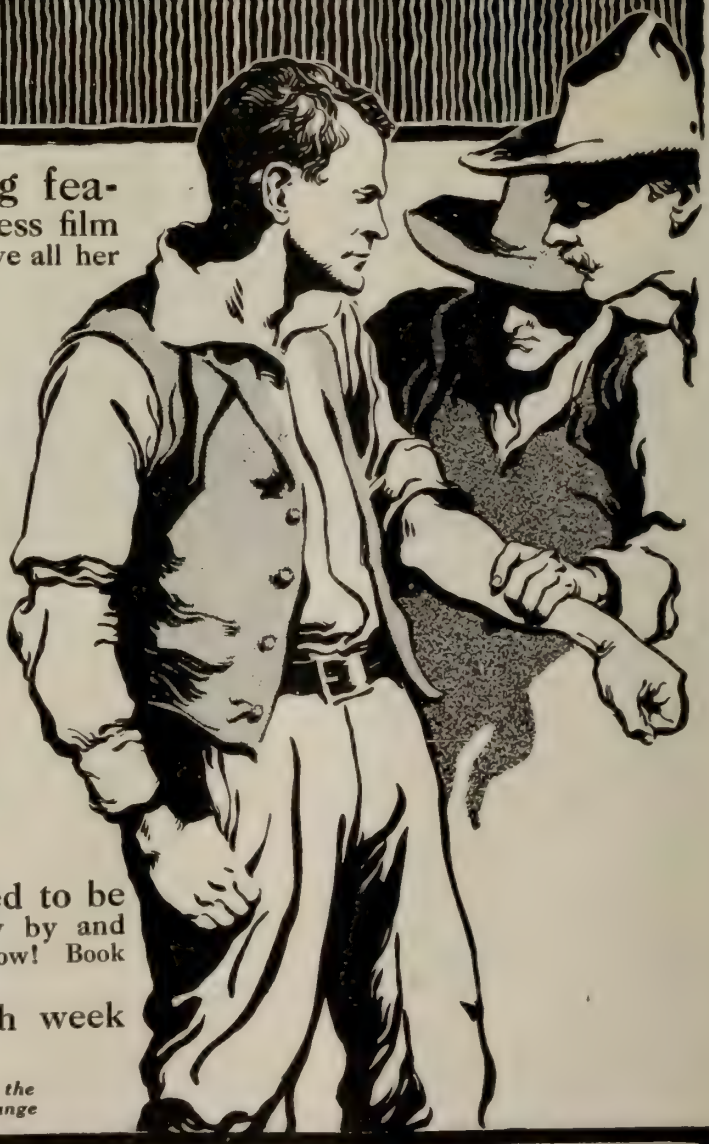
Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

THE SUPREME FILM TRIUMPH



In this record smashing feature Helen Holmes, the fearless film star, stands head and shoulders above all her former triumphs. Her daring, her grace, her winsomeness have increased a hundred fold.

The Nation's Biggest Newspapers Co-operate

Here are a few of the newspapers now publishing the story of "The Girl and the Game:"

New York World — Pittsburgh Press
Philadelphia North American
Atlanta Constitution — Omaha Bee
Memphis Commercial Appeal
Buffalo Courier — Indianapolis Star
New Orleans Times-Picayune
Chicago Evening Post — Detroit Journal
San Francisco Chronicle
Baltimore American — Boston Globe
St. Louis Globe Democrat
Cincinnati Times-Star — Dallas Journal
Seattle Post-Intelligencer
Kansas City Journal — Cleveland Leader
Los Angeles Tribune
Milwaukee Sentinel — Louisville Herald
and One Thousand Others:

When Are YOU Going to Book This Feature?

Are you one who has waited to be *shown?* Are you going to sit idly by and watch others reap the harvest? Act now! Book "The Girl and the Game."

A new, two-act chapter each week for fifteen weeks.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President.

Publicity Offices: 222 South State St., Chicago, Illinois.

MUTUAL PICTURES

Rube Miller

that fantastic Vogue Comedian

In

LOVE, MUSIC AND CANNON BALLS

Directed by himself

Te be released March 9th-Book it.

More Truth Than Poetry

It's a slam-bang Vogue Comedy featuring the famous, funny trio

Arthur Moon, Priscilla Dean, Patty McQuire

Directed by Jack Dillon

To be released March 12th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

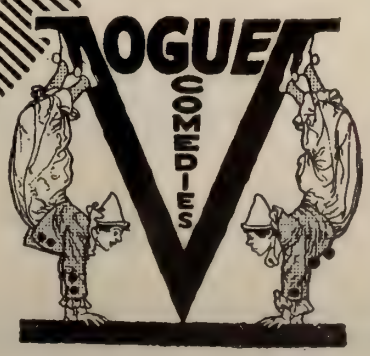
VOGUE FILMS, Inc.

Executives:

Joseph H. Finn Samuel S. Hutchinson

Publicity Offices: 222 S. State St.
CHICAGO, ILL.

Slapsticks With a Reason



STATES RIGHTS MEN

ARE GETTING BUSY

DEFENSE OR TRIBUTE

A DRAMA OF HISTORICAL AND SPECTACULAR GRANDEUR

NOW SELLING ON STATES RIGHTS BASIS

Colossal Super Spectacle on

Preparedness

IN FIVE PARTS

PLAYED TO CAPACITY HOUSES AT PARK THEATRE, NEW YORK CITY

PROCLAIMED BY THE PRESS OF NEW YORK AS A CLASSICAL PRODUCTION OF SUPREME NATIONAL INTEREST

Territory Will Be Going Fast! **Exhibitors Are Writing for Bookings!**

FIRST COME FIRST SERVED

WIRE OR WRITE

Public Service Film Co.

1482 Broadway NEW YORK CITY

EXHIBITORS—

of NEW YORK CITY
NEW YORK STATE
NEW JERSEY

DEFENSE OR TRIBUTE

A DRAMA OF HISTORICAL AND SPECTACULAR GRANDEUR

Now Booking!

TEN PRINTS READY FOR ACTION!!!

WIRE OR WRITE

Public Service Film Co.

1482 Broadway NEW YORK CITY

PATHÉ Presents

Little Mary

A Gold Rooster Produced

Featuring BABY the Youngest Lead

Supported by MARGUERITE ANDREW and THE

AN AIRY-FAIRY, DELIGHTFUL PLAY

Released

THE PATHÉ

EXECUTIVE OFFICES,

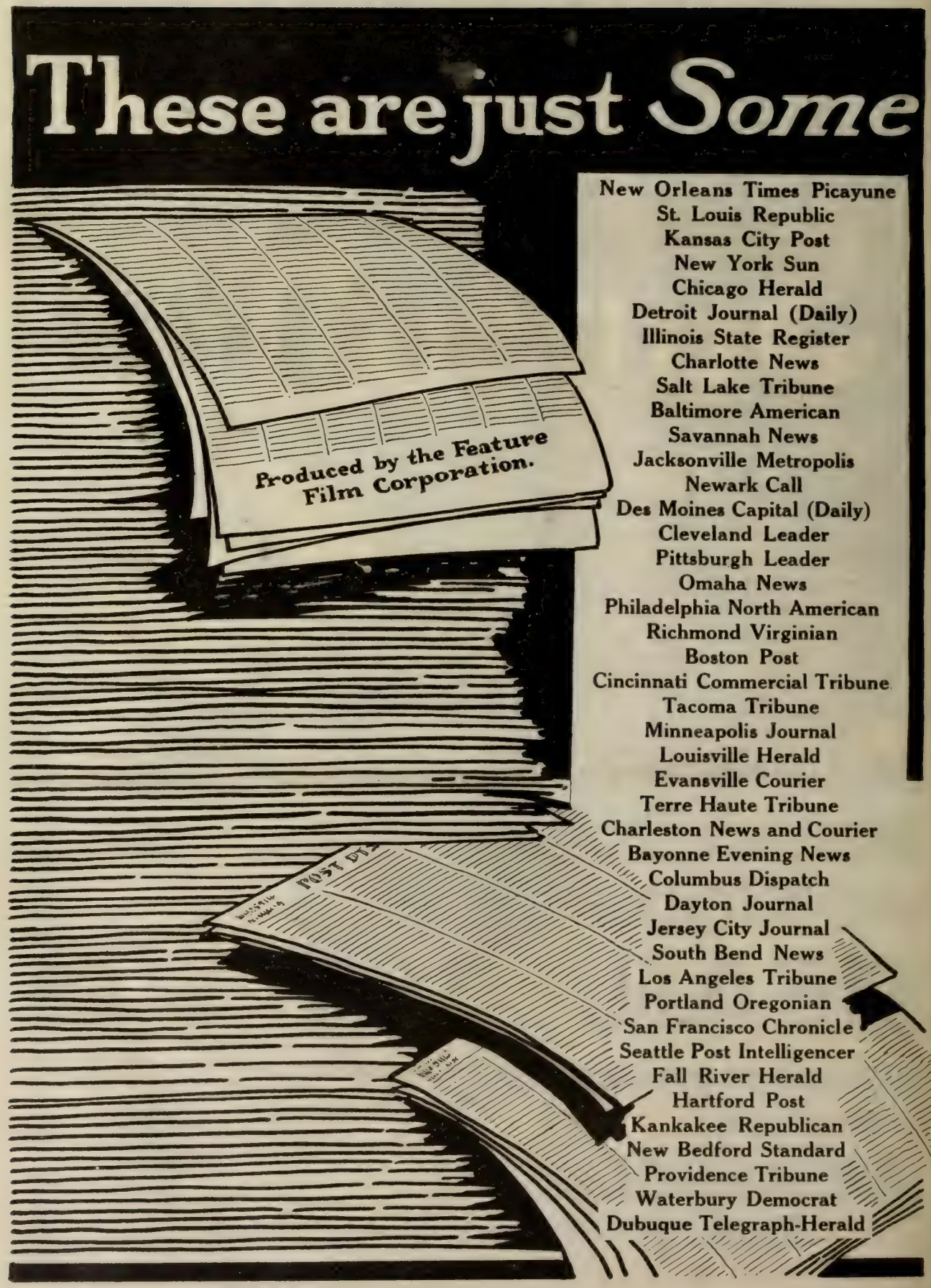
Sunshine

Play in Five Parts
by Balboa

MARIE OSBORNE
ing Lady in the World
HENRY KING,
NICHOLS,
ARBUCKLE
BEAR

OF RARE AND ROMANTIC CHARM
March 3rd

EXCHANGE INC.
25 W. 45th ST., NEW YORK


These are just Some
Produced by the Feature Film Corporation.
New Orleans Times Picayune
St. Louis Republic
Kansas City Post
New York Sun
Chicago Herald
Detroit Journal (Daily)
Illinois State Register
Charlotte News
Salt Lake Tribune
Baltimore American
Savannah News
Jacksonville Metropolis
Newark Call
Des Moines Capital (Daily)
Cleveland Leader
Pittsburgh Leader
Omaha News
Philadelphia North American
Richmond Virginian
Boston Post
Cincinnati Commercial Tribune
Tacoma Tribune
Minneapolis Journal
Louisville Herald
Evansville Courier
Terre Haute Tribune
Charleston News and Courier
Bayonne Evening News
Columbus Dispatch
Dayton Journal
Jersey City Journal
South Bend News
Los Angeles Tribune
Portland Oregonian
San Francisco Chronicle
Seattle Post Intelligencer
Fall River Herald
Hartford Post
Kankakee Republican
New Bedford Standard
Providence Tribune
Waterbury Democrat
Dubuque Telegraph-Herald

of the many Newspapers running the New PATHÉ Serial

THE IRON CLAW

14 Episodes of two parts each featuring the Greatest Cast in Filmdom - PEARL WHITE, CREIGHTON HALE and SHELDON LEWIS.

THE PATHÉ EXCHANGE INC.

Executive Offices 25 West 45th St., New York.

A STRONG LINK *in the* Wonderful Chain of PATHE'S SERIAL SUCCESSES

THE **RED CIRCLE**

ELAINE — WHO PAYS? — PAULINE

PRODUCED by BALBOA from Scenarios by Will M. Ritchey
Featuring
RUTH ROLAND and FRANK MAYO

THE PATHE EXCHANGE INC.
EXECUTIVE OFFICES 25 W. 45th ST., NEW YORK

BOOK DIRECT

SELIG'S

THE NE'ER-DO-WELL

BY REX BEACH

MAKING MOVING PICTURE HISTORY

The Evidence

Received under signature by this Office:

"Opening matinee topped 'The Spoilers.' The biggest success we have had during the past year."
(Signed) EUGENE ROTH,
Mgr., Portola Theatre,
San Francisco.

"'THE NE'ER-DO-WELL' broke all records in this city previously held by 'The Spoilers.' Congratulations."
(Signed) W. B. MARTIN,
Modesta Theatre, Cal.

"Packed to the doors with extra performances. I actually believe we filled two other theatres from our overflow. Greatest financial success in my entire history."
(Signed) JACK ROOT,
Strand Theatre, Pasadena, Cal.

"The public praise this picture highly, and a picture that will run for three weeks is above the average."
(Signed CLUNE'S AUDITORIUM,
Los Angeles.

SOL. L. LESSER
SOLE OWNER U.S. RIGHTS
218 WEST 42ND ST., N.Y.
Phone BRYANT 4922

The Brand of Essanay Stamps the Best Photoplay

Ask the exhibitor who uses the Indian Head dramas and comedies.

He will tell you of their uniformly high standard of excellence—not one good, another fair and another poor, but ALL GOOD.

Go and see for yourself. To look at them is to book them and to book them once is to book them always.

Those who know them book them without looking at them.

★★★

COMING SOON!

a new

ESSANAY-CHAPLIN

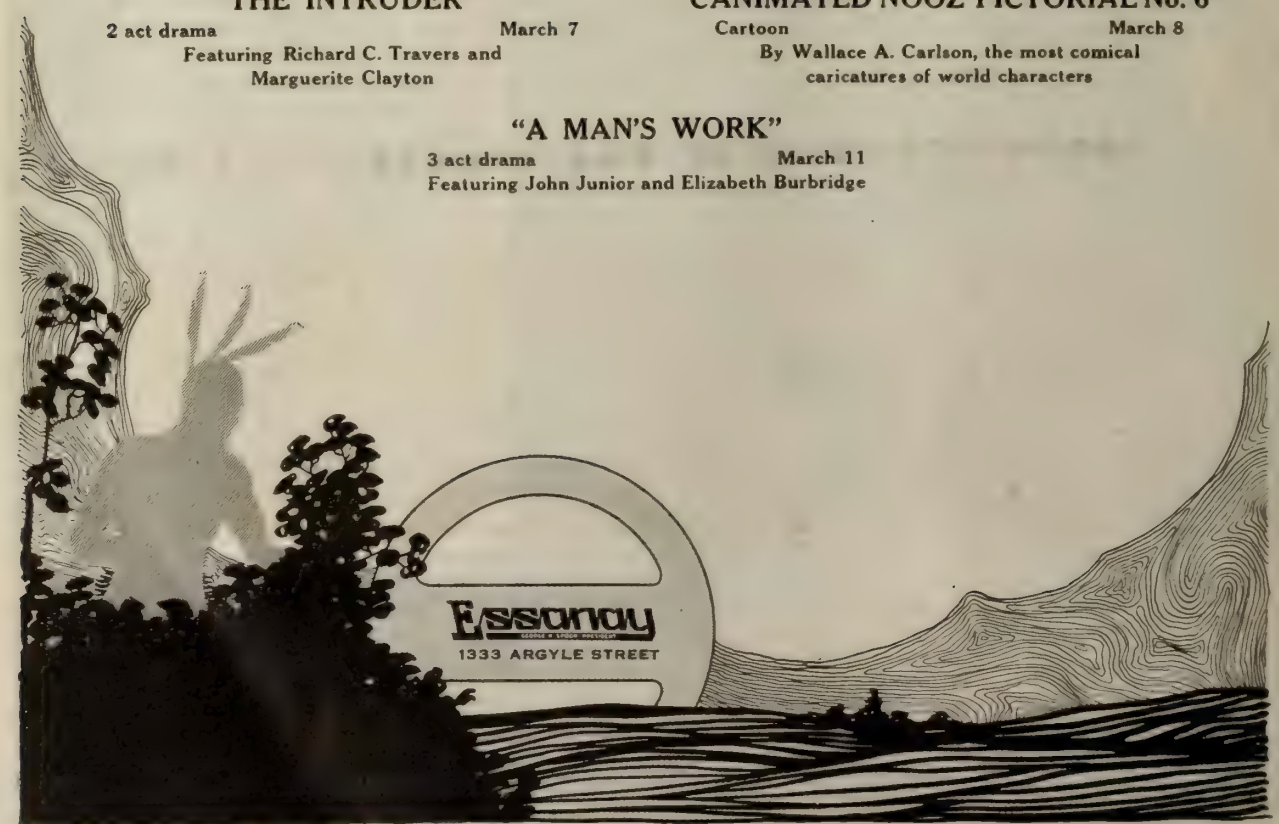
"Charlie Chaplin's Burlesque on Carmen"

★★★

"THE INTRUDER"
2 act drama **March 7**
Featuring Richard C. Travers and Marguerite Clayton

"CANIMATED NOOZ PICTORIAL No. 6"
Cartoon **March 8**
By Wallace A. Carlson, the most comical caricatures of world characters

"A MAN'S WORK"
3 act drama **March 11**
Featuring John Junior and Elizabeth Burbridge



The Vulture and His Prey

LILLIAN DREW
E. H. CALVERT

MARGUERITE CLAYTON
ERNEST MAUPAIN

are presented in

"VULTURES OF SOCIETY"

By RICHARD GOODALL in 5 acts Directed by E. H. CALVERT

LOOK OVER ESSANAY'S GREAT FEATURES

CAPTAIN JINKS
of the Horse Marines
THE MISLEADING LADY
A DAUGHTER OF THE CITY
THE ALSTER CASE
THE RAVEN
THE CRIMSON WING
THE MAN TRAIL
A BUNCH OF KEYS
THE BLINDNESS OF VIRTUE
IN THE PALACE OF THE KING
THE WHITE SISTER
THE SLIM PRINCESS
GRAUSTARK

Trademark Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

BIG FOUR FEATURE PLAY

The Strange Case of
MARY PAGE

With
HENRY WALTHALL

And
EDNA MAYO

Essanay

1333 Argyle St., Chicago

George K. Spoor, President

"THE GREATEST ADVERTISEMENT AN EXHIBITOR EVER HAD"

THE words are those of a man who has made an exhaustive study of the moving picture industry—the Vice President of one of New York's largest advertising agencies—used in connection with the "OPEN-BOOKING" policy of the V. L. S. E.

"Because," continued the speaker, "under the system which permits the exhibitor to pick and choose that which is best suited to his patronage, (instead of having to take that which is given him) he can now, for the first time, ***guarantee*** to give his public ***what it wants.***

"In other words, the elasticity of the open-booking policy ***makes the public its own booking clerk.*** And the exhibitor who spreads this broadcast, and ***backs it up,*** has a force with which to win public approval, unequalled by any other advertising.

"Of course, the story of giving the people what they want is an old one in every line, but the fallacy of such claims in the moving picture field heretofore, is instantly apparent, when it is considered that the cut and dried contract allows of absolutely no alternative, but to take that which is booked, whether it is good, bad or indifferent."

Scores of exhibitors all over the country are discovering for themselves the profit-making features of the "OPEN-BOOKING" plan. Thousands of photo-play theatre-goers are awarding their support to the exhibitors who are free to give them the best, and ***only the best.*** This is evidenced by the fact that each week's business of this company for months past has shown a material increase over the preceeding week. As soon as you avail yourself of the advantages of this policy and prove to the satisfaction of your patrons that you ***can*** give them what they want you may count upon sharing in this prosperity to the fullest, also.

We should be glad to advise with you as to the best methods of acquainting the public that your theatre is so conducted that they make their own selections of features. Will you say the word?

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT

ANTONIO MORENO

is admirably supported by

CHARLES KENT

and other eminent Vitagraph Stars

in

"KENNEDY SQUARE"

This production is an American play filled with heart throb and love interest. It is a film-poem

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"A Play that is bound to Sway ANY Audience."

That is what a reviewer in *"The Morning Telegraph"* says of

"SOULS IN BONDAGE"

The latest and most intense starring vehicle of that most dramatic of all emotional actresses

NANCE O'NEIL

A play with a profound lesson, breath-catching action, and "a gripping climax that comes as a fitting ending to a powerful story."

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

SELIG
Introduces

FRITZI BRUNETTE

The Enthusiastic and Vivacious Screen Star in

"UNTO THOSE WHO SIN"

Written by James Oliver Curwood

A Powerful Picture Play Dealing With a
Women's Lust for Gold

SELIG

Released through **V.L.S.E.** *Inc.*

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of life beyond the pale.

A story of international swindlers, who play the game for millions, risking life and fortune on the throw of a die.

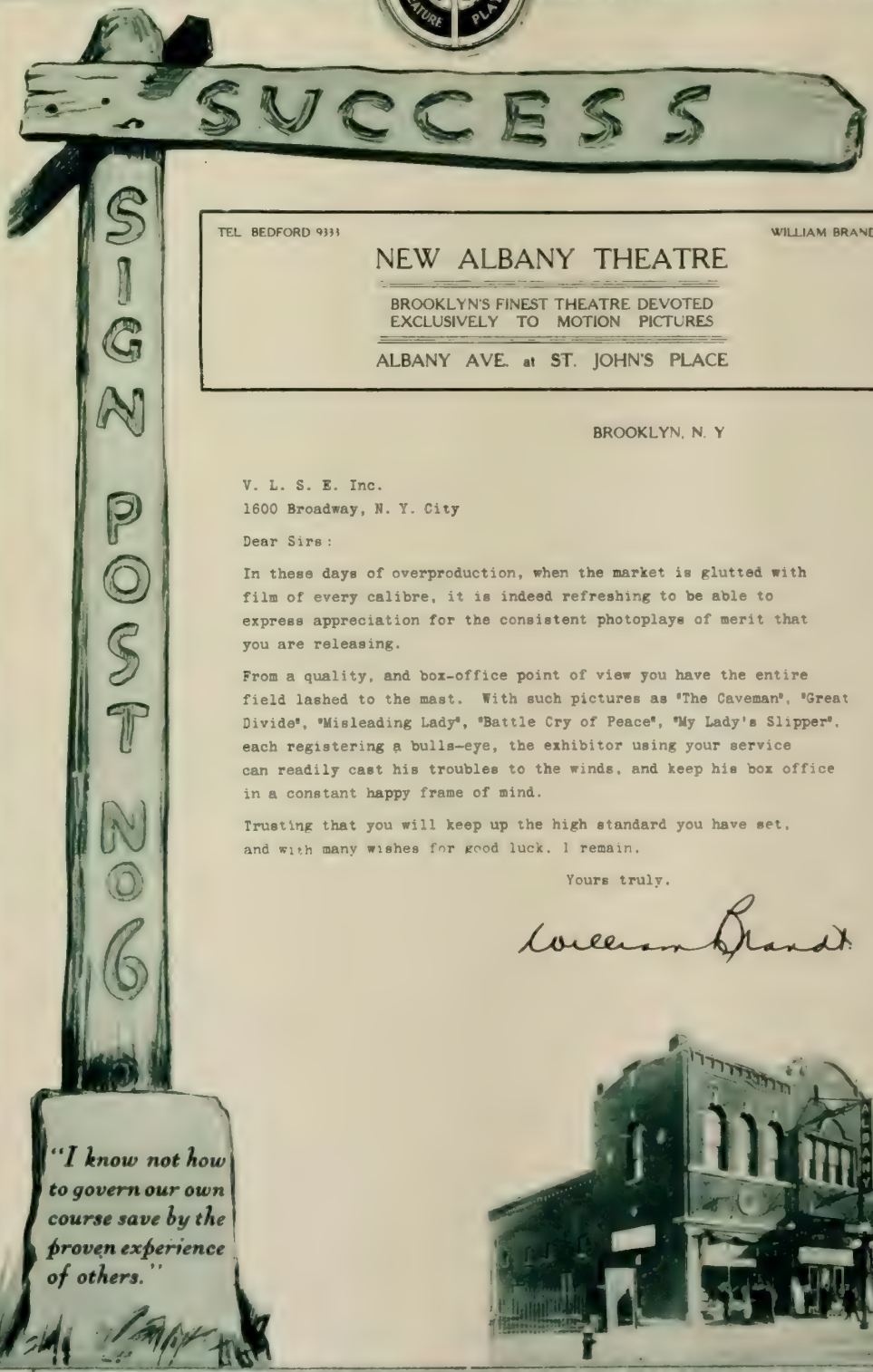
Stirring the depths of emotion by showing how mother-love reclaims a woman sunken to the depths of crime and degradation.

Directed by
Lawrence Windom

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.



TEL BEDFORD 9333

WILLIAM BRANDT

NEW ALBANY THEATRE

BROOKLYN'S FINEST THEATRE DEVOTED EXCLUSIVELY TO MOTION PICTURES

ALBANY AVE. at ST. JOHN'S PLACE

BROOKLYN, N. Y

V. L. S. E. Inc.
1600 Broadway, N. Y. City

Dear Sirs:

In these days of overproduction, when the market is glutted with film of every calibre, it is indeed refreshing to be able to express appreciation for the consistent photoplays of merit that you are releasing.

From a quality, and box-office point of view you have the entire field lashed to the mast. With such pictures as "The Caveman", "Great Divide", "Misleading Lady", "Battle Cry of Peace", "My Lady's Slipper", each registering a bulls-eye, the exhibitor using your service can readily cast his troubles to the winds, and keep his box office in a constant happy frame of mind.

Trusting that you will keep up the high standard you have set, and with many wishes for good luck, I remain.

Yours truly,

William Brandt

V. L. S. E. Inc.

VITAGRAPH

JOIN THE PROCESSION

of exhibitors who are showing

"THE ESCAPADES OF MR. JACK"

The influx of bookings is being accompanied by a procession of letters and telegrams from successful exhibitors who say the "MR. JACK" Comedies are the greatest one reelers ever filmed.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE

offer

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In the Funniest One Reelers Ever Produced

ONE A WEEK—
EVERY MONDAY

Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
The Funniest Man in the World

This Week's Adventure
"MR. JACK DUCKS THE ALIMONY"

being the vivid life of a man who spends "millions for silk stockings but not one cent for alimony"—who seeks refuge in the toils of the army—is shot as a "spyaye" and then beats it back to Lucy.

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 6th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Supreme Temptation"

Pictures a little grisette
On the primrose path in Paris
But the path leads
To a cot in a whitened ward.

"The Supreme Temptation"

Comes to a surgeon—
Happily married.
He is ready to perform an autopsy.
Scalpel in hand
He looks into her face—
She opens her eyes
She is his wife
By an earlier marriage.

What would you do?

This Five-Part Vitagraph
Blue Ribbon Release
Features
Antonio Moreno
and
Dorothy Kelly
In a picture of gay Paris—
Of a grisette who loves—
And a man's battle
With his better self.

Released Monday, March 20th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

HV

SOMEWHERE IN FRANCE

The most terrible war in history is raging—

And somewhere with the troop trains—with the gunners of the big Jack Johnsons—is a man with the lens—filming important events for the HEARST-VITAGRAPH.

A short time ago the schooner Carolina sank in the Gulf Waters, one hundred miles out from New Orleans, a HEARST-VITAGRAPH man was there with his camera in time to grind it in its final plunge.

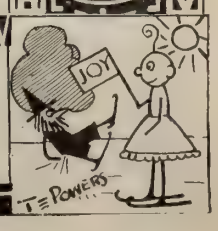
When the Villa bandits recently murdered seventeen American miners and engineers one early morning, a HEARST-VITAGRAPH frontiersman was on the scene three hours afterward.

With these intrepid camera men in every section of the world, it is no wonder that the HEARST-VITAGRAPH NEWS PICTORIAL marks an epoch in news and picture gathering.

It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V-L-S-E

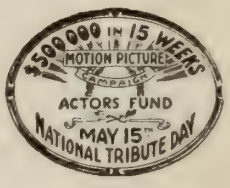


The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE VITAGRAPH PROGRAM

For the week of
March 6th
Consists of
The Personally Picked Program
Including a
Four-part and single
Reel Drama.
The Regular
Single Reels
On Monday and Friday
And a three-part
Broadway Star Feature
For
Saturday



Released through
The General Film Company

REGULAR RELEASES

"Pansy's Papas"

One-part Comedy, Monday, Mar. 6th
Presenting:
Mary Anderson, Otto Lederer, Webster Campbell, Carlton Weatherby and Jack Mower.

"Beaned by a Beanshooter"

One-part Comedy—Friday, Mar. 10th
Presenting:
Charles Richman, Leo Delaney, Arline Pretty, Ethel Corcoran and William Dunn.

"The Human Cauldron"

Produced with the co-operation of
The New York Police Dept.
For the New York Exhibit
At the Panama Exposition.
Three-part Drama—Saturday, Mar. 11th
Broadway Star Feature
Presenting:
Mary Anderson, William Dunn and Jack Bulger.

PERSONALLY PICKED PROGRAM
Released Monday, March 6th.

"Mrs. Dane's Danger"

Four-part Drama
Presenting:
Lillian Walker, Wilfrid North, Donald Hall, William Dunn and L. Rogers Lytton

"Bittersweet"

One-part Drama
Presenting:
Anne Schaefer, Webster Campbell, George Stanley and Corinne Griffith.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Original! ***Sensational!*** ***New!***

Baby Em Gorman

(The Child Bernhardt of the Screen)

In

"The Little Orphan"

FIVE DRAMATIC REELS **FILLED WITH SMILES AND TEARS**

D.W.GRIFFITH SAID: "THE GREATEST CHILD ACTRESS IN PICTURES"

STATE RIGHT BUYERS. Write or wire what territory you are interested in. Wonderful one, three and six-sheet lithographs and other advertising matter.

OLYMPIC MOTION PICTURE COMPANY

220 WEST 42D STREET **NEW YORK CITY**

JUST A FEW—!

of the many bookings daily flowing in by 'phone and mail and wire.
"SWEEPING THE NATION," we told you, two weeks ago.

BUT—and this is the matter that touches our pride—it's the CLASS rather than mere quantity of bookings that gives us greatest pleasure—JUST GLANCE THEM OVER.

Find, if you can, a single house that isn't the most representative theatre in its town or neighborhood!

Here's the Proof:

HARRY WATSON, Jr.
IN
THE MISHAPS OF MUSTY SUFFER

THEATRE	CITY
Marcus Loew Circuit.	
Park	Champaign, Ill.
Strand	New York
Biltmore	New York
Strand	Milwaukee
Orpheum	San Francisco
Scollay Sq.	Boston
Olympia	New Haven, Conn.
Strand	Hartford, Conn.
Washington	Detroit
Oak Park	Chicago
Orpheum	Fresno, Cal.
Bijou	Knoxville, Tenn.
Royal	St. Joseph, Mo.
Globe	Washington, Pa.
Alhambra	Detroit
Pastime	Union Hill, N. J.
Alhambra	Cincinnati
Aurora	Aurora, Ill.
Mission	Clayton, N. M.
Colonial	Joliet, Ill.
Majestic	E. St. Louis, Ill.
Savoy	Wilmington, Del.
Majestic	Jackson, Mich.
Proctors	Schenectady, N. Y.
Strand	Buffalo
Germantown	Philadelphia
Fulton	Union Hill, N. J.
Crown	Houston, Texas
Cort	Newark, N. J.
Colonial	Jackson, Mich.
Lyric	Paterson, N. J.
Campbell	Hazleton, Pa.
Ben Ali	Lexington, Ky.
Tabor-Grand	Denver, Colo.
Hamburger Circuit	Chicago
Lyceum	Canton, O.
Orpheum	Stockton, Cal.
Alhambra	Indianapolis
Victoria	Springfield, O.
Strand	Newark, N. J.
Bijou	New Brunswick, N. J.
Gordon Olympia	Boston
Garden	Detroit
Olympia	Lynn, Mass.

THEATRE	CITY
Strand	Detroit
Orpheum	Sacramento, Cal.
Grand	Owensboro, Ky.
Ritz	St. Louis, Mo.
Orpheum	Cleveland, O.
Imperial	Jacksonville, Fla.
Miller's	Los Angeles
Princess	Jersey City, N. J.
Park	East Rutherford, N.J.
Regent	Jersey City, N. J.
Proctors	Portchester, N. Y.
Sunbeam	Duluth, Minn.
Majestic	New York
Lyceum	Bayonne, N. J.
Claremont	New York
Heucks	Cincinnati, O.
Schade	Sandusky, O.
Playhouse	Ridgewood, N. J.
Sumner	Brooklyn
Dome Theatre	Youngstown, O.
Duchess	Warren, O.
Duffield	Brooklyn, N. Y.
Cumberland	Brooklyn, N. Y.
Ronly	Brooklyn, N. Y.
Bijou	Orange, N. J.
La Salle	South Bend, Ind.
Ziegfeld	Chicago
Bijou	Clarksburg, W. Va.
Majestic Gardens	Grand Rapids
Jewel	Burlington, Ia.
Majestic	Muskegon, Mich.
Kenwood	Chicago
B. F. Keith's	Brooklyn
Montauk Elite	Brooklyn
Dover	Dover, N. J.
Lyric	Summit, N. J.
Family	Rochester, N. Y.
Colonial	Rochester, N. Y.
Auditorium Hotel	Chicago
Empress	Grand Island, Neb.
Jewell	Beaumont, Texas
Circle	Chicago
Franklin	Chicago
Lyric	Reading, Pa.

THEATRE	CITY
Ashland	Chicago
Arcade	Ann Arbor, Mich.
New Strand	Chicago
Ozark	Burlington, Ia.
Ashland	St. Louis, Mo.
Kimmel	Cairo, Ill.
Garden	Davenport, Ia.
Avon	Chicago
Pageant	St. Louis, Mo.
Orpheum	Chicago
Dodge	Keokuk, Ia.
Studebaker	Chicago
Strand	Freeport, Ill.
Colonial	Columbus, O.
Aragon	Cincinnati, O.
Jewell	Hamilton, O.
Sapphire	Kansas City, Mo.
Plaza	Hastings, Neb.
Royal	Atlantic City, N. J.
Logan	Philadelphia
Palace	Galveston, Tex.
Summit	W. Hoboken, N. J.
Lyric	Asbury Park, N. J.
City	W. Hoboken, N. J.
Majestic	Jersey City, N. J.
Unique	New York City
Beach	Chicago
Grand	Perth Amboy, N. J.
Prairie	Chicago
Lyric	Rahway, N. J.
Duncan	Jersey City, N. J.
Jefferson	New York City
Shakespeare	Chicago
Casino	Jersey City, N. J.
Colonial	Stamford, Conn.
Republic	Chicago
Washington	New York City
Strand	Jersey City, N. J.
Grand	Tonawanda, N. Y.
Regent	Elmira, N. Y.
Dyckman Theatre	New York
Regent	Paterson, N. J.
Y. M. C. A.	Kingston, N. Y.
City	Irvington, N. Y.
Wm. Fox's Wash't'n.	New York

is easily the film sensation of the hour!

Says Frank Montgomery, manager The New Strand Theatre, Bridgeport, Conn.:

"Any showman who cannot get money with these comedies had better close up shop."

That's a sentiment in which they all concur! THE MISHAPS OF MUSTY SUFFER are comprised in a series of TEN one reel comedies. And——

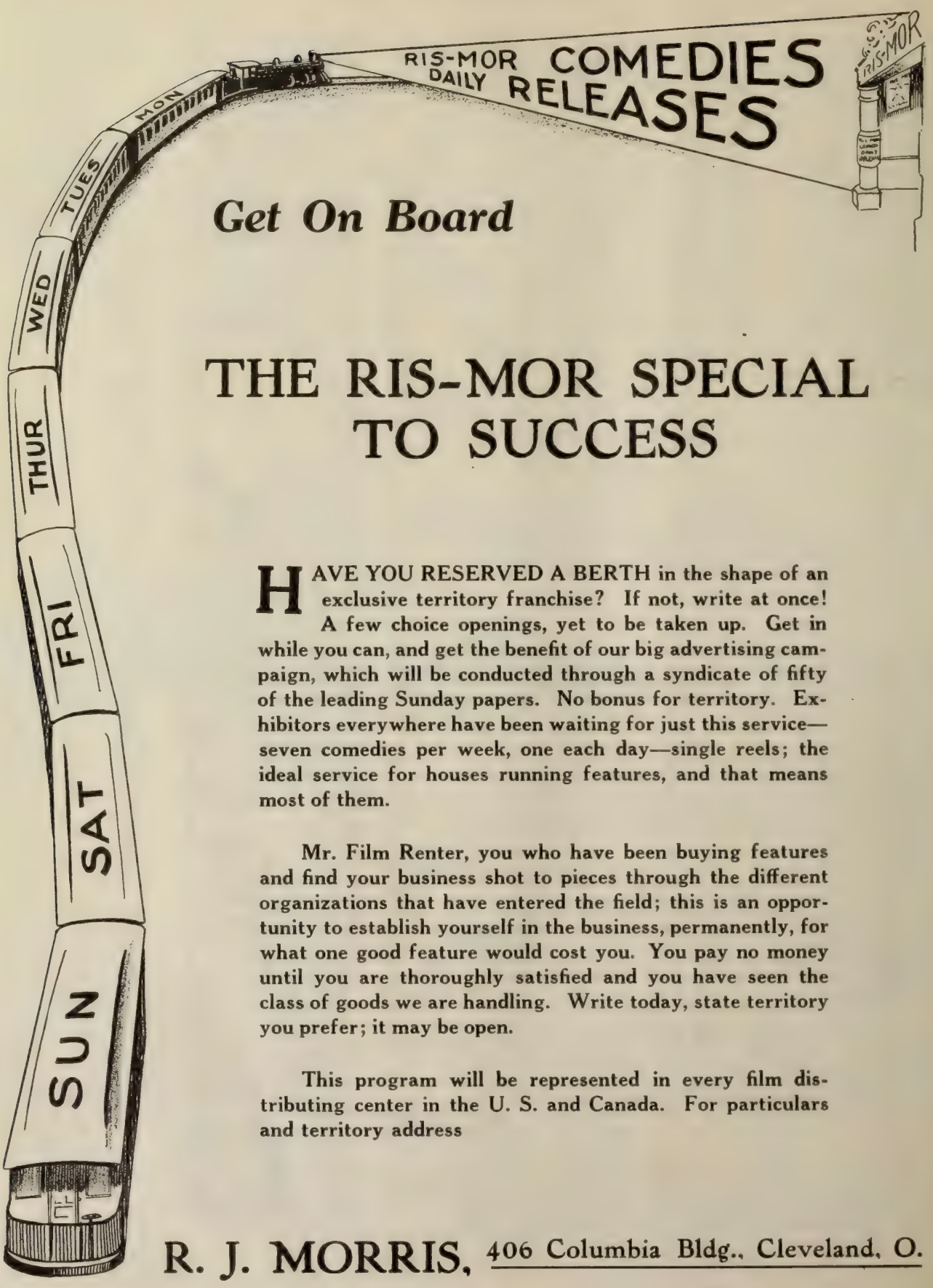
They're Booking Through the Kleine Offices

ONE A WEEK FOR TEN WEEKS—READY NOW!

GEORGE KLEINE

805 East 175th Street, New York City

New York 226 West 42nd St.	Boston 14 Piedmont St.	Minneapolis 708 First Ave., N.	Kansas City 209 Ozark Bldg.	Cincinnati 138 West Seventh St.	Montreal 204 St. Catherine St., W.
Chicago 166 N. State St.	Denver 405 Railroad Bldg.	Pittsburgh 123 Fourth Ave.	Seattle 204 Orpheum Theatre Bldg.	Dallas 1812½ Commerce St.	Toronto 96 Bay St.
Atlanta 71 Walton St.	Philadelphia 1309 Vine St.	New Orleans 103 Nola Bldg.	San Francisco 234 Eddy St.	Los Angeles 514 West 8th St.	



Get On Board

THE RIS-MOR SPECIAL TO SUCCESS

HAVE YOU RESERVED A BERTH in the shape of an exclusive territory franchise? If not, write at once! A few choice openings, yet to be taken up. Get in while you can, and get the benefit of our big advertising campaign, which will be conducted through a syndicate of fifty of the leading Sunday papers. No bonus for territory. Exhibitors everywhere have been waiting for just this service—seven comedies per week, one each day—single reels; the ideal service for houses running features, and that means most of them.

Mr. Film Renter, you who have been buying features and find your business shot to pieces through the different organizations that have entered the field; this is an opportunity to establish yourself in the business, permanently, for what one good feature would cost you. You pay no money until you are thoroughly satisfied and you have seen the class of goods we are handling. Write today, state territory you prefer; it may be open.

This program will be represented in every film distributing center in the U. S. and Canada. For particulars and territory address

R. J. MORRIS, 406 Columbia Bldg., Cleveland, O.

Off With a Bang!

SIS HOPKINS COMEDIES have started their whirlwind career amid a chorus of praise from trade paper reviewers and exhibitors. Have you got aboard yet? If not, see

SHE CAME---SHE SAW--- SHE CONQUERED!

Released Friday, March 10th

Second of the one-a-week single reel comedies that will make Rose Melville's nationally known character more famous than ever. Rapid-fire action—an unexcelled company of fun-makers — and sure-fire stories are the points that will make this new line

The Comedy Sensation of the Year!

KALEM

235-239 West 23d Street
NEW YORK CITY

The Social Pirates

"The Little Monte Carlo"

Released Monday, March 27th

STARTS MARIN SAIS AND OLLIE KIRKBY

On Their Fifteen Weeks' Cruise to the Land of Big Profits and Enthusiastic Audiences.

George Bronson Howard

The genius who created "God's Man," the most talked-of recent novel, presents a startling theme in "The Social Pirates"—a series of fifteen two-reel episodes, each a complete story.

Two clever heart-breakers use sharp wits and fascinating beauty to deal justice to parasites and schemers who prey on the unsophisticated. Can you see the opportunity—handled by a Bronson Howard, staged with the screen mastery that gave you "Stingaree"—and with charming Marin Sais and Ollie Kirkby in the leads?

They'll bring your patrons back week after week—they'll start the talk that means new business—they'll gain publicity for your house that will be invaluable.

Wire Your General Film Exchange Now!

KALEM

KALEM COMPANY

235-239 WEST 23rd STREET NEW YORK CITY

The "Class" of the Series Field

That is the Goal We Sought in "The Social Pirates"

We Have It!

In Author—Production—Cast—and

Publicity!

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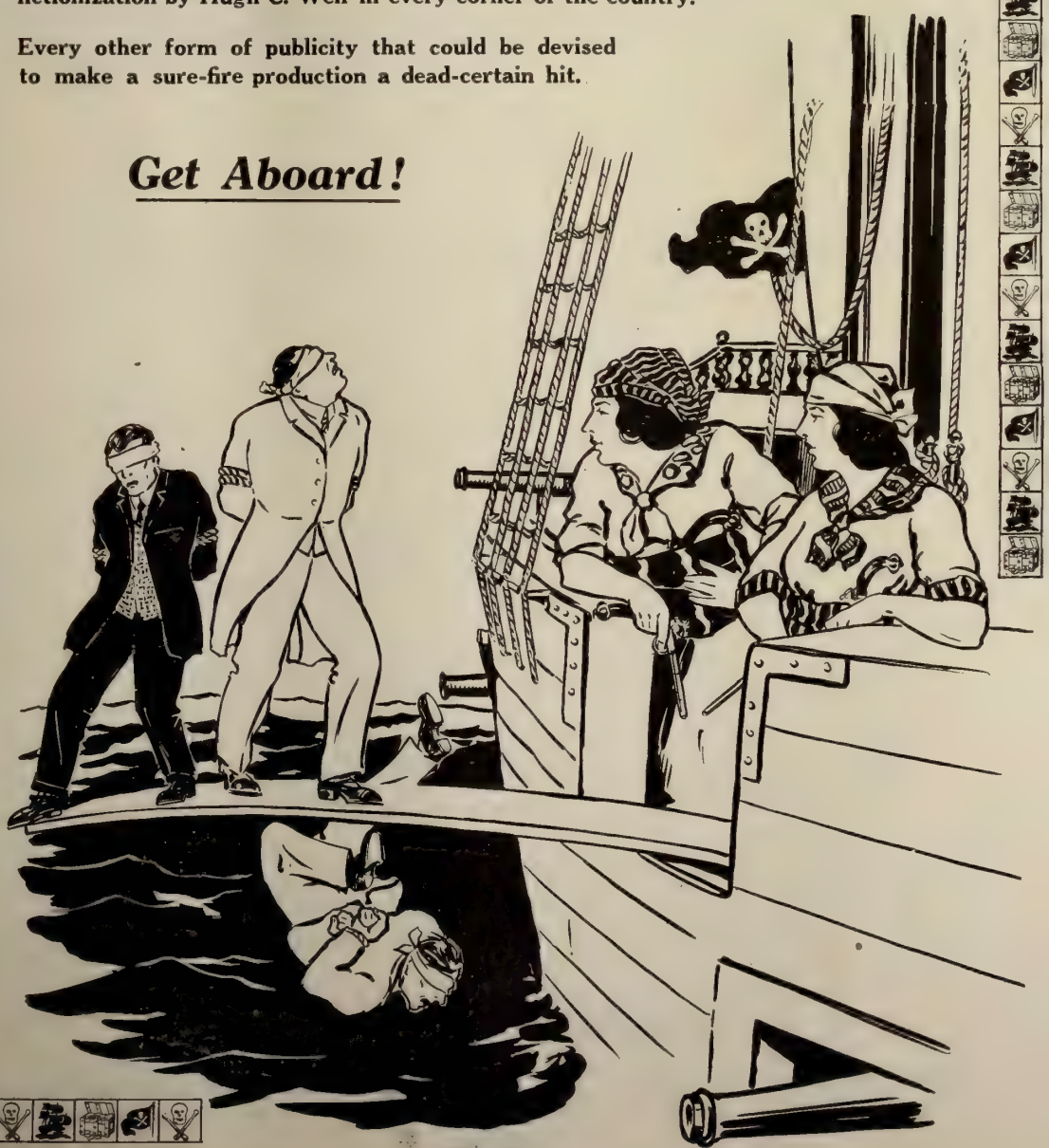

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
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Foreign Countries (Postpaid)..... 4.00 per year

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1728)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 11, 1916

Facts and Comments

ONE of the "accelerators" of public opinion, who appeared in support of state censorship at Albany, made the cheerful statement that he was in favor of both varieties of censorship—state as well as Federal. We expected nothing else. These men have to earn their salaries.

* * *

A VERY fine meeting of exhibitors, of which the MOVING PICTURE WORLD carried a full account in its last issue, took place recently in North Carolina. We cannot help commending their strong and uncompromising stand against Federal censorship. The plan of a full, free and fair discussion on the convention floor likewise entitles these exhibitors to great credit. The spirit of organization is abroad in the land.

THE ermine of kingly power assumed by the Pennsylvania censors and their triple crown of ignorance, arrogance and hypocrisy has been rudely torn away by the Court of Common Pleas of Philadelphia. The decision of Judge Barratt makes refreshing reading and will, we earnestly hope, convince the censors that "ours is a government of laws, not of men." The past performances of that board certainly have not been calculated to impress the courts with either its taste or its power of discrimination. This time there is somebody who will censor the censors.

* * *

A COMMENCEMENT orator or something like that lets out a lot of "highfalutin'" phrases pointing out in the magazine of his college that his morals have begun to suffer—to say nothing of his taste—since he acquired the baneful habit of going to motion picture theaters. Says he: "For the members of an institution of learning to patronize them (i. e., moving pictures) as indiscriminately as we do is not only a disgrace, an earmark of vulgarity, but a positive patronage of one of the worst of our national influences for degrading our tastes and debasing our morals." Two courses are open to our suffering friend. He may have his imagination fumigated or take something for his liver. Let him then make another trial of the motion picture, and if he has a relapse it will be a case for a specialist.

* * *

THREE great fights against state censorship in New York, New Jersey and Maryland find the organized exhibitor well to the front. In all three states the opposition was organized by the exhibitor. When the MOVING PICTURE WORLD said recently that "the fight is now up to the exhibitor" it made a pretty reliable forecast.

* * *

HAVE you seen the second issue of Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD? It is stronger and richer by a good deal. Most gratifying, too, is the remarkable response by the Spanish-American motion picture men. Cine-Mundial is intended to give Latin-America the same constant and conscientious service which the MOVING PICTURE WORLD has been trying these many years to supply to the northern continent of this hemisphere. It is also intended to pave the way for the American manufacturer. Nineteen hundred and sixteen is the psychological year for the American producer who is anxious to reach the South American market. If the present golden opportunity is permitted to slip by the great sister republics to the south of us may continue to be unknown lands to us.

* * *

IT IS time we all realized that the child problem is the foundation of all the agitation in favor of censorship. No serious-minded American legislator would listen even for a moment to any plea for censorship made on behalf of the adult. The only way in which the honest as well as the professional reformers can gain an immediate hearing and enlist the sympathy of responsible law-givers is by putting forward a plea on behalf of the child. The best constructive thought of the industry should busy itself without delay with finding a solution of the child-problem. Efforts in this direction are being made now. The child is the friend of the motion picture and must be taken care of. A general censorship will not solve the child-problem at all.

Totality of Effect*

By Louis Reeves Harrison.

IT is to be expected that each contributor to success in motion-picture production should exaggerate the importance of whatever aid he affords to a common end. From the capitalist who takes the initial risk all along the line of artistic, scientific and commercial workers there is a spirit of enthusiasm and self-congratulation that very naturally tends to over-valuation of a specific service rendered. There is a never-satisfied expectation of reward behind it all, the stimulus to future effort, which sometimes hardens into resentment against unfair recompense, which is semi-occasionally adjusted on a new basis, all of which is part of a general evolution going on before our eyes.

Ordinarily capital starts with a well-chosen product and creates a demand for it by well-known methods, but here is one of those rare cases where tremendous and unexpected popular demand created many a capitalist, a demand which does not adhere to an established quality, but which is very insistent upon a constant change for the better. The progressive character of this demand may completely upset the calculations of a newcomer, however capable he may have been in some other line of business, and it even bewilders some of those who considered themselves settled for life in motion-picture production.

Newcomers, especially those who are justified in believing that sound business methods count heavily in any enterprise, may be led to over-value those methods, constituting as they do only one of many factors in the game. There is plenty of room for system in motion-picture production, but the very fact that production succeeds or fails irrespective of good business methods points to an imperfectly-understood fact—it is primarily an *ART*.

Early in the history of this art—as such it is not *yet* fully recognized—sound business method was attempted in an organization of leading producers to maintain rates, systematize distribution and regulate output, but the new art refused to be measured by any such purely aribtrary method. No warning was given the public as to what character of play would be exhibited, but some of the exhibitors, the brightest of them, discovered that there was a difference of quality in the offerings and grouped the best on certain days. On those days the little theatres were crowded to the doors, with a line waiting outside.

The Moving Picture World refused to applaud poor examples in its columns, to the contrary, it told the plain truth to exhibitors, unfavorably reviewing whatever was unworthy of praise, and the best producers began to readjust their supply to suit a superior character of demand. Artistry began to assert a dominating influence, a dominance growing rapidly today, the real secret of commercial success. The newcomer of today, if he can not be made to swallow the not-entirely palatable fact that his capital and fine business training are only a good second to artistry in motion-picture production, is headed straight for some unpleasant experiences.

Behind a vast amount of blatant publicity lies hidden, though generally suspected, the fact that those producers are making the most money who are turning out an aggregate of best plays. This is so generally admitted by themselves, whether successful or unsuccessful, that only a few of their employes voice the opposite view. Then, in additional proof, nearly all of them are aiming at fine quality of product. There already exists high recognition of artistry in some departments, and the general trend is all that way. What constitutes artistry is another matter.

Totally of effect, the sum of artistry, depends largely upon that creative imagination which shows itself throughout the entire domain of expressive arts in the production of *IDEAL* representations, principally those "whose grandeur and beauty transcend all actual experience, and which appeal to our most refined sensibilities, our most elevated emotions." We are short of authors who can either idealize types of humanity or display through the workings of varied human character some fundamental truth. We are even short of authors who have an elementary grasp of screen craftsmanship.

The novelist divides profits with the publisher, and the dramatist is given a generous portion of the box-office receipts, but a certain "borrowing tendency" in motion-picture production has discouraged creative authorship. As a natural result there are shown on the screen but few examples destined to live more than a brief season, and even fewer command the admiration of intelligent people Still, like a few little hardy plants springing up in barren soil and adverse environment, occasional screen stories of bright promise appear, harbingers of a richer growth to come under intelligent cultivation.

The ill-rewarded author of native genius has at least one compensation in adequate screen portrayal of his story—the expression of his genius is not only sounded where he lives, but it is echoed all over the world. He reaches an enormous audience, contributes to forming its taste for what is worth while, and he is bound to rise if his inherent fertility holds out. He is bound to become the first and most important contributor to the general sum of artistry, itself fast attaining recognition as the dominant factor in motion-picture production.

A highly capable director recently made a significant remark in a private letter to a writer of screen stories, expressing a hope that he was to have more of the kind he had just visualized, because it provided a "minimum of worry and a maximum of result." It is not only the author's duty to provide a story both original and effective, but to exhibit fine quality of craftsmanship in formulating the structure, indicating the settings, intensify principal characters, enforcing psychology, and breathing into the whole scenario a soul of inspiring influence. This leaves the director free to apply all the artistry of which he is capable to style and imagination treatment.

The director of today not only supervises visualization, together with all expenditure therefor, but he decides how the author's conception shall be expressed. He translates the indicated thought and feeling into pictures "more powerful than words." Starting with a clear conception of what he is to do, his whole mind can become concentrated on lucidity, on force, on beauty of the total effect. Opportunities to blunder on every side of him, he must exhibit a delicate sense of selection in his methods of expressing the author's intention, using only those which enhance, avoiding those which are inappropriate.

Supervising director, art director, actor, cameraman and studio force working in harmony, the negative film may be good, but there is artistry in scientific work on the positive film to follow. Then, when a definite value has been created, an entirely different group releases energy in making that value known and commercially profitable, but *IT MUST BE THERE*, an artistic totality of effect.

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The Mystery of Laughter

By W. Stephen Bush.

HOW much good comedy is being produced at this time? Are we richer in good comedies than we were a year ago or five years ago? Has the humor of the screen been refined in the course of time? Have we more and better comedians and comediennes than we had in the earlier days? What are the present facilities of the exhibitor for supplying the most important part of his program?

We think that a discussion of the subject out of which all these questions arise might prove of great value to all who are interested in the production and exhibition of screen humor. If there were mingled with the discussion plenty of practical and useful suggestions I feel sure it would help all around. If there are any keener students of the screen and its psychological effects upon the human mind and heart than the exhibitors I have never met them. No man is attracted to the show business without a certain instinct of observation and study. Looking at audiences day after day and night after night and studying that most delicate barometer, i. e., the box office receipts, develops the power of observation even in the average person.

In spite of all we may advance in the course of an academic discourse on the subject there can be no doubt that the rough kind of screen humor has a strong and unfailing appeal. I have seen men (and women, too) who were outspoken in their opposition to so-called "roughhouse" comedy laugh most immoderately at the kicks and cuffs of which this sort of comedy is largely composed. Recently I had the rare opportunity of standing beside a well-known comedian just as his first comedy of a more refined nature was being projected upon the screen of a high-class motion picture theater in this city.

"I am trying to give them something different from the roughhouse style," he said. The opening scenes certainly bore him out. They were received with comparative indifference by the audience. The first real hearty laugh was heard when the comedian was shown distorting his face as somebody stuck a pin into a fleshy part of his body.

"Do you see now?" said he to me with an evident tone of chagrin and disappointment in his voice. "They do want this rough stuff."

The house in which this occurred is frequented by the so-called best elements in the community.

The trouble is we cannot analyze the causes for laughter any more than we can give a real definition of humor. It's all mysterious. No matter how we esteem and love a man, most of us will laugh when we see him slip suddenly upon the glazed sidewalk. To be sure we are very sorry and helpful the very next instant, but laughter conquers us for the moment.

I would not say that the nature of screen-comedy has changed very materially in the last few years. It is true we have now some of the very best comedians and comediennes working for the screen, but they had to adapt themselves to the lightning style of motion picture fun. Perhaps the "chase" has gone out of fashion to some extent. A good "chase," however, is still funny, just as funny as it was in the days of the old Biograph "The Curtain-Pole" and the Pathe "The Runaway Mother-in-Law" or the Gaumont "The Drunken Coachman."

The great asset of the most successful screen comedies of today is the element of surprise and innovation. In providing more of these two essential elements of screen humor there has been a decided improvement all along the line. The element of surprise often means nothing more than the taking of all kinds of chances by the mock hero and the mock villain and the mock heroine.

We will be glad to hear from our readers what style of comedy they favor most and what the difficulties are today of securing good comedy.

"My Opposition"

By W. Stephen Bush.

I FIND in my travels here and there, near and far, that the old bitter hostility of brother against brother in the exhibiting ranks is dying out. It is not entirely dead. Wherever you find an exhibitor giving a few acts of vaudeville and eight or nine reels (including two features) for five or ten cents you are bound to find an unhealthy condition and all the accumulated evils of cut-throat competition. This kind of competition will be with us always, but I rather think the spirit of organization is reducing it a little day by day.

When a man speaks of "my opposition" or "my nearest competitor," it is a good sign. I remember the time when quite a different sort of language was used, wholly unfit for publication. Nowadays the exhibitor either does not bother about his opposition at all or else he and his opposition get along famously. But recently while stopping in a little old Southern town I had the pleasure of seeing as neat and modern a small motion picture theater as I had ever seen. When the exhibitor was through showing me the fine points of his house we went next door into another theater, where my friend introduced me to his opposition. These two men are not only next-door neighbors but visit each other frequently, sometimes to exchange ideas and at other times to help each other. Instead of acting like the proverbial two strange bulldogs in a yard they act like the sensible intelligent business men who recognize that no man has a right to "grab" everything in sight. There are small towns and there are large towns where the exhibitors work in absolute harmony and get infinitely better results than under the old idea of ruinous competition. How often have I heard this phrase from exhibitors' lips in the last few months: "Oh, my Opposition is all right!" What an improvement upon the old days when exhibitors constantly challenged either to physical combat in the most unparliamentary terms possible.

We earnestly hope that this spirit of intelligent cooperation will grow apace. Exhibitors should not wait until they are in some great trouble before they join their state organization. They should join now. If your local organization confers no benefit on you except a weekly or monthly meeting with the men who labor in the same field with you it will bring you a rich return for what little dues you may have to pay. It is the regular weekly or monthly meeting which frequently develops leaders and the right kind of co-operation. Questions of common interest are discussed, arrangements are made to avoid ruinous competition, the mutual difficulties are considered in a spirit of helpfulness and views on good and bad features are exchanged. If united action is needed on any local matter of importance the weekly or monthly meeting is the best method of dealing with it.

In the meantime shake hands with "your Opposition."

Chaplin Signs with Mutual

President John R. Freuler Contracts to Pay the Comedian a Total of $670,000 for One Year's Work.

CHARLES CHAPLIN, not yet twenty-seven years old, on Saturday, Feb. 26, signed an agreement to play for one year in pictures to be released on the Mutual program. He will direct his own subjects and will make two reels each month. A company has been formed to take charge of the Chaplin productions. This company will pay Chaplin a salary of $10,000 a week. For signing the contract the comedian was given a bonus of $150,000. Which means, of course, $520,000 plus $150,000—$670,000. It would seem that never in the history of the stage and its related

Signing the Chaplin Contract.

J. R. Freuler, Sid Chaplin and Charles Chaplin.

arts has there been a salary of this magnitude. What makes the story doubly interesting is the fact that in the figures named there is every reason to believe the usual rather than unusual multiplication of the actuality has been omitted. Chaplin will have no financial interest in the output of his company. He can devote his whole attention to the making of pictures, draw his salary every Saturday and pass on the business stuff to the other fellow.

President John R. Freuler, when seen on Monday following the signing of the twenty-thousand-word contract, did not seem to fear any occasion for worry on the Chaplin end during the coming year. In fact, he was in high good humor and neglected a pile of work on his desk to tell the World man how it all happened.

"The negotiations for the employment of Mr. Chaplin really began last July," said President Freuler. "You may remember that at that time there was prevalent an impression that the comedian was working under a six months' contract. I asked Mr. Hutchinson, the president of the American, who was near Los Angeles, if he would look into the matter. Mr. Hutchinson reported that the contract with the Essanay company ran until Jan. 1 and we dropped everything. Personally I am opposed to disturbing players under contract.

"When Sid Chaplin came east several weeks ago we had interviews with him. Then when Charles Chaplin arrived we went into the whole question seriously. I kept posted on what was going on. Everything was legitimate and above board. You may be sure when I read the rumors and saw Mutual not mentioned I was amused, because we were closer to the proposition than any of the others. Charles Chaplin was ambitious to have his own company. We did not care whether he had his own company or played in one of our existing concerns, so there was no argument on that score.

"During the negotiations I had figured out the financial side and saw in a Chaplin engagement a handsome profit for the Mutual and especially for the producing company that is going to take care of the Chaplin pictures. No, the comedian will have no percentage interest in his own subjects. We are willing to have it the way it is. Sid Chaplin carried on most of the negotiations for the Chaplin side. Yes, he is a good business man.

"As I told you we have figured this matter conservatively. We have discounted the number of Chaplin prints that have been sold in the past. We estimate that in the United States and Canada we will take in in the course of the year $2,200,000 on the Chaplin productions. And we think we can do that amount of business on possibly a lower and certainly not a higher rental than has been charged on these pictures in the immediate past. We are not going to boost prices on Chaplin films. We will hold them at a level that will develop their full drawing power and give all exhibitors a show at them."

Asked as to the location of the studio in Los Angeles at which Chaplin would work, Mr. Freuler said two sites were now under consideration. He said his new star would be in New York perhaps a week longer winding up a few remaining formalities, among which would be the signing of documents having to do with life insurance. Mr. Freuler is taking out a policy on his new comedian aggregating a quarter of a million dollars.

The manager of the new company will be H. P. Caulfield, one time general manager of Universal City. Mr. Caulfield has had much experience in the film business. He has been active in the negotiations leading up to the signing of the contracts, Mr. Freuler said, and from this time on would handle all business connected with the Chaplin company. "And," Mr. Freuler added, "I am going back to work for the Mutual again. These last few days I have not had much chance to take care of my regular routine."

The Mutual's president said that up to that time Sid Chaplin had no connection with the Mutual—that so far as he knew the business future of the little comedian's brother had not been definitely settled.

"It means that I am left free to be just as funny as I dare, to do the best work that is in me and to spend my energies on the thing that the people want," said Mr. Chaplin shortly after becoming a Mutual player. "I have felt for a long time that this would be my big year and this contract gives me my opportunity. There is inspiration in it. I am like an author with a big publisher to give him circulation."

Three in One for Equitable

Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross Have Star Parts in "Who Killed Simon Baird?"

THE first of the Equitable Motion Pictures Corporation's productions introducing three stars will be released on the World Film program early in April, when Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross will appear in Channing Pollock and Rennold Wolf's dramatic story, "Who Killed Simon Baird?"

This will be Miss Ostriche's third appearance with Equitable. Charles J. Ross is now a seasoned screen player, having appeared in several other productions, including "The Senator" for Triumph-Equitable.

Edna Wallace Hopper is making her first photoplay appearance in "Who Killed Simon Baird?" but before being engaged by Equitable she spent several days at the Equitable studio and proved by means of exhaustive tests that her features were well adapted to screen work.

Charles J. Ross.

"Who Killed Simon Baird?" perhaps called into play the greatest amount of talent at the disposal of the Equitable concern. In addition to requiring three established stars for three difficult and intricate roles, two noted authors and playwrights collaborated on the story. Rennold Wolf and Channing Pollock are responsible for five of the biggest hits Broadway has known.

James Durkin, who was responsible for Equitable's production of "The Clarion," is staging "Who Killed Simon Baird," and has been busily engaged during the past week securing locations and assembling supporting casts. The interiors will be made in the Fifty-second street studio.

Actors Fund Campaign Progressing

Jones With Sixty Theaters and Moss With Twenty Promise Percentage of Receipts on May 15.

THE allied motion picture interests of the entire country have responded with an enthusiastic and unanimous spontaneity unprecedented in the history of the industry to the call to raise by May 15 the sum of $500,000 for the Actors Fund of America, half of the amount necessary to insure future financial freedom for the great charity.

The campaign being waged under the active direction of Samuel Goldfish, chairman of the executive committee, is more comprehensive than anything of the kind ever before promulgated in the United States. Every exhibitor, distributor, producer and member of the acting profession is participating with a hearty and immediate eagerness bespeaking the universally generous and big-hearted impulses of the profession. Individual offerings have begun to reach Commodore J. Stuart Blackton, treasurer, at the office of the finance committee is Locust avenue, Brooklyn.

Proprietors of picture theaters will give a share of their receipts to the fund on May 15, the final, culminating day of the whirlwind campaign, to be officially known throughout the land as "National Tribute Day." But many exhibitors have been unable to restrain their impatience. They have written to the headquarters of the campaigners at 30 East Forty-second street, New York City, of their intention to make May 15 a notable day, but not content with the single day benefit, will share receipts with the Actors Fund of America, on another and earlier day as well.

Aaron Jones of Chicago, controlling more than three score theaters, and B. S. Moss, of New York, with twenty theaters under his management, were quick to follow the example of Marcus Loew in volunteering to donate percentages of their receipts on May 15.

Mr. Jones has announced his acceptance of the burden of the active work of the movement in Chicago, Mayor William Hale Thompson of that city having previously consented to act as honorary chairman for the committee in the Western metropolis. Ralph T. Kettering will direct the Chicago newspaper campaign.

Acting on the suggestion of Executive Secretary Sylvester Sullivan, Mr. Jones has selected ten men prominent in the amusement world of Chicago as an immediate committee, who in turn have appointed other committees of ten men each. These subcommittees comprise men in all walks of life.

A "National Motion Picture Tag Day" is the newest scheme planned by the committee in charge of the work. The date has not yet been set for the event, but its release will be appropriately heralded. On that day the public will have the unusual privilege of seeing all the screen stars right out in the open. The public will be given opportunity to purchase an autograph photogravure portrait of actors and actresses.

The motion picture industry responded enthusiastically during Actors Fund week in Los Angeles. The event was arranged by Jesse L. Lasky and the California committee. While all of the returns of the week are not in, in fact only a few of the theaters have been heard from in their weekly collections, it is safe to assert that at least $2,500 was raised during the week.

Metro Announces "No More Balls"

Content to Rest on Its Laurels It Proposes to Give Others a Chance.

IN a statement by Treasurer Engel, Metro Pictures Corporation announces its retirement from participation in future motion picture balls. Metro shone strongly at the Boston and Pittsburgh affairs as well as at the New York ball. "At the ball of the Exhibitors and the New York Screen Club," says Mr. Engel, "Metro bent its energies to add as much as possible to the entertainment of the public and additionally to the good time of its own stars and guests by giving a dance and a special program in the Concert Hall of the Garden.

"Metro learned at a late hour before the ball that several other companies had refused to participate in the big Garden affair because Metro was competing for publicity honors and it was a matter of the greatest regret to all of us that we stood in the way. In justice to the exhibitors' organization and to the Screen Club, under whose auspices the ball was given, it was impossible for Metro to withdraw and the program arranged by us was carried out in its entirety. The results are too well known to the motion picture public, especially those who attended the ball and Metro now announces that it will not participate in future affairs of this character.

"In making this announcement Metro feels that it is doing the fair thing by its competitors and giving others a chance to win the delightful glories of these enthusing affairs. Metro likes to play big league baseball and has never played any other kind. With three pennants now, it feels that it has had its full share of glory and can now retire gracefully and with no regrets."

Triangle Retains Knickerbocker

Small Chance of Lease Being Broken by Court Decree—A Test Case of Local Importance.

THE Triangle Film Corporation will retain control of the Knickerbocker theater in New York, its first model motion picture playhouse, unless the owner is able to advance some argument for cancellation of the lease other than his contention that under the Rothapfel regime the Triangle is not giving a "first class" performance at the Knickerbocker. The Supreme Court of the State of New York, by decision of Justice Cohalan, has refused the application for an injunction sought by Robert Walton Goelet, who inherited the property from his father. The Triangle lease runs until next September.

"Through the introduction of moving pictures and photoplays into the theatrical field there has occurred therein an evolution in the production and presentation of plays," writes Justice Cohalan in his opinion; "in fact, the entire trend of the business may have so evolved as to permit the defendants to carry on their business as now being conducted without violating the restrictive covenants of the lease. Even though irreparable injury be shown, in view of the short time which the lease has to run, unless the right of those seeking the injunction is clear and unmistakable, this court may not intervene to prevent the use of the theater in the manner that it is now conducted."

Mr. Goelet protested against the introduction of musical numbers, pictorial films and other entertainment which S. L. Rothapfel made part of a performance in which Triangle plays were the features; and maintained that the "continuous" policy at revised prices lowered the classification of his theater. Multitudes of affidavits on this "class" contention were submitted, but the court held that it was a matter of serious question whether the case should be decided on affidavits. Justice Cohalan finally decided that the defendant had not violated the covenants of the lease, adding that the case was novel and far-reaching in its importance.

Exhibitors Support Miss Young

Popular Actress Receives Expressions of Approval From All Sections of Country.

LEWIS J. SELZNICK, president and general manager of the new Clara Kimball Young Film Corporation, is wearing a smile these days because of the success of his new venture. According to his statement he has met with great encouragement in the projection of his campaign for the future handling of Miss Young's pictures. Exhibitors throughout the country have applied for the series of films which he will release, beginning in October.

Miss Young herself is displaying much happiness over the prospects. Her signed statement in this paper last week brought many telegrams and letters from exhibitors throughout the country. She had no sooner recovered from the pleasurable but arduous duty of flying home from Cuba to lead the grand march at the "Movie Ball" and receive the diamond bracelet which was awarded her for winning the New York American popularity contest than she was forced into a mass of personal correspondence. In addition to the telegrams, letters and telephone calls which came omcially to the office of the Clara Kimball Young Film Corporation, the popular actress was addressed directly by a large majority of the same exhibitors.

In speaking of the work of the new corporation Mr. Selznick said: "The enthusiasm with which our proposition has been received shows that most men who have theaters are willing to encourage a new idea. I believe the future of the moving picture business depends mostly on the way the exhibitor handles his own affairs. The good-will of his audiences is worth much to him, and the best way for him to hold that good-will is to deliver the goods. And the best way for him to deliver the goods is to use the films made by artists of proved value in the work. The lesson has been learned that the moving picture actress is born and not made, and she is the type that the public wants. We are going to take plenty of time with the Clara Kimball Young pictures and deliver only one a month."

Vitagraphs for Week of March 4

List Includes "The Hunted Woman," Produced by S. Rankin Drew, and a Frank Daniels Comedy, With Other Good Ones.

"THE HUNTED WOMAN," a feature drama from the pen of James Oliver Curwood, produced by S. Rankin Drew, heads a list of releases by the Vitagraph Company for the week beginning Monday, March 6. This list includes "Mrs. Dane's Danger," in four parts; "Bittersweet," in one reel; "Pansy's Papas," and "Beaned by a Beanshooter," of one reel each; and a new Frank Daniels' vehicle of fun, "Mr. Jack Ducks the Alimony."

Scene from "The Hunted Woman" (Vitagraph).

"The Hunted Woman" is one of the most thrilling plays ever produced by the Vitagraph Company. The story is full of exciting incidents, such as a landslide, the blowing up of a mountain stream, several fights that lack nothing in realism, and the suspense is kept up until a smashing climax.

Curwood, whose novels are among the best sellers of the day, has done nothing better than this, and in the capable hands of Director Drew, a master film has been created.

Drew, Virginia Pearson, George Cooper, Ned Finley, Billie Billings and others play the principal roles. Most of the exteriors were taken around Saranac Lake and the photographic effects are exceptional. In the fights, Drew had his nose broken, and Finley and Cooper received injuries that required medical attention.

Next in importance in the week's releases is another of the "Escapades of Mr. Jack," showing further humorous adventures of the king of comic opera, Frank Daniels. "Mr. Jack Ducks the Alimony," is released as a one-reeler on March 6, under the direction of C. Jay Williams. The predicament in which the little fun maker is placed are ludicrous in the extreme. This is the third of the series, the first two being "Mr. Jack, a Hallroom Hero," and "Mr. Jack Wins a Double Cross."

Scene from "Mr. Jack Ducks the Alimony" (Vitagraph).

In a locked-reel program, "Mrs. Dane's Danger," in four parts and "Bittersweet," in one reel are released on March 6. The former features Lillian Walker, supported by Wilfrid North, Donald Hall, William Dunn and L. Rogers Lytton, in a drama of unusual strength. The play treats of the misunderstanding that arises up between husband and wife, the compromising positions in which she is innocently placed. Mr. North, who directed "Green Stockings," produced the film.

"Bittersweet" was produced by Rollin S. Sturgeon, featuring George Stanley, Anne Schaefer, Webster Campbell and Corinne Griffith. Mary Anderson, of the Coast studio, plays the lead in "Pansy's Papas," released on March 6. "Beaned by a Beanshooter" is a burlesque thriller in which Charles Richman, Arline Pretty, William Dunn and others are featured. It is released on March 10.

Picture Plays for Sothern

Popular Stage Star Will Not Appear in Shakespearean Roles —Regular Scenarios Will Be Written for Him.

E. H. SOTHERN, one of the foremost actors on the American stage, who recently signed a contract with the Vitagraph Company to appear in motion pictures, will appear in three feature films to be announced later. Contrary to popular expectations, Mr. Sothern will not be shown in any of his Shakesperean roles. This is due to the fact that Shakesperean productions depend largely on the immortal lines of the Bard of Avon, which would prove unwieldy from a motion picture standpoint. They would require so many subtitles that the action of the plays would be retarded.

Mr. Sothern will appear in at least three photoplays for the Vitagraph in connection with some of their famous stars, Anita Stewart of the "Goddess" fame, and other film successes will support the veteran actor in a romantic drama. Lillian Walker, the Vitagraph "Dimples," will appear in a multiple-reel comedy production. Edith Storey of "The Island of Regeneration," "Price for Folly," "Dust of Egypt," fame will act in a thrilling drama with Sothern. These different combinations of Sothern's splendid histrionic ability and the beauty and personality of the Vitagraph photostars are expected to provide filmdom with feature screen plays that will take their proper place high in the ranks of master productions.

The plays will be specially written to make use of the different abilities of the actresses. Mr. Sothern is spending his spare time at the Vitagraph plant in Flatbush studying the different effects and how they are obtained, and taking lessons in the art of motion picture make-up. By the time he commences actual work about May 1, he will have gained enough knowledge and experience, so that he will be able to start right in without delay.

He is deeply interested in the new art and looks forward with eager anticipation to seeing himself as others have seen him for so many years. Miss Julia Marlowe, who is Mrs. Sothern, will not work in the pictures with her husband.

PAULINE FREDERICK RETURNS FROM FLORIDA.

Pauline Frederick and the company gathered in her support for the adaptation of Mary Johnston's celebrated novel and play, "Audrey," returned to the Famous Players Film Company's studio from Jacksonville, Fla., yesterday, where the greater portion of the scenes for this forthcoming Paramount production was staged under the direction of Robert Vignola.

Among the players supporting Miss Frederick are Charles Waldron, Escamillo Fernandez, Helen Lindreth, Miss Christian, and Tinker Hallam, who are appearing in the more important roles.

POPULAR TAKES OVER SUN PHOTOPLAY.

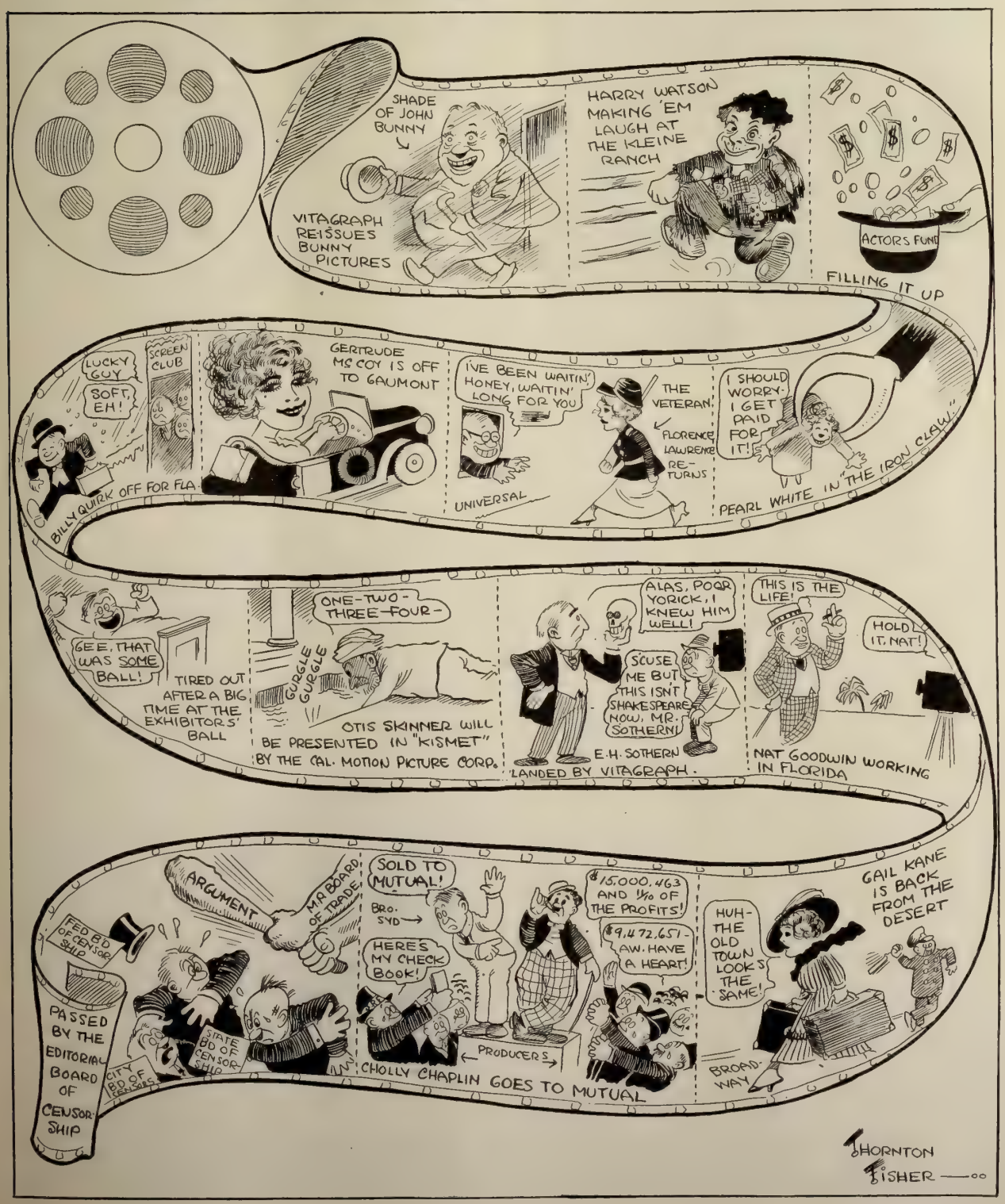
The Popular Pictures Corporation, in which Andrew J. Cobe is interested, has taken over the Sun Photoplay Company, Inc., and established headquarters at 218 West Forty-second street. A. C. Langan, former president and general manager of the Sun Company will fill an executive official position and also act as director of the Popular forces.

Exactly what the scope and future activities of the newly merged companies will be has not yet been announced. A director's meeting will shortly be held at which the intended policies of the corporation will be outlined and made public.

UNIVERSAL "PLANTS" A POWDER PLANT.

For the production of the thirteenth episode of the "Graft" serial Richard Stanton has constructed on the lower ranch at Universal City the grounds and buildings of a huge powder plant about which are centered the activites of the graft gang in their efforts to unseat their persecutor and drive him from his determined hunt after them. The climax of the installment is reached when the powder house is blown to atoms and, through a mix-up in plans, destroys just what the plotters did not want it to destroy.

MOVING PICTURE WORLD ... NEWS REEL for FEBRUARY—


SHADE OF JOHN BUNNY
VITAGRAPH RE-ISSUES BUNNY PICTURES
HARRY WATSON MAKING 'EM LAUGH AT THE KLEINE RANCH
ACTORS FUND
FILLING IT UP
LUCKY GUY
SOFT, EH!
SCREEN CLUB
BILLY QUIRK OFF FOR FLA.
GERTRUDE McCOY IS OFF TO GAUMONT
I'VE BEEN WAITIN' HONEY, WAITIN' LONG FOR YOU
UNIVERSAL
THE VETERAN
FLORENCE LAWRENCE RETURNS
I SHOULD WORRY- I GET PAID FOR IT!
PEARL WHITE IN "THE IRON CLAW"
GEE, THAT WAS SOME BALL!
TIRED OUT AFTER A BIG TIME AT THE EXHIBITORS' BALL
ONE-TWO-THREE-FOUR-
GURGLE GURGLE
OTIS SKINNER WILL BE PRESENTED IN "KISMET" BY THE CAL. MOTION PICTURE CORP.
ALAS, POOR YORICK, I KNEW HIM WELL!
SCUSE ME BUT THIS ISN'T SHAKESPEARE NOW, MR. SOTHERN!
E.H. SOTHERN LANDED BY VITAGRAPH.
THIS IS THE LIFE!
HOLD IT, NAT!
NAT GOODWIN WORKING IN FLORIDA
FED BD OF CENSORSHIP
ARGUMENT
MP BOARD OF TRADE
PASSED BY THE EDITORIAL BOARD OF CENSORSHIP
STATE BD OF CENSORSHIP
CITY BD OF CENSORS
SOLD TO MUTUAL!
BRO. SYD →
HERE'S MY CHECK BOOK!
$15,000,463 AND 1/10 OF THE PROFITS!
$9,472,651- AW, HAVE A HEART!
← PRODUCERS →
CHOLLY CHAPLIN GOES TO MUTUAL
HUH- THE OLD TOWN LOOKS THE SAME!
BROADWAY
GAIL KANE IS BACK FROM THE DESERT
THORNTON FISHER

Good Triangles for March

Hart, Emerson, Warner, Arbuckle and Mace Will Be Seen in Coming Releases.

FOLLOWING the shortest month in the year with its long list of famous stars, including Billie Burke, De Wolf Hopper and Douglas Fairbanks, the Triangle Film Corporation announces for its March releases a roster fully as pretentious. Lillian Gish, William S. Hart, John Emerson, Bessie Barriscale, Norma Talmadge, Mae Marsh and H. B. Warner are among the more prominent Griffith and

Scene from "The Flying Torpedo" (Triangle).

Ince players who will have the leading parts in the dramatic features of the month. Sennett will contribute to the Triangle program the pick of his Keystone funmakers.

For the week of March 5 "Daphne and the Pirate" (Lillian Gish) and "Hell's Hinges" (William S. Hart) are the long pictures. The latter is a Western play which gives Hart a role similar to those which have made him so popular. The title is taken from the epithet applied to the crude community in which the action takes place. Miss Gish as Daphne is the heroine of a story of the days when Louisiana was a French colony and girls were sent from France to become wives of the pioneers. A thrilling fight at sea between the "bride ship" and a pirate crew is the spectacular feature. Elliott Dexter is Miss Gish's leading man.

John Emerson in a powerful preparedness play, "The Flying Torpedo," and Bessie Barriscale, starred by Ince in "Bullets and Brown Eyes," give the week of March 12 a decided military atmosphere. By the invention of a flying torpedo a foreign foe is driven from the shores of the United States. William Christy Cabanne has directed many stirring battle scenes, showing first the advance of the invader and subsequently his complete rout. In "The Flying Torpedo" Bessie Love is given a big opportunity in the portrayal of a Swedish maid who helps in the discomfiture of a gang of international spies. Since he was starred in this play, John Emerson has become one of the foremost Griffith directors. He produced "Old Heidelberg" and "His Picture in the Papers," and is now working with Sir Herbert Beerbohm Tree on the Triangle contribution to the Shakespeare tercentenary, "Macbeth." The action of "Bullets and Brown Eyes" takes place in mythical countries which are at war. There is a strong romantic story running through this Barriscale drama.

"Martha's Vindication" and "The Moral Fabric," week of March 19, present Norma Talmadge, Seena Owen and Tully Marshall, and Frank Mills, Edith Reeves and Howard Hickman respectively. Both are gripping dramatic pictures.

At the close of the month the Triangle will release two real novelties. "Hoodoo Ann" marks the first appearance of Mae Marsh since "The Birth of a Nation," and H. B. Warner of "Alias Jimmy Valentine" fame makes his debut as a Triangle-Ince star in "The Raiders." Miss Marsh is an orphan asylum heroine. Robert Harron is featured with her. In Warner's support are Dorothy Dalton, Henry Belmar, Robert McKim and George Elwell. "The Raiders" is a Wall Street play.

Mabel Normand, Roscoe Arbuckle, Fred Mace and Joe Jackson are Keystone favorites who will be seen in new Sennett comedies during the month. "Fatty" and Mabel will be seen in "The Bright Lights," originally called "The Lure of Broadway."

V-L-S-E Has Much To Offer

Stars of Stage and Screen Are Busy in Studios of "The Big Four"—Gillette in Popular Plays.

WITH a host of out and out screen stars, whose popularity and proved ability to please before the camera are unquestioned, the producers releasing through the V-L-S-E are intensifying their service and rounding it out so as to meet the demands of every class of exhibitors by the addition of many stage artists, whose talents have heretofore been thought inaccessible for film work.

The announcement that E. H. Sothern is to be seen in several Vitagraph Blue Ribbon features, distributed by the Big Four, has been followed by the news that William Gillette is to be featured by Essanay in his famous production, "Sherlock Holmes," which he himself adapted for the stage and which attained for him such widespread recognition.

Unlike Mr. Sothern, who will have the features in which he appears specially written for him, Mr. Gillette will confine himself to the portrayal of the plays which he has popularized on the stage, including in addition to "Sherlock Holmes," "Secret Service," and his other widely known successes.

Lubin, in the meantime, has in the course of preparation, several strong emotional vehicles for Nance O'Neil, in some of which, it is understood E. K. Lincoln will be featured as the co-star. In addition to "The Fires of St. John," which Miss O'Neil under Edgar Lewis' direction has just finished in the South, Daniel Carson Goodman has completed a five-part drama of capital and labor, with a strong love interest called "The Toilers." This picture has its locale in the oil fields of Southern Pennsylvania. One of its interesting scenes will be the actual drilling of an oil well. The story deals with the destruction of the heroine's father by ruthless capitalists and of her love for the enemy of her father, whom she had vowed to ruin.

The Selig Company is working on a six-reel picture version of "The Prince Chap," in which Harry Mestayer will star, and also upon the picturization of Winston Churchill's widely known novel, "The Crisis." Both of these films, it is said, will be big features in the fullest sense of the word.

The first appearance of Edna May of "Belle of New York" fame on the screen, and a serial of very novel treatment, are added attractions which are promised on the V-L-S-E program.

Royal of Chattanooga Rebuilds

Winer & Block Enlarge Their Theater So That It Now Has Seating Capacity of 800.

THE Royal theater, at 244 East Main street, Chattanooga, Tenn., has just been rebuilt by Winer & Block, who established the original theater in 1911 when it seated 300. The present building has a seating capacity of 800, with 575 chairs on the main floor and 225 balcony seats. The building covers an area of 38 by 140 feet and is of absolutely fireproof construction, being of cement, tile and terra cotta. It is steam heated and is ventilated by the typhoon ventilating system.

The auditorium floor, which is of cement, has a gradually increasing slope toward the rear, with the proper elevation to give a perfect sight line from all seats. The balcony has double stairways leading from just inside the lobby doors and has also side aisles and one row of seats on each side leading to the rear exits, which make it safe and convenient.

Royal Theater, Chattanooga.

The building was designed by the Decorators' Supply Co., which furnished the ornamental plaster and composition decorations for the front and interior. The interior is lighted with an indirect cove lighting system of different colored lights on separate circuits, which are operated from the booth to harmonize with the picture. At a cost of $15,000 Winer & Block have given Chattanooga the most elaborate and up-to-date neighborhood theater in that city.

Red Feathers for March

Universal Announces Four Subjects, Featuring Messrs. Dowlan, Bosworth and Kerrigan and Miss Mersereau.

THE Universal Company will issue during the month of March four high class Red Feather Photo Plays, in which William Dowlan, Hobart Bosworth, J. Warran Kerrigan and Violet Mersereau will be featured. "The Target" will be the release for March 6, this being a fine western picture in which Hobart Bosworth and Jane Novak are featured. The story carries a big moral and plays on the heartstrings at all times. It is predicted it will prove one of the strongest western film dramas in recent years.

For March 13 J. Warren Kerrigan will be seen in "The Pool of Flame," being one of those intensely interesting mystery stories in which a jewel gets your interest when the picture opens and holds it until the end of the picture. In this five-reel feature Mr. Kerrigan is very ably supported by Lois Wilson. The photography is especially fine in this picture, while the scenery and scenic effects is up to the usual high standard for which the Universal is well known.

William Dowlan will make his initial bow on the Red Feather program on March 20 with "Drugged Waters," a drama that will please the most fastidious. Mr. Dowlan will be remembered for the excellent western features he has contributed to the Universal program. In "Drugged Waters" he has a play that will be vastly appreciated by his many followers as one of the most captivating mystery dramas. The plot is deep but well worked out. It makes a strange vehicle in which to introduce Mr. Dowlan to Red Feather audiences.

Violet Mersereau will be featured with Lieutenant Percy Richards (The Man in White), in the release scheduled for March 27. The title is "Autumn," having been written and produced by Oscar Lund. In order to get the proper atmosphere Director Lund took his company to Port Kent, N. Y., where most of the scenes were filmed in and around Ausable Chasm. Paul Panzer also takes an important part in this picture, as does Clara Byers. "Autumn" is one of those stories in which Miss Mersereau is at her best, and that is saying a great deal. The critics who have reviewed this picture have spoken highly of it for its acting, its plot, scenery and effects. The supporting company is especially well balanced.

BLANCHE SWEET IN "THE SOWERS."

After a series of productions in which she has appeared as a ragamuffin, an anarchist, an addict to drugs, a mesmerist's subject and other characters, Miss Blanche Sweet, the popular star of the Jesse L. Lasky Feature Play Company, is to act in the role of "a lady" in the elaborate picturization of Henry Seton Merriman's novel, "The Sowers."

"The Sowers," which is a Russian political drama of novel and unusual theme, is being produced for the Lasky company by William C. De Mille, and will be released through Paramount Pictures Corporation in the United States on March 30th, and on the same date in Canada by the Famous Players' Film Service, Ltd. Mr. De Mille and Marion Fairfax made the screen adaptation, by arrangement with Harper & Bros.

Last autumn, when Miss Sweet made a trip to New York and on her return to Hollywood, California, revealed to her friends a most elaborate wardrobe, at the same time telling them that she would give the natives of the continent a treat when her next photoplay was produced. It happened, however, that instead of silks and satins, Miss Sweet wore a second-hand boy's suit in her next photoplay, which was "The Ragamuffin." But now the time has come for her to appear in her beautiful frocks.

One of the finest supporting casts Miss Sweet has ever had will appear in "The Sowers," including the inimitable Theodore Roberts, Thomas Meighan, Ernest Joy, Dick Le Strange, Camille Astor and Horace B. Carpenter.

MARIE DORO LEAVING FOR LASKY STUDIOS.

With the completion of her last production for the Famous Players Film Company,—a picturization of "Diplomacy"—Miss Marie Doro, one of the most popular stars of the screen, will leave New York soon to begin her long engagement as a star of the Jesse L. Lasky Feature Play Company. As both of these large producing companies release through the same distributing organization—Paramount Pictures Corporation—Miss Doro will still be seen and enjoyed by the thousands who have come to admire and appreciate her extraordinary screen work.

Peacocke With California Co.

THE California Motion Picture Corporation has just "put over another one." Alex E. Beyfuss, vice-president and general manager, arrived in New York on Monday morning at ten o'clock. At noon he had signed a contract with Captain Leslie T. Peacocke for his exclusive services and the next day Captain Peacocke was on his way to the studios of the California concern, in San Rafael.

Capt. Leslie T. Peacocke.

Captain Peacocke is not only one of the most experienced, but one of the most successful writers and scenario editors. A cosmopolitan, free-lance journalist, as well as a fiction writer of recognized ability, he was early attracted to the field of moving pictures, and began to study the game of the camera from all sides, at a time when it was given little serious consideration by serious-minded people. As a matter of course, when the importance of moving pictures was recognized Captain Peacocke had already enjoyed several years of vigorous tuition in the fundamentals of the great art-industry. He has had more than 400 photoplays produced, some of which were adaptations, but, for the most part, were his own original stories.

Among his most successful originals are the famous Kellerman feature, "Neptune's Daughter," "Married by Telephone," "The Closed Door," "The Nauch Girl and the Tiger," "You, I and It," "Traffic in Souls," "A Mexico Mix," "The Polo Champions" and "A Girl and Her Money."

His adaptations number several of the country's greatest dramatic successes, including "What Happened to Jones," "As Ye Sow," "The Coward," "Salvation Nell" and "Old Dutch," Lew Fields' first feature film, just released.

BELL RETURNS TO CHICAGO.

William H. Bell, president of the W. H. Bell Feature Film Corporation and of Popular Features, Inc., Chicago, Ill., left New York City February 19 for home, after spending two weeks here. Mr. Bell attended many trade, as well as private, showings of pictures while here and made arrangements for a number of productions.

Mr. Bell's interests are becoming quite extensive. He has found it necessary in order to take care of his business in the northwest to organize a new enterprise. This is Favorite Features, Inc., with headquarters in Minneapolis, of which he is general manager. Mr. M. Gottlieb is resident manager.

For this new office Mr. Bell secured an attractive line of subjects and as a leader he bought from Arthur S. Kane, 220 West 42nd street, the rights for Wisconsin, Minnesota, North and South Dakota of "Somewhere in France." This is the five-reel French war picture obtained by Donald C. Thompson which now has been placed in nearly all territories of the country.

GARRICK RELEASES REINHARD IN "ACCORDING TO LAW."

As it was originally planned, John Reinhard was to play the part of William Proctor, the importunate lover in the Gaumont five-reel feature, "According to Law," which is to be releaesd as a Mutual Masterpicture, de Luxe Edition, March 6. However, his work in the Marguerite Courtot feature, "Feathertop," conflicted, and Director Henry J. Vernot was unable to release him from that Gaumont production. Although Supervising Director Richard Garrick, who is directing Miss Mildred Gregory in "According to Law," had announced with great emphasis that he would not himself appear on the screen in this feature, he found that it was necessary to take the part of Proctor at the last minute. Although the part is not of great length, it requires great acting ability.

New York Fights Censorship

Formidable Gathering of Film Men at Albany with Unanimous Protest and Strong Arguments Against Ahearn Bill—Paramount Opposed to State Censorship—Only Three Men Appear for the Bill.

MOVING pictures are the livest topic of the twentieth century—if it weren't so why did the Committee on Codes of the New York Assembly sit in continuous session from 1 to 7 P. M. at the State Capitol on February 23? Not only did they spend six solid hours in the discussion of censorship for the State of New York; not only did the members of the committee and all the advocates and the opponents of censorship forget the stuffy air and the clouds of smoking tobacco, but they were all keyed up to the highest pitch for every minute of the six hours.

The Opposing Forces.

The members constituting the codes committee of the New York Assembly are thirteen in number. Here is the completed list: Messrs. Ahearn of Kings, DeWitt of Vester, Flamman of Kings, Chace of Columbia, Coffey of Westchester, Nickerson of New York, Fearon of Onondaga, Duke of Alleghany, Taylor of Erie, Davis of Oneida, Aranow of New York, Block of New York, and Bacher of Kings.

In favor of the bill to establish a motion picture censorship in this State appeared the Rev. M. J. Looney, of St. Joseph's Church, Albany, who said he had come by order of the Catholic Bishop of the Albany Diocese, and the Rev. J. H. Dunney, also of Albany. The Rev. Mr. Dunney said he represented the State Council of School Superintendents of Catholic parochial schools in this State, numbering 650,000 pupils. The only other supporter of the bill was a paid agent of the Society for the Prevention of Crime, John Barber. Against the bill appeared Lee A. Ochs, the president of the State League of Exhibitors; Samuel H. O. Trigger, national vice president of the New York State League; Arthur S. Friend, counsel for the Paramount Company; William P. Capes, secretary of the Bureau of Municipal Information of the New York State conference of Mayors; Albert Banzhaf, a former Assemblyman representing David W. Griffith; the Rev. Dr. Cranston Brenton, chairman of the National Board of Censorship; J. W. Binder, executive secretary of the Motion Picture Board of Trade; Orrin G. Cocks, of the National Board of Censorship; James Lemke, representing the International Alliance of Theatrical Stage Employees; Joseph W. Weber, American Federation of Musicians; J. P. Holland, New York State President of the American Federation of Labor; H. J. Smith, of the Moving Picture Operators' Union, Rochester Local 253; William A. Johnston and E. L. A. Buettner and E. O. Weinberg, respectively president and secretary of the Troy Local of the Exhibitors' League, and W. S. Bush of the Moving Picture World.

President of State League Master of Ceremonies.

After a short preliminary conference it was decided to have Mr. Ochs act as the general representative of the motion picture interests at the hearing and to him was intrusted the task of introducing the speakers to the committee. Mr. Ochs, in his opening speech, said the exhibitors are in close and constant touch with the public and keenly alive to the tastes and demands of their patrons. He had received no complaints, he said, from his patrons against his pictures. He further said censorship would surely destroy the entertainment value of the motion picture and put the exhibitor out of business. He alluded to Pennsylvania and Ohio as concrete examples of the bad effects of censorship on every branch of the industry, but especially on the exhibitor. He then introduced Mr. Capes, who spoke very briefly, stating that he believed the experience of the local authorities in the various cities in the State tended to show the entire uselessness of State censorship.

Mr. Capes was followed by Arthur S. Friend, counsel for the Paramount interests. Mr. Friend said he represented a very serious-minded group of producers who were convinced that in order to produce the best quality possible they would have to depend for their market on the entire country and that they felt they could not do business without going into interstate commerce. He said he believed federal censorship would be the best solution of the censorship problem. The chairman of the committee interjected here that the regulation of the motion pictures did not in his opinion come within the province of the national government. Mr. Friend went on to say that a State censorship of forty-eight different authorities would surely ruin the industry.

"All pictures are not clean," said Mr. Friend. "All pictures are not decent. I am frank enough to say that much. We realize that this business requires regulation; it has grown too big for its boots. There are too many men who simply want to get as much money out of it as possible and who act entirely regardless of the consequences to the public. The better men in the industry are as keen to remedy these conditions as you are. The better element of producers are all agreed on that fact." Mr. Friend was followed by W. S. Bush of the Moving Picture World.

The Good the Motion Picture Does.

Mr. Bush said in substance: "From the questions which have been asked by members of this committee and by the two reverend gentlemen to my right, it would appear that motion pictures are all bad. Don't let us be one-sided. In any consideration of this subject you must in common fairness recognize the vast good which has been done and which is constantly being done by the motion picture screen. It seems to me this great invention, beyond all doubt the most useful in the history of mankind, ought to invite the constructive statesmanship of any body of legislators. You don't want to strike at this thing in blind fury and ignorance. I want to assure this committee that I have never owned an inch of film and that I have no interest whatever in any theater, but I have given ten years of my life to a very close study of the motion picture, and I wish to assure you that any questions you may want to ask will be cheerfully answered to the best of my ability."

Mr. Bush pointed out the fact that censorship was not a new thing but that it had been tried out thoroughly and found to be a failure. "Why try to turn back the wheels of time and refuse to profit by two centuries of experience in England and in our own country?" Mr. Bush continued: "We object to censorship because it is an infringement upon personal liberty and a mockery of the traditions of the English speaking races."

Father Dunney interrupted here to ask the speaker what his fundamental objection to censorship was. The speaker replied that it was the submission of a medium of expression to governmental control.

"Have not the police the right to censor any man whom they suspect of having committed a crime?" asked Father Dunney.

"The police," replied Mr. Bush, "have no right to stop a citizen who is going about his business and inquire about his plans and intentions. They can only punish the overt act." Here the speaker was interrupted again by a young assemblyman who asked this question: "Then you want to wait until the harm is done? You want to wait until the burglary is committed?"

"If you will come with me to the Law Library across the street," replied Mr. Bush, "I will show you reports of libel suits by the score and you know of course that hundreds of libel suits are in the courts all the time. There is no question here that the law was transgressed, but would you for that reason abolish the liberty of the press?" The chairman of the committee here assured the speaker that neither he nor the committee were opposed to motion pictures, but they all felt that some regulation is necessary.

The Great Cause of Censorship Agitation.

"I will tell you what has caused all this hue and cry after the motion picture," continued Mr. Bush. "It is a mistaken opinion that the motion picture is intended exclusively for children and that everything shown on the screen must be brought down to the immature intelligence of the child. Eliminate the child problem and censorship falls by the weight of its own absurdity. The screen will tend to the needs of the child, and at this time helpful and constructive work is going on in various cities of the country where public spirited citizens and educators are co-operating with exhibitors to present special children's entertainments. Censorship will not solve the child problem at all.

"I trust that this committee will leave the screen absolutely free. I trust that you will deprive no citizen of the right to express freely any theories or opinions that he may have through the medium of the greatest visualizing instrument the world has ever known. The American people are surcharged with humor and eventually this censorship mania will be laughed out of the courts and laughed out of the halls of legislation."

More Anti-Censorship Batteries.

Mr. Bush was followed by Cranston Brenton, chairman of the National Board of Censorship, who briefly illustrated the methods of that board in dealing with both the public and the manufacturers. Dr. Brenton drew particular attention to the strange wording of the bill, and to the employment

of the term "sacrilegious." "It seems to me," he said, "that this injection of sectarianism into a question like censorship is a very grave matter."

J. W. Binder, executive secretary of the Motion Picture Board of Trade spoke next. He quoted from the speech made at the Washington hearings by the Very Rev. Thomas Edward Shields, professor of education of the Catholic University of America. The quotations cited by the speaker plainly proved that Dr. Shields was opposed to censorship of any kind.

The next speaker was Dr. Orrin G. Cocks, of the National Board. Mr. Cocks said that the solution of the child problem must come not through censorship, but through selection. He spoke of the splendid work done for the special entertainment of children in motion picture theaters in Albany, Buffalo, Boston, Providence, New Haven, and other cities.

Mr. Trigger spoke next and asked the committee to name five pictures out of all they had seen which were objectionable. He said he was one of the oldest exhibitors in the State and had never heard any serious complaints. He challenged the committee to show that any of their constituents had complained of the character of the motion pictures shown on the screen of today.

Other speakers against the bill were Albert Banzhaf, who spoke on behalf of David W. Griffith; Joseph P. Holland, H. J. Smith and James Lemke, who represented the various labor organizations previously mentioned.

"Motion Pictures Deplete and Demoralize Schools," Say Friends of the Bill.

The Rev. Father Dunney was the first speaker in support of the bill. He claimed the children in his schools had been utterly demoralized by motion pictures. "The motion picture," he said, "is the most powerful educational factor in the world of to-day. You men have not utilized your great opportunities." He critically surveyed the entire group of film men as he said this.

"I claim," he continued, "that over 50 per cent. of the pictures shown are shady, obscene, immoral and generally objectionable." He said this 50 per cent. of "immoral," crooked films was unfit to be seen by either child or adult." He said "the moving pictures take the children away from their homework." At the end of his speech the reverend father was asked by Mr. Bush to name one single objectionable picture which he himself had seen. The reverend father could not name one. In answer to further questioning Father Dunney denied that we wanted to turn the theaters into schools.

Father Looney was the next speaker. He deplored the fact that boys of the age of fifteen and sixteen turned their backs on such studies as logic and mathematics, preferring moving pictures to syllogisms and logarithms. Father Looney was asked whether the tendency of boys of that age to shirk severe studies and look for more diverting entertainment was not natural. Father Looney smiled and remarked that this state of affairs dated back to the days of original sin, whereupon everybody had a hearty laugh. The last speaker was the aforesaid John Barber. He said nothing new.

No prediction as to the future fate of this censorship bill can be hazarded at this time. The introducer of the bill is the chairman of the committee to which it has been referred. It is altogether possible the bill may be reported favorably. It is the duty of every New York exhibitor to get in immediate touch with his Assemblyman and enter a vigorous protest against the passage of the Ahearn bill.

VAN LOAN TO BRANDT.

As a result of the fire in the Universal offices Manager Joe Brandt addressed a letter to heads of departments inquiring as to what fire-fighting rules were in effect in their jurisdiction. From H. H. Van Loan of the publicity division came this answer:

"Letendre has instructions to follow the flames, with note book and pencil and to assist the reporters in every way possible. When the walls of the publicity room becomes hot he is to turn the material he has collected over to me. Then I am supposed to light my pipe, from the falling embers, and sit me down to my trusty machine, and write the story, amid the crackling flames, so as to get the real local color. After I have made thirty carbon copies and have seen that they have been sent out to magazines, trade papers and the press, I will grab the first idea which overtakes me and waft, grace fully mind you, to the street."

"Peppina" Causes Riot at Theater

Police Called to Handle Crowds When Mary Pickford Appears in Famous Players-Paramount Picture.

RESERVES from two police precincts were called to handle the crowds which stormed the Broadway Theater, New York, in their efforts to see Mary Pickford in the longest picture in which she has ever starred, "Poor Little Peppina," and in which she is being presented by the Famous Players Film Company.

Never in the history of the Broadway Theater, since its conversion into a motion picture house by Paramount, has any film approached the record made by "Peppina," according to Manager Langsfeld. The former record for the house was held by Geraldine Farrar in "Temptation," but on the opening day, Sunday, February 20, the record established by the prima donna was decisively eclipsed by Mary Pickford and the same held true for Monday.

On Tuesday and Wednesday the mob which stormed the theater in ever increasing numbers made it necessary for Manager Langsfeld to call for the assistance of the police. One hour after the first contingent of reserves had arrived on Tuesday in response to the management's appeal, another squad was dispatched to their assistance as they were unable to cope with the situation.

Adolph Zukor, President of the Famous Players Film Company, was well pleased with the showing which the picture has made, but was not in the least surprised.

"Though we were all firmly convinced that 'Peppina' was the greatest thing Miss Pickford has ever done on the screen," he said, "we carefully avoided making any claims for the production in our advance announcements because our opinion would naturally be discounted as mere 'press stuff.' Accordingly we announced 'Peppina' simply as the longest feature in which Miss Pickford has ever appeared, and her first Italian characterization. We left it for the critics to call it her greatest triumph, and they have been unanimous in so doing.

"When it is borne in mind that 'Peppina' has not yet been released on the Paramount Program and that the exhibition at the Broadway in New York, the Stanley in Philadelphia, the three weeks' run at the La Salle theater in Chicago and in other principal cities represent only advance showings of the picture before its release on March 2, the sensation which the film has already caused is doubly significant.

"The consensus of critical opinion seems to be that, next in importance to the phenomenal work of the star herself in the title role, the most notable features of the film are the appearance of real Italians in the numerous Latin roles and the remarkably realistic settings provided for the film by Director Sidney Olcott.

"'Poor Little Peppina' by its tremendous success has determined the question of the future for us as regards the releasing of other exceptional features starring Miss Pickford. We already are at work on plans for the next production which will be a factory story. The exact release date has not as yet been determined upon, but it is safe to say that this second feature extraordinary will follow 'Poor Little Peppina' by approximately six weeks."

UNIVERSAL TO REISSUE WILLARD PICTURE.

The Universal Company has received so many requests "The Heart Punch," with Jess Willard in the leading role, that it has been decided to re-issue this strong one reel drama. Every Universal exchange throughout the country is now ready to fill orders for it. In view of the fact that Willard is matched to meet Frank Moran at Madison Square early in March, many of the exhibitors in all parts of the country sent in demands to exchanges for another showing of the Jess Willard picture.

MAE MURRAY IN "TO HAVE AND TO HOLD."

Mae Murray, the beautiful new Lasky star, will make her photodramatic debut in the picturized version of Mary Johnson's famous novel, "To Have and to Hold," the thrilling romance of the early Colonial days in Virginia, released on the Paramount Program, March 6th. Wallace Reid appears in the leading supporting role. Others in the cast are Tom Forman, Raymond Hatton, James Neill, Lucien Littlefield, R. Bradbury and Robert Fleming.

SELLING RIGHTS ON "THE LITTLE ORPHAN."

The Pioneer Film Company has purchased the New York State and Northern New Jersey rights on "The Little Orphan." The picture was featured on Thursday, February 24, at Loew's New York Theater.

The Motion Picture Exhibitor

WASHINGTON EXHIBITORS GET TOGETHER.

Interesting Talks at First Banquet—Speaker Declares 300 Congressmen Are Against Federal Censorship—Organization Effected.

CENSORSHIP and co-operation were the main subjects of discussion selected by the speakers at the banquet of the motion picture men of Washington, D. C., held in the Hotel Ebbitt on the evening of February 24. The occasion was the "Exhibitors and Exchangemen's Get-Together Banquet," and the vote was unanimous that it was a remarkable success. The enthusiasm ran to such a pitch as to cause the groundwork to be laid for a permanent organization which bids fair to accomplish many things. The declaration by "Jack" Connelly, president of the Boston Press Club, that 300 Congressmen were against Federal censorship, was heartily applauded.

Fulton Brylawski shone as toastmaster and entertained those present between speeches with short stories and anecdotes. The first speaker was Frank B. Spurrier, manager of the local office of the V-L-S-E, who told of how the whole affair came about. He greeted the motion picture men and pledged his support to any future movement. There then came greetings from the Moving Picture World through Clarence L. Linz, its Washington correspondent.

"There are several things we must consider," said Guy Wonders, president of the Moving Picture Exhibitors' League of Maryland, "and these are, why can't the exhibitors organize; why can't they get together; why can't they harmonize and co-operate? Gentlemen, we stand tonight as the fifth industry of the world, and yet while we have employes who are more than 90 per cent. organized, we exhibitors of the State of Maryland are less than 10 per cent. organized —and why? It resolves itself into a very little. The exhibitor of today, instead of minding his own business, is trying to mind that of somebody else—his competitor. There are many exhibitors who, if asked the question 'How did your competitor do last night?' can tell within a few dollars of how much was actually taken in at the box office; if asked what the picture was they could not tell.

"The situation concerning us today is of serious and vital importance—it is censorship. This is the time when all of the exhibitors should get together and everyone should co-operate with his neighbor to fight this bugaboo. I want to read you an editorial in the March 4 issue of the Moving Picture World headed 'A Lesson in Maryland,' by W. Stephen Bush."

After reading this article Mr. Wonders made known the action of a fellow exhibitor who is responsible for the upheaval in Maryland. "The man who introduced the bill (Delegate Bryant) has proclaimed the fact that he did so at the request of an exhibitor. We do not need censorship, other than such censoring as we may do ourselves, knowing our patrons and what is best to show them. If we know of a picture that is coming out and that it will be detrimental to our business, let us go to those who have the police power to stop them; let us give them the facts and say to them that if they think the picture should be suppressed they should do so. Then, if they do not suppress it, there is no need for censorship. The general public is not clamoring for censorship. It is really only a very few and those few are going to kill our business while we stand idly by. Censorship is something that we must fight and I sincerely trust that the exhibitors of Washington and other cities and the states will organize and get on the firing line."

The sensation of the evening was caused by Mr. Connolly, a guest of the exhibitors and exchangemen. Mr. Connolly has been very active in the fight against National censorship and has done considerable publicity work in the way of writing stories in opposition thereto. "I fully agree with Mr. Wonders that there is need for organization, and the time of that need is right now," he said. "In Boston there is organization, and when any adverse legislation is pending the exhibitors are ready to fight it.

"During the past few weeks I have seen a great deal of the motion picture censorship agitation and I think I can give you a few pleasing facts. I am quite certain that we have fifteen out of the sixteen members of Congress from Massachusetts lined up against the proposition and working against it as hard as they can. We of Massachusetts do not believe in having our rights muzzled. I am in Washington as the secretary to Congressman William H. Carter, of that state. He is especially active in the fight against censorship, and as a result I have been hard at work getting material together. I have conferred a number of times with a leading distributing company of New York which has sent out hundreds of letters to Congressmen and others, and I have also conferred with both Republican and Democratic members of the House of Representatives. The leaders of both parties are opposed to the measure, and in all there have been secured three hundred pledges in the House that should the bill come up for a vote that number of Congressmen will line up in opposition. I do not believe I am far wrong when I declare that the bill is a dead issue so far as this session of Congress is concerned." Mr. Connolly was warmly applauded.

Henry E. Friedman, traveling representative of the World Film Corporation, made interesting remarks on the subject of co-operation in business dealings between exchanges and exhibitors and also on organization. Dr. William P. Herbst, former president of the local league, expressed his disapproval of everything that looked like censorship. Thomas D. Goldberg, of Baltimore, made the suggestion that the Washington exhibitors join with those of Maryland in the formation of a strong organization.

Abe Dresner, who is back in Washington as the representative of the Bluebird features, said the exhibitors will simply have to band themselves together before it is too late that they may successfully combat the legislation that is always cropping up some place or another. "I want to refer back to the remarks made by the correspondent of the Moving Picture World who referred to the value of the screen as a political medium," he went on. "The screen is mightier than even the newspapers. At Pittsburgh at one of the Screen Club dinners at which the mayor of the city, the governor of the state and other prominent officials were present, one of the latter, in an address said, 'Give me the use of the screens in the motion picture theaters of Pennsylvania and I will defeat any political candidate regardless of the office for which he is aspiring.' We of Washington have no representatives in Congress, or any city officials dependent upon our votes, but that is not so with our fellow-members of Maryland and may I suggest to them that they use the theater screens in their fight against the worst thing that they have ever had to face—censorship."

S. M. Flax, of the Pathe Exchange, had a few words to say on the subject of co-operation, and Sidney B. Lust, proprietor of the United Film Service in the territory, clamored for a permanent organization in the District of Columbia and a get-together meeting every month.

Harry M. Crandall made the suggestion that the exhibitors, before showing a picture, remove that part of the film which remarks "Passed by the National Board of Censorship." "I think that this was adopted through a misconception of censorship. It was not intended that the people should get the idea that censorship was necessary, but that the picture represented an approved type. The people have become very familiar with the slogan, however, and some of those who are always endeavoring to commence some sort of agitation have grasped at the idea of fame in a truly National Federal Board. It is of absolutely no use to us; the manufacturers would no doubt be glad to dispense with it because it is a needless expense, and 'out of sight, out of mind,' the general public would soon forget there ever was such a thing as 'the National Board of Censorship' and the agitators would have to work very hard to keep their

First Banquet and "Get-Together" of the Washington (D. C.) Film Men on the Evening of February 24.

activities in the limelight. I have already adopted the plan of clipping it off and make the suggestion that you all do the same."

Organization of the proper kind came as a bolt out of the—ceiling. There was a lot of noise and Mr. Dresner found himself appointed temporary chairman and called upon to put to a vote a motion seeking the appointment of a committee of which he was to be the chairman and Frank B. Spurrier, V-L-S-E; Clarence W. Bunn, of the World Film Corporation; Harry M. Crandall, of the Crandall enterprises, and Charles L. Linz, of the Moving Picture World, the members, to do an enormous amount of work before the expiration of a calendar month. This committee is to prepare for another banquet, the election of permanent officers, secure contributions for and make arrangements whereby a permanent home may be secured.

Among those present were Frank B. Spurrier, chairman; Clarence L. Linz, secretary; Fulton Brylawski, toastmaster; Harry M. Crandall, chairman of the exhibitors' committee; Clarence W. Bunn, Henry E. Friedman, E. R. Haas, N. Stein, Sidney J. Mayer, C. E. Staub, Sidney B. Lust, George C. Schulz, Isaac Notes, M. Francis Painter, J. Keenan, J. E. Flax, S. M. Flax, F. C. Jackson, Dr. William P. Herbst, Norman Luchs, Joseph P. Morgan, Maurice Davis, James T. Hamilton, Charles W. Plunkett, E. Lawrence Phillips, of Alexandria, Va.; James L. Young, Austin H. Brown, R. A. Babbitt, H. B. Stearn, Jack Connolly, of Boston, Mass., and Guy L. Wonders, Harry E. Reddish, and Thomas D. Goldberg, of Baltimore, Md.

EXHIBITORS GOING TO ALBANY.

At a regular meeting of the Rochester Motion Picture Exhibitors, Inc., held February 18, it was decided to send delegates to the exhibitors' meeting at Albany on March 1 and 2 to act in conjunction with the other exhibitors on censorship and Sunday-closing legislation now proposed and under consideration by our state legislators. The delegates appointed were A. N. Wolfe, C. F. Staley, H. Kress, E. Wolff and W. C. Hubbard. A vote of thanks was extended to the Moving Picture World for its efforts in behalf of the exhibitors of this state.

The Bronx Cinema Exhibitors' Association will be represented at Albany by President John J. Wittman, James J. Haggerty, Mr. Schacket, Mr. Goldman, Mr. Derrick, Mr. Trigger, Henry Cole, J. Bolte, Mr. Suchman, Mr. Goldman, Mr. Matchet and Mr. Neuman.

LEDERER FORMS NEW PRODUCING COMPANY.

George W. Lederer has formed another company for the manufacture of motion pictures, his latest being the Pollard Picture Plays Corporation, starring Margarita Fischer, under the direction of Harry Pollard.

OKLAHOMA'S BIGGEST CONVENTION.

Exhibitors and Exchangemen Out in Force for 1916 Gathering—President Herrington Among Speakers.

By S. A. M. Harrison.

THE 1916 convention of the Oklahoma Moving Picture Exhibitors' League will be remembered for many days as the largest ever held in that state. There were fully 115 exhibitors present and many exchange representatives.

An "extra added attraction" to bring out this big attendance was the hearing before the Oklahoma Public Service Commission of the controversy between the exchanges and the exhibitors over the new system of charges.

The meetings of the league were held at the Lee-Huckins Hotel. The executive sessions were brief, the most important business to be transacted being the election of officers. Ralph Talbot, of Tulsa, was elected president; B. Momand, of Shawnee, vice-president; S. H. Jones, Altus, second vice-president; L. W. Brophy, Muskogee, secretary; J. L. Olive, Chickasha, treasurer. B. H. Powell, of Oklahoma City, is the new national vice-president for Oklahoma, and W. C. Wood of Lawton, Carl Gregg of Tulsa, W. C. Wirt of Enid, H. W. McCall of Oklahoma City, Morris Lowenstein of Oklahoma City, S. H. Jones of Altus and John Slocum of Mangum were elected delegates to the National Convention in Chicago.

An open session smoker was held after the business session. Addresses were made by E. J. Farrell, southern district manager of the General; L. B. Remy, Triangle, Dallas; Albert Russell, Metro, Dallas; J. H. Galinsky, Kansas City; C. S. Edwards, Kansas City; A. S. Maighan, Kansas City; F. H. Logan, Paramount, Dallas; C. A. Meade, V-L-S-E, Dallas, and others.

An able talk on censorship was made by National President Fred J. Herrington, who quoted liberally from the experiences of exhibitors in Kansas, Ohio and Pennsylvania and from the arguments used before the House Committee on Education in Washington recently. Mr. Herrington also suggested a co-operative supply house for the exhibitors, claiming that it would be a saving and a convenience, as well as profitable to the members.

Among film men at the Oklahoma City convention were:

E. J. Powell, Southern District Manager of the General Film Company; Thos. E. Hull, of the United Exchange in Oklahoma City; A. E. Meighan, of the Kansas City Scenic Company, Kansas City; C. E. Olson, of the Wichita Film and Supply Company, Wichita, Kan.; C. S. Edwards and M. Jamieson, of the Pathe Exchange, Kansas City; J. H. Gilinsky, of the V-L-S-E, Kansas City; J. H. Crowley, manager of the Universal Exchange, Fort Smith; D. E. Boswell, district representative of the United Exchanges in Texas and Oklahoma; Ike Frankel, of Frankel Booking Agency, Oklahoma City; C. P. Anderson, Kansas City Machine Supply Company; A. W. Plues and Alvin Jones, of the Pathe Exchange, Dallas; J. C. DeWalt and L. L. Hensley, of the Universal, Oklahoma City; H. Lewis, J. D. Wheelan Film

Company, Oklahoma City; F. O. Bandy and George Slater, of the Mutual, Oklahoma City; A. L. Teagarden and George Plummer, of the General, Oklahoma City; Al Russell, of the Metro, Dallas; E. T. Peter, of the United, Dallas; C. A. Meade, of the V-L-S-E, Dallas; C. R. Baxley, of the Fox, Dallas; L. C. McHenry, of the Southern Cabiria Company, Dallas; D. Callahan, of the Metro, Dallas; F. H. Logan, of the Paramount, Dallas; C. C. Ezell and John Ezell, of the Essanay Company, Dallas; Max Graf, of the World, Dallas; L. B. Remy, of the Triangle, Dallas, and C. A. Walker, Motion Picture Journal, Dallas.

Those having exhibits were the Southern Cabiria, Metro, Paramount, V-L-S-E, Pathe, World, Universal, Bluebird, Triangle, "Mary Page," Wheelan Company, K. C. Machine, and the Pyrene Fire Extinguisher.

JERSEY EXHIBITORS OPPOSE CENSORSHIP BILL.

With National and State Representatives of the Industry They Appear Before Legislative Committee.

NATIONAL and State representatives of the moving picture industry gathered in the Assembly Chamber at the State house, Trenton, N. J., on Wednesday, February 23, to attend a hearing of the municipal corporations committee to oppose Assemblyman Kuhlke's bill creating a State board of moving picture censors. Assemblyman Kuhlke, the introducer of the measure, and a number of clergymen, were on hand to advocate it.

Louis Rouillion, of the national board of censorship, in opposing the measure, contended that its provisions were discriminatory in their effect. Among others in opposition to the measure were representatives of the Motion Picture Exhibitors' Association of New Jersey, and the Motion Picture Board of Trade of America. William M. Seabury, of New York, general counsel for the Board of Trade, and Paul Cromelin, president of the Cosmo Film Company, were also speakers against the proposed law. Others who spoke strongly against the measure are Dr. C. H. Hespe, of the State Exhibitors; W. E. Turton, of the Theater Managers' Association of Essex County; C. Fred Ruhlman, of Trenton, representing the American Federation of Musicians, and M. A. Carney, secretary of the International Alliance of Theatrical State Employers, and motion picture exhibitors.

In advocating the measure which he had introduced Mr. Kuhlke, of Hudson County, spoke for its favorable consideration by the committee. He explained that the measure creates a board of three censors, two men and one woman, to be named by the Governor, with the consent of the Senate, at a salary of $2,000 per year each. The Newark Diocesan Federation of Holy Name Societies, which is supporting a similar Senate bill, introduced by Senator Egan of Hudson County, was represented at the hearing by the Rev. M. P. Corcoran, director of the federation; former Assemblyman Hubert J. Rowe, president of that body; John O'Toole and Robert E. Powers, members of the organization.

Mr. Rowe said that the question before the Legislature was whether immoral pictures or clean films were to be shown in the State of New Jersey, and that the only proper solution to the question was the providing of a board of censors. He said that it was true that there was a National Board of Censors, but that it was supported by the producers, and that should be sufficient grounds for questioning the work of that body. He remarked that 60,000 members of the various Holy Name societies favored censorship.

William M. Seabury, opposing the measure, described what he termed the "censorship wave," a species of hysteria sweeping the country. He said that the question was one of local regulation in each community, and that the criminal laws made it a misdemeanor to present any show of an obscene nature.

The outcome of the affair is being awaited with great interest by both factions and active measures are being taken for and against the adoption of the measure. Moving picture interests are sure that the bill will be defeated and are using every possible means to bring about that end.

PITTSBURGH MEN TAKE UP BUILDING CODE.

The Pittsburgh local of the Moving Picture Exhibitors' League will take up at its next meeting, March 2, the new building code recently put into force by the City of Pittsburgh. There are a number of features in the new code that are likely to affect considerably the construction and equipment of moving picture theaters and for this reason the matter will be examined thoroughly by the league. Efforts will probably be made to have several portions of the code revised, on the grounds that the regulations are unjust to certain classes of theaters. One section in particular, the limiting of houses of non-fireproof construction to a seating capacity of 300, proves objectionable.

ALAMEDA COUNTY LEAGUE ELECTS OFFICERS.

The annual meeting of Motion Picture Exhibitors' League No. 2 of Alameda County, Cal., was held in its spacious assembly room in the St. Marks Hotel, Oakland, Cal., on Feb. 17, and was well attended. This league is now the most active organization of its kind in California and its membership includes most of the representative houses on the east side of San Francisco Bay, a number of prominent exhibitors having joined recently. While a great deal of good has been accomplished during the past year, including the bringing about of a marked reduction in license fees at Oakland, it is anticipated that even more will be accomplished during 1916 and an announcement will be made shortly that will be of general interest to exhibitors.

The officers elected at the recent meeting were: President, H. L. Beach, of the Lorin and Strand theaters, Berkeley; vice-president, J. Hellman, of the Hellman theater, Oakland; secretary-treasurer, Will F. Krahn, of the Lorin and Strand Theatres; director, W. L. Smith, of the Fremont theater, Fruitvale; G. E. Thornton, of the T. & D. theater, Oakland; R. W. Midgley, of the Franklin theater, Oakland; A. E. King, of the Gem theater, Oakland, and S. S. Range, of the Claremont theater, Oakland.

BAILIE HEADS TORONTO EXHIBITORS.

Forty exhibitors of Toronto attended the meeting of the Moving Picture Exhibitors' Association at the organization's headquarters on Sunday, February 20, when the annual election of officers was held. A. Bailie, manager of the Cumbac Theater, who was vice president during 1915, was elected president to succeed W. J. Liscombe, who has left the city. J. Gabrino, of the Odeon Theater, was elected to the position of vice president, while L. Alexander of the Doric Theater was made secretary-treasurer for the ensuing term. The following board of management was selected: H. Jennings, Sr., of the Mary Pickford Theater, W. F. Sexton, Family Theater, and L. Feigham of the Eclipse Theater.

The local association now has a membership of sixty-five exhibitors, representing 95 per cent. of the Toronto theaters. Plans were made at the annual meeting for a screen ball to which several moving picture stars have been invited. The quarters of the association have been newly decorated and the walls bear many framed photographs of picture celebrities.

EXHIBITORS REGRET CROPPER RESIGNATION.

It is with great regret that exhibitors in Philadelphia receive the news of the resignation of Mr. Cropper as secretary of the Philadelphia Exhibitors' League. Mr. Cropper has endeared himself to many frequenters of the film district through his mild manner and congenial personality. He gave the organization the best he had and spent many hours working for the interest of the exhibitors when he could have and should have been gaining recreation. Mr. Cropper announces he will leave shortly for England, where he anticipates entering the employment of the British government.

SELLING SPACE FOR BIG FILM SHOW.

Exhibition space in the First National Motion Picture Exposition, to be held in Madison Square Garden, New York, under the auspices of the Motion Picture Board of Trade of America, is now being allotted by J. W. Binder, executive secretary of the Motion Picture Board of Trade, and Harry A. Cochrane, general manager of Madison Square Garden, the managers of the exposition.

Important trade conferences and conventions will be held during the exposition from May 6 to 13, including every branch of the industry, the trades and the professions represented and also embracing our banking interests that are so strongly supporting the industry today with promises of still greater financial encouragement in the future.

"BIG FOUR MARCH" BY TOM NORTH.

The irrepressible Tom North has gone and done it again. This time he has turned his versatile talents to a musical composition which he calls the "Big Four March," which the V-L-S-E purposes to send their exhibitors throughout the country for distribution to their patrons.

North, who guides the destinies of the V-L-S-E in the Seattle territory, had kept his associates, exchange men generally, and exhibitors in that section of the country, on tiptoes of expectancy as to what he would do next, but no one had ever yet accused this expert Jack-of-all-trades of being a musician. It is said, however, he has come through with flying colors, and that the "Big Four March," occupying five musical sheets, is really a most creditable composition.

Chicago News Letter

By JAS. S. McQUADE.

Closing of Harper Theater by Mayor Thompson Leads to Bitter Strife Between Him and City Council.

THE contest between the Hyde Park Presbyterian Church and the Harper theater, at 5238 Harper avenue, this city, has again become active. On April 23, last year, Circuit Court Judge Lockwood Honore overruled a demurrer filed by the city to a petition for a writ of mandamus brought by Frank Nahser, who sought a permit to open the house. The city halted the victory for the theater by taking an appeal to the Supreme Court, and a state order was entered by Judge Honore delaying execution of the mandamus until the Supreme Court had decided.

The church trustees abandoned a proposition to appeal the case when the city insisted that they should give an indemnity bond to secure the city against possible damages in case the higher court sustained Judge Honore's ruling. Mayor Thompson told the trustees that he would withhold issuance of the license to the theater if they would give a sufficiently large bond, which the trustees refused to do.

The Harper theater was opened shortly afterward, and continued doing business until Friday, February 18, when, during a matinee, the house was closed by the police, on an order sent out by Chief of Police Healey, on instructions of Mayor Thompson.

It will be remembered that the original contest began over a provision in the Building Code of Chicago which forbids any theater to be operated within 200 feet of a church.

The police department was informed that the upper court had upheld the suit to close the theater—hence the action of Supt. Healey.

H. H. Hoyt, vice-president and secretary of the Harper Amusement Company, and manager of the Harper theater, states that the closing will be only temporary, as the company expects to get another court order in its favor.

A gentleman who resides in Hyde Park, whose wife is a member of the First Presbyterian Church of Hyde Park, called at the World office February 19 and gave the following information:

"The First Presbyterian Church has no objection to the Harper theater. Before the theater was opened, in June last, the trustees of the church were under the impression that it was to be a vaudeville theater, and they objected because the singing would interfere with the church services. When they found out that it was to be a moving picture theater, they withdrew their objections. At the present time the trustees of the First Presbyterian Church have gotten up and are circulating a petition for the reopening of the Harper theater.

"It is really the city that is against the theater and not the church," this gentleman concluded.

It might more properly be said that city politics are at the bottom of the affair, as during the past week threats of mandamus proceedings against Mayor Thompson have been made unless he closes seventeen other theaters in Chicago which are said to be within 200 feet of a church, school or hospital. A resolution asking that these theaters be closed was introduced at a meeting of the City Council Monday, February 21. The resolution was referred to the Judiciary Committee.

Following is a list of the theaters named in the resolution: Ashland theater, 1611-15 West Madison street; American theater, 10 North Ashland avenue; Marlowe, 6254-56 Stewart avenue; Coronado theater, 3970 Vincennes avenue; Harvard theater, 6310-12 Harvard avenue; Frolic theater, 932 East Fifty-fifth street; Coliseum, 1461 Wabash avenue; Paris theater, 612 South State street; Casino theater, 58 West Madison street; Pastime theater, 64 West Madison street; Star theater, 68 West Madison street; Columbia theater, 11 North Clark street; Boston theater, 25 North Clark street; Kenmore, 1039 Wilson avenue; College theater, 2225 Sheffield avenue; Criterion theater, 1222 Sedgwick street, and Columbia vaudeville theater, 1220 North Clark street.

The Harper theater cost $250,000 and has been offering high-class programs of moving pictures to the best residents of Hyde Park, who are up in arms against its closing by the Mayor.

Still More Drastic Censorship Sought for Chicago.

The Chicago Political Equality League, a political organization of Chicago women, has taken unto itself the right to censor moving pictures shown in the city. It is not enough that we should have the drastic censorship of the Chicago police under Second Deputy Funkhouser, at least so these women reformers think, and they recently appointed a committee of 400 to investigate the moving picture theaters of Chicago.

This committee reported that less than 62 per cent. of the moving pictures shown in the city are not morally good! The full report will not be issued until hundreds of such reports have been tabulated.

The preliminary report made by the committee reads in part as follows: "Since our investigation began we have noticed an improvement in the ventilation of many theaters and a closer observation of the ordinances under which these theaters are conducted. We shall be able to point out every theater in which physical conditions are bad. We shall know the localities in which children of school age attend the 'movies' on nights when they should be at home. We can determine the class of plays preferred by the public. We shall know also what theaters are making determined efforts to show only clean and wholesome plays."

Under the heading, "More Censors for the 'Movies'," the following timely editorial appeared in the Chicago Tribune:

Our amateur sociologists are busy as bees just now. Their organizations have reaped much publicity and much self-satisfaction. Two subjects for investigation, the fox trotteries and the cabarets, are the most tempting to the eager woman just now. Pool halls and back rooms in saloons are temporarily out of the running.

But the ladies of the Chicago Political Equality League have been more original. They have gone after the "movies" and indications are that they are about to produce a shocker. We are all to realize just how unspeakably bad the "movies" are.

They have had to be ingenious. There are already two sets of censors in the field, the national board and Major Funkhouser's experts, and what they have left cannot be classified as rich, rare, or racy.

Yet to read the report of the "Chicago Political Equality League" one would suppose the moving picture business was back in the old nickelodeon days.

There is no more reason for a woman's "political equality league" to investigate moving pictures than for a men's sixth ward Republican club or a municipal voters' league to do so.

The trouble is that newspapers give too much space to it whenever two or three ladies are gathered together and decide to investigate something.

Chicago Film Brevities.

Thomas Santschi, a Selig star, has lived in California for the past seven years and his return to play in the Selig production of "The Crisis" will be the first time Mr. Santschi has crossed the Rockies, eastward, since leaving Chicago with the little band of pioneer Selig players, in charge of Francis Boggs. California was then unknown to film producers as the ideal center for studios.

* * *

D. R. Brothers, manager of the Park theater, 5960 West Lake street, this city, called at the World office last week and renewed his subscription. The Park theater is owned by H. L. Meister, who recently purchased the house from H. H. Young. It has a seating capacity of 600. Admissions of 10 and 15 cents are charged for programs consisting of V-L-S-E, Paramount, Bluebird and Pathe service. Mr. Brothers reported capacity business. A three-piece orchestra has been installed, and many other improvements made since the theater was taken over by Mr. Meister.

* * *

Walter Bliss, who, with J. D. Van Sickle, is part owner of the Cozy theater, Durand, Ill., called at our office last week. The Cozy is the only moving picture theater in Durand, which has a population of about 550. The house is open only on Wednesday and Saturday of each week and an admission

of 15 cents is charged for a program of World features. Mr. Bliss reported fair business.

* * *

The revival of "The Adventures of Kathlyn" as a feature picture in ten reels has made a big hit at the Fine Arts theater. Large audiences have viewed the Selig picture since the opening, Saturday afternoon, February 19. The plot and the most thrilling situations have all been retained. Several film manufacturers who have serials on their shelves which have run their course have sent representatives to Chicago to ascertain how "Kathlyn's" revival took with the public; and, it is said, they have been favorably impressed. In view of the pronounced cordiality of the reception given "The Adventures of Kathlyn" in its abbreviated form, the Selig Polyscope Company may decide to make a special release of the ten-reel feature.

* * *

George Kleine's Watson comedies have made a pronounced success at the Ziegfeld theater, where one reel a week has appeared on the program for some time past. Kitty Kelly, of the Chicago Tribune, in her review of the Ziegfeld program last week, which included two features and a Watson comedy, referred to the latter in the following manner, it being understood that the Watson comedy fills out the program: "Along about after awhile, everybody at the Ziegfeld straightened up out of their collars into which they had been slumped. Necks became perpendicular instead of inclined. An air of briskness overtook the house. Said the girl beside me, 'I do think he is the funniest person I've ever seen.' Said the man behind, 'Now, see if you don't think him as funny as I told you he was,' and then as Harry Watson gamboled through his bellboy antics laughter rustled everywhere. 'Musty Suffer' is particularly funny this week, but no funnier than usual."

* * *

A special showing of two reels of moving pictures, which illustrate the methods employed by Sulzberger & Sons Co. in manufacturing their product, was made in the dining-room of the Advertising Club of Chicago, recently. These reels depict pork packing and curing in the various stages and also show the complete process used in the canning department. The pictures were made by the Industrial Moving Picture Company of Chicago.

* * *

"Around the World in Ninety Minutes," in six reels, is being presented on sharing contracts in several Chicago theaters at the present time by Luman C. Mann. This feature treats of the manners, customs and recreations, etc., of various nations, and it has received the commendation of John Shoop, Superintendent of Public Schools of Chicago. The presentation is accompanied by a lecture delivered by Mr. Mann himself. He reports very fair business and intends making a tour of the middle west in the near future.

* * *

When last heard from, Mr. and Mrs. George Bowles were in Honolulu, where they had made a two days' stop. "The Birth of a Nation" will be shown there in March.

* * *

S. L. Rothapfel has been as busy as a bee for the past week supervising the renovation of the Colonial for the opening of that theater with a Triangle program, under his direction. The date of opening has been changed from Sunday, February 27, to Saturday, February 26. The lighting plan devised by Mr. Rothapfel for the exterior of the house is most attractive, triangle forms in different colors and brilliant hues being used in the layout. Elaborate stage settings, a fine new organ and an orchestra of 25 pieces will contribute to the atmosphere and realism of the pictures. "Daphne and the Pirate," adapted from Granville Warwick's play, with Lillian Gish in the leading role, will be the Triangle feature in the opening program. This will be supplemented by educational and other film subjects, selected by Mr. Rothapfel with his well-known art and skill. A brilliant gathering is assured for the opening night, as those in attendance will be present by invitation. C. Furness Hately, personal representative of President Aitken, has sent out invitation cards to all the prominent men in the trade and in social, professional, business and administrative circles.

* * *

E. M. Asher, special representative of Sol Lesser for "The Ne'er-Do-Well," arrived in the city Saturday morning, February 26. He stopped over until Tuesday, engaged in business connected with "The Ne'er-Do-Well" and then returned to New York. Mr. Asher stated that bookings for the big feature are coming in very rapidly from the large cities, and that tip-top prices are being paid for runs of from two to four weeks. An announcement will be made shortly about the run of "The Ne'er-Do-Well" in a Chicago theater for an indefinite period. Mr. Asher states that in houses where "The Spoilers" had most successful runs reports are coming in that "The Ne'er-Do-Well" has done still better; also that in every house in which "The Ne'er-Do-Well" has been played requests have been made for a return date. In all cases, "The Ne'er-Do-Well" is being booked to the exhibitor direct.

* * *

The Frances Willard Parent-Teachers' Association has arranged with the Panorama theater, Fifty-third street and Prairie avenue, this city, to give children's matinees every Saturday afternoon. On such occasions the theater will be thoroughly fumigated before the presentations, and special films consisting of fairy stories and educational subjects will be shown.

* * *

D. J. Chatkin, secretary and treasurer of the United Film Service, and Miss Hannah Ferguson, of this city, will be united in marriage in the near future. It appeared in these pages several months ago that Miss Ferguson, Mr. Chatkin and Miss Bertha Chatkin, sister of the latter, were flung from an automobile during a tour of southern Illinois, when the auto was struck by a fast passenger train near Bloomington. Miss Chatkin was fatally injured and died shortly afterwards. Mr. Chatkin and Miss Ferguson were rushed to the Michael Reese Hospital in Chicago. Placed in different wards, they communicated with each other constantly by notes. This led, in the long run, to their engagement.

* * *

The Ziegfeld program for the week beginning Saturday, February 26, announces Olga Petrova in "The Soul Market"; "Kennedy Square," with Antonio Moreno, Muriel Ostriche and Charles Kent in the leading roles, and Harry Watson in the newest "Musty Suffer" comedy melange, "Getting His Goat.

At Leading Picture Theaters

Program for the Week of Feb. 28 at New York's Best Motion Picture Houses.

Diplomacy at the Strand.

AT the Strand theater Marie Doro was seen in a photo-dramatic version of Sardou's famous drama, "Diplomacy," in which she appeared at the Empire theater last year as co-star with Blanche Bates and William Gilette. The screen version was produced by the Famous Players-Charles Frohman Company.

The story of "Diplomacy" is a tale of international intrigue, involving the theft of the plans of Gibraltar by a foreign spy. Miss Doro has in her supporting cast Elliott Dexter, Edith Campbell Walker, George Majeroni, Frank Losee and Russell Bassett. The Topical Review contained the latest news, European war pictures and ladies' fashions. The Paramount Pictograph, a new comedy, and educational studies were also shown. Grace Hoffman, soprano; Hall, violinist, and the Belgian Refugee Quartette were on the program.

Triangle Program at the Knickerbocker.

H. B. Warner was the star in "The Raiders," the photoplay written by J. G. Hawks and Thomas H. Ince, which headed the bill at the Knickerbocker theater. The story deals with modern business life, and furnishes Mr. Warner with a congenial role. Heney Belmar, Scott Wells, Robert McKim, J. Barney Sherry, David Haldeman, Dorothy Haldeman and Dorothy Dolton are members of the cast.

The Keystone comedy, "The Bright Lights," revealed humorous flashes of "things as they are not" along the Bowery. Roscoe Arbuckle, Mabel Normand and William Jefferson have the leading roles.

Miroslava, the Serbian prima donna, the Knickerbocker animated news and educational films, and a moving picture history of Francisca Villa, were also on the program.

Florence Rockwell at the Broadway.

"He Fell in Love With His Wife," a Pallas Picture on the Paramount program, was presented at the Broadway theater, Florence Rockwell having posed for the principal character. The scenario was made by H. S. Sheldon and is founded on the novel of the same name, written by E. P. Roe.

"Our Middies at Annapolis" and the U. S. Aviation School, the Paramount-Burton Holmes Travel Pictures, were a feature of the program.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PRODUCERS PREPARE MONSTER CENSORSHIP PROTEST.

Censorship Slides and Signature Blanks Are to be Sent to Motion Picture Theaters All Over the Country—Signatures to be Forwarded to the President of the United States.

WHILE the local censorship ordinance is still in the hands of the city attorney Los Angeles film producers are preparing a monster petition against censorship that will eventually be forwarded to the President of the United States. Fifteen thousand censorship slides and a vast quantity of slips, protesting against censorship and containing blank spaces for names and addresses, these to be signed by the patrons of the theaters petitioning the various legislative bodies to abolish censorship will be sent to exhibitors and exchanges all over the country.

Managers of moving picture theaters will be requested to exhibit these slides and distribute throughout the audience the slips for signatures. When all the names possible are obtained they will be put into one great petition and sent to Washington. It is expected that some ten million names may be procured this way. As already mentioned, censorship editorials on the films are also being prepared by several of the producers. The Motion Picture Producers' Association represents now sixteen producing companies in Los Angeles and the local address is 1715 Northwestern avenue.

Proposed Film Shipping Regulations Opposed by Exchanges.

The proposed regulations forbidding the shipment of motion picture films on baggage and passenger cars will be strenuously opposed before the California railroad commission. The regulations were ordered by the American Railway Association.

In a petition to the state commission, asking that the railroads be prohibited from carrying the regulation into effect, California film exchanges declare that the new rules, if carried out will mean severe financial loss to the film industries of the country.

The petition also contains suggestions as to methods that could be adopted to eliminate the danger from fire. It says that safety could be served by compelling all persons carrying films in passenger trains and boats to use a tightly fastened and securely closed and key-locked metal case, lined with hard fiber and containing not more than eight reels of films. The petitioner has submitted one of these cases to the commission.

Keystone Man Seriously Injured.

Though he races on a motorcycle into rivers, over banks, into brick walls, and even collides with machines for the films at the Keystone studio, Walter Clintzberg was painfully injured recently when the motor upon which he and a girl were riding collided with a passing automobile. The funny part of the mishap is that the young actor was at the time driving along at a moderate rate of speed. The girl was Dorothy Barnett, also a picture player. The two injured riders were rushed to a beach hospital, where it was found that the boy was suffering from two broken legs, internal injuries and possible concussion of the brain. The girl had a fractured hip bone, lacerations and perhaps internal injuries.

ACTORS' FUND GAINS.

Theater Week Makes Cleanup—Big Dinner the Next Event.

Close to $2,000 was raised at the Los Angeles theaters last week when the managers turned over the special tax to the California Committee. The largest amount was over $700 and the smallest to be turned in by a picture house was $1.50. The downtown theater district was divided into blocks and each star assigned a certain number of theaters at which to speak. Sunday night D. W. Griffith spoke from the stage of the Morosco theater. De Wolf Hopper appeared at several houses. Theodore Roberts, Frank Reicher and Victor Moore also spoke at six places. One evening during the week Tyrone Power addressed several audiences, as did Constance Collier. Thursday night Victor Moore and Miss Anita King made a circuit of houses, appearing together. Friday night a celebration was held at Levy's Cafe in which a number of prominent stars took part. Miss King passed the hat and collected $135. Sunday night De Wolf Hopper and Theodore Roberts each appeared at six theaters. Miss King visited five, in several of which she passed the hat and placed the money given in the contribution boxes in the lobbies. Many other players appeared.

The next event will be on the night of March 3, when Levy's Cafe is to give a special dinner and will donate 60 per cent. of its gross receipts of the evening to the committee. It is expected that at least six or seven hundred dollars additional will be raised.

As soon as Mr. Lasky returns from the east, other methods of money-raising will be devised. W. T. Wyatt is the tireless vice-chairman.

H. E. AITKEN ON THE COAST.

President of Triangle Visits Mack Sennett at Keystone Studio and Is Surprised at Progress.

President H. E. Aitken of the Big Three film firm arrived in the screen capital of the country early this week and proceeded to inspect the new quarter of a million dollar plant of the Keystone. He expressed much surprise at seeing the great progress that had been made since he visited the coast last.

Mack Sennett, Louise Fazenda and H. E. Aitken.

Mr. Aitken's trip to the west means nothing more than ordinary business and to watch progress. Mr. Sennett said that there were no material changes expected, "only that we're going to put up the biggest and best administration building in the country. It's going to be like our new stage, large and efficient. That new stage has not one pillar or post in the floor area, and it's the largest in the world."

REAL SOCIETY FILMS.

Fashionable Young Women of Wealthy Pasadena Town Work as Extras Without Compensation.

The Pasadena Star one day this week carried a little story on how the wealthy guests of a big hotel worked in pictures. It follows:

"'You mustn't mention names; no you really mustn't,' was the terrible warning given reporters this morning when they were told that some of Pasadena's most exclusive and most

beautiful society buds were engaged in a moving picture 'stunt' on the roof of the Hotel Green, 'just as a josh.'"

That sounds very fine, but it wasn't such a "josh" after all. And the "buds" included some full-blown and lovely flowers. They appeared in a ballroom scene in a picture for the El Dorado Feature Film Company, of Pasadena, in which H. E. Bundy, of Oak Knoll, is interested. This is a home film which will be put on in the Crown City and other places here so that there will be opportunities to know who the performers are.

LASKY ARRIVES.

Head of Paramount Producing Company Returns to the West—Much Doing at the Studio.

Jesse L. Lasky, who left some weeks ago to attend to New York business, returned "home" early this week. The well known film manager was delighted to be here again and is busy as can be at his large Hollywood studio.

Many happenings were told him the first day, the most interesting being the mishaps of two of his most noted filmsters, Victor Moore and Anita King, and to-day betting is two to one that Victor and Anita will not complete their picture half alive.

So far they have been out two days and have had four mishaps. The first day they were trying their racing cars around Hollywood, Victor was arrested for driving with his muffler open. The same day Miss King was trying her racer which had been loaned by Barney Oldfield, and in turning a corner on a wet street she skidded and injured a "4rd" to the tune of seventy-five dollars. The next day on location, while they were watching an explosion, Miss King was struck in the side with a piece of rock the size of a lemon and knocked down. At first it was thought two ribs were broken, so she was rushed to the hospital, but her injury proved to be nothing but a bad bruise. Percy Hilburn, the photographer, was struck on the head by a pebble the size of a walnut and knocked down. As yet none of the sensational parts have been taken, so to be on the safe side the Lasky organization has taken out double insurance on each member of the George Melford Company until the picture is completed. Mr. Melford has always been doubly insured since the time he blew up the mine in the Mojave desert.

El Dorado Players Near Death.

This week a narrow escape from death and painful injuries was experienced by a company of players of the El Dorado Feature Film Company under the direction of Harris L. Forbes when filming scenes for "The Impersonation" at the Sierra Vista ranch near Chino, Cal. On arrival at the ranch it was found necessary owing to the condition of the roads to make the five-mile trip to the location on a large farm wagon of four mule-power. For comfort a long iron seat was placed lengthwise of the wagon. The trip to the location was made in safety but when returning a rear wheel slipped off the bank which was weakened by recent rains and the whole party was thrown a distance of twenty feet, being saved from serious injury by landing in a ploughed field. Fortunately a physician happened to be with the party, in the person of Dr. Downs, formerly of the U. S. Army, and a brother of Rex Downs, the heavy. Dr. Downs rendered first aid to the injured. Miss Neva Gerber, who escaped with a sprained wrist, and other members of the party who were bruised were treated. The only serious injury was sustained by one of the property men, who was struck by the iron seat and received a slight fracture of the right hip and various bruises.

As Miss Gerber remarked, "There is some difference between mule-power and horse-power on rough roads."

In this big picture, "The Impersonation," the El Dorado Company was successful in securing the ballroom of the exclusive Hotel Green of Pasadena for the scenes requiring the atmosphere of wealth and exclusiveness. In addition an impromptu raid was made upon the afternoon tea tables of the smart set and resulted in Director Forbes securing a number of society beauties to disport themselves before the camera, and as for the result—well, it consisted of a dinner at the hotel with Director Forbes as host and the charming ladies as guests, with such questions as, "My! what a lot of patience you have." Other remarks could be heard between the pop! pop! of corks and the sparkle of—"distilled" water.

Sennett Sends East for Circus Diving Horse.

Here is a story that emanated from the Keystone press agent's office, and although it savors of the sawdust variety we take it at its face value.

The tale is that, owing to the necessity of having a horse which would leap sixty feet from a cliff into a river, then swim the current with the rider still on his back, Mack Sennett of the Keystone sent east for a valuable circus horse. The animal was taken to the location, and although it had been trained to jump over forty feet under the canvas, it was two days before it could be tempted to make the jump into the river. The horse made the dive safely, swam the river with his rider, and crawled out no worse for the experience, but insisting that it be given the customary lump of sugar. Needless to say the horse had all the sugar it wanted and the eight cameramen reported some of the best film ever taken at the Keystone plant.

Keystone Girl Dashed on Rocks.

While making scenes for a forthcoming comedy release of the Keystone brand, a giant comber washed Miss Elizabeth De Witt off the rocks at Point Firmin late one afternoon this week. She was thrown on the jagged rocks and cut and bruised. Her right leg was severely wrenched and a deep gash cut in her right knee. She also suffered a fractured ankle. Several other members of the company were slightly injured. Miss DeWitt was treated at the San Pedro Emergency Hospital and taken to her home in Los Angeles in an ambulance. She will be confined to her bed for some time.

Films Show Care of Babies.

Just another step in the progress of the motion picture was shown here when Los Angeles mothers observed Nation-Wide Baby week, March 4 to 11.

Moving pictures, lectures and practical demonstrations in the care of the child from birth to seven years of age constituted the daily programs.

There was no baby show or contests in connection with the celebration, but illustrated lectures and motion pictures to show what is being done for the betterment of the child were greatly appreciated by the mothers.

The celebration was under the direction of the board of health, civics and home economics departments of the Los Angeles District Federation of Women's Clubs, co-operating with the children's bureau of the department of labor at Washington.

Los Angeles Film Brevities.

According to Victor L. Schertzinger, musical composer for Thomas H. Ince, he has received an offer from a New York publisher for the rights to the incidental music of "Aloha Oe," the Triangle-Kay-Bee feature in which Willard Mack is starred. It is said that the love strain which Schertzinger wrote as an accompaniment for the work of Enid Markey, who played the Hawaiian maiden in the production, has been singled out as a rare classic and that the publisher is anxious to place it on the market.

* * *

Bruce Mitchell, who directed comedies for the Crown City Company some time ago, and who later was director-general of the National, is now working in the same capacity for the Moral Feature Films Corporation. This new concern expects to produce feature films in this city shortly.

* * *

The Pacific Film Company is erecting a large laboratory building at 5813 Santa Monica Boulevard, where commercial work is to be done. It hopes to make positives for several small concerns who have no factory in the east.

* * *

R. H. ("Rawhide") Kelly, who was with Selig, and who was well known by his nickname, is the newest addition to the Ham comedies company at the Hollywood studios.

* * *

Hank Mann, thrilling comedian with Keystone, who is noted for his faculty, power of superhuman control of his equilibrium while trotting along the ledges twelve or more stories above the cement, has been made director. He is working with Glen Cavender, the two putting on some great fun pictures. Their latest story is "The Village Blacksmith."

* * *

Here is news for tourists and visitors who have been to the Balboa studio at Long Beach: Billie is a pet squirrel in one of the parks. Because of his friendliness he has become known to countless tourists. They will soon have a chance to see him in Jackie Saunders' forthcoming release on the Equitable program. It is called "The Twin Triangle" and was produced by Horkheimer Brothers. Billie reveals himself as a regular actor.

Our old friend Arthur Maude, of the "Flying A," was in Los Angeles with his company this week to shoot scenes for "Revelation," a five-reel production, for which the scenario was written by J. Edward Hungerford. The action of the photoplay is laid in Paris, and Maude, with the aid of prop lampposts like those which line the streets of the French capital, was able to obtain excellent atmosphere for the feature. Maude, Constance Crawley and William Carroll head the large cast of the play.

* * *

Mae Marsh is wearing a wig! Her pretty hair is covered by a real blonde one, but it is only for the picture "The Little Apache," a Fine Arts production in which she is playing.

Mae never wore a wig before—at least like this one; and when she made up she had to have the assistance of someone—so Dorothy Gish and Kate Bruce volunteered, and they are shown in the picture below assisting Mae put the false hair on.

Dorothy, who is on the left, is looking rather puzzled at

Mae Marsh Wears a Wig.

C. S. Warrington, who took the picture. He told Miss Gish to "be putting the wig on and smile, too"; just as she "put the wig on" and was waiting to get the word to "smile" he snapped the camera. Warrington is the only one in the picture wearing a cap.

Here was a good chance to show the "men behind the bulbs" or the wonder-workers with extreme patience and speed who shoot all the stills for this studio. They are, from left to right, top row: J. Townsend and E. Ross; front row: P. W. Saunders, H. Dingman, J. E. Woodbury, C. S. Warrington and W. S. Wright.

* * *

Henry King is finishing up a five-reel screen version of "The Strugglers" from a dramatic success written and produced by H. M. Horkheimer and played at a New York theater about four years ago. The cast includes Daniel Gilfether, Mollie McConnell, Margaret Landis, Philo McCullough, Howling Wolf and Chief Charlie.

* * *

"Katy Bauer," the present title of Dorothy Gish and Owen Moore's Fine Arts Play, will be changed and the new title announced at an early date. Paul Powell, who recently staged "The Lily and the Rose," "The Wood Nymph" and "Acquitted," has also directed this play. The cast includes Marguerite Marsh, Kate Toneray and F. A. Turner.

* * *

"Hoodoo Ann," which Granville Warwick wrote for Mae Marsh and Robert Harron, has been completed and was shipped to New York for its premiere at the Knickerbocker theater.

* * *

De Wolf Hopper has bought a new gas wagon—a regular six-cylinder—and spends all his available time in testing the new motor on the Los Angeles boulevards. Mr. Hopper will soon begin rehearsals on a new Fine Arts play, "The Philanthropist," from the pen of Chester Withey. Fay Tincher will also appear in a principal part. The picture is to be produced by Director Dillion.

* * *

Douglas Fairbanks, the Fine Arts player, has received a number of telegrams commenting approvingly on his Fine Arts comedy, "His Picture in the Papers," which recently had its premiere at the Knickerbock theater, New York. The senders of the complimentary telegrams were: S. L. Rothapfel, manager of the Knickerbocker; Rex Beach, Frank Jefferson, David Warfield, John Williams, Clifton Crawford, Donald Brian, Jack Barrymore, Leo Dietrichstein, Orrin Johnson, Elsie Janis, Billie Burke, Irving Berlin, George M. Cohan, Sam Harris, Irvin Cobb, Montgomery and Stone, and Patricia Collins, who played opposite Douglas Fairbanks in "The New Henrietta," "520 Per cent.", "He Comes Up Smiling," and now starring in "Pollyanna."

* * *

The play was specially written for Douglas Fairbanks by Anita Loos, who has written over a hundred screen comedies, a majority of which were produced by the Biograph and the Mutual. John Emerson deserves a good share of praise as the producer of "His Picture in the Papers." Douglas Fairbanks is now rehearsing a new film play of Western character, written by himself. As an author, Mr. Fairbanks has to his credit a brilliant vaudeville act, "The Business Man," which he played in and around New York. He will be directed in his new Fine Arts production by Allan Dwan and opposite him will appear Bessie Love. Others included in the cast are Sam de Grasse, Mary Alden, Doc Camon and Fred Burns. The name of the play has not yet been chosen.

* * *

New titles have been selected for three Fine Arts plays soon to be released. "Daphne," the Lillian Gish play, has been changed to "Daphne and the Pirate." "Betty of Greystone," co-starring Dorothy Gish and Owen Moore, will be known as "Betty the Homeless." And "Martha's Vindication," by Ella Woods with Norma Talmadge, Seena Owen and Tully Marshall, has been retitled to "The Silence of Martha."

* * *

Eugene Pallette, the Fine Arts player, has joined the ranks of the benedicts. The bride is Miss Ann Slater, also of the Fine Arts studios. The wedding took place last week. Robert Harron acted as best man and Dorothy Gish, Mae Marsh and Lillian Gish were the bridesmaids. Mr. and Mrs. Pallette are spending their honeymoon in San Francisco.

* * *

A meeting of the Pals was held last Saturday, with Harry Mestayer, the Selig star, as the guest of honor. Mr. Mestayer made a speech, in which he urged the guests to help the Actors' fund.

* * *

Archie Ricks and Joseph Brockman, members of McRaes 101 Bison Company, were badly injured this week by being thrown off a work train in one of the scenes in "The Strife of the Iron Trails." Two gangs of workmen become involved in a fight and many of the participants are knocked off the moving train. Of the several score men taking part in the scene scarcely one escaped without bruises of some kind. Ricks sustained a fracture of the shin bone and Brockman had ligaments in both ankles torn. Both are confined to the company's hospital under the care of Dr. Lloyd Mace.

* * *

Two hundred Italians, men and women, from the Little Italy of Los Angeles were used for several days last week at Universal City for street scenes in "The Full Cup," a five-reel feature produced by Joseph De Grasse. General Manager H. O. Davis instructed the chef of the Universal restaurant to keep the sons and daughters of Sunny Italy liberally supplied with spaghetti, ravioli and other declectable dishes dear to the Latin heart. This evidently made a decided hit with the temperamental foreigners, as each day when they left the studios they manifested their appreciation by crying "Viva l' Universal."

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The services of William F. Hart, former newspaper man, have been engaged by the Nymp in the publicity department of its Keystone studio, under the supervision of Mack Sennet. Frederick Palmer, who is assistant scenario editor and director of publicity, finds the need of an assistant in the writing factory, hence the advent of Mr. Hart, who is grinding out some live news copy.

* * *

Mortimer Q. Clayton, who claims to be a former moving picture actor of Australia, is visiting here. He says he fell

from a horse some time ago in the islands, suffering injuries which caused the loss of his left arm and which left him otherwise disabled. He may enter the pictures here.

* * *

The Press Club of Los Angeles recently held a delightful affair in the newspaper quarters when Frank A. Vanderlip, president of the National City Bank of New York, was the honored guest. Many prominent persons spoke, including Crane Wilbur, star of the Mutual, who is appearing in Horsley films.

* * *

The local censor board has received another rap. This time it is by the Juvenile Protective Association, which organization was primarily responsible for the creation of a municipal board of censors. At a meeting this week the association declared by resolution that the board should be abolished, as its usefulness had come to an end. The Federated Improvement Association also presented a resolution declaring against censorship of any form, or a censor even as a gift. This sounds good for those who desire the boards abolished.

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A report from Salt Lake says that Comedian Max Asher, former Universal player here, is making quite a hit on the screen stages. He is due in Kansas City at this writing.

Ince's Big Picture Completed

Story That Will Run Between Nine and Twelve Thousand Feet in Length Has Been Six Months in Making.

Los Angeles, February 19.

WHAT undoubtedly will be regarded as one of the most important and significant announcements ever made in the history of the motion picture industry emanated from Inceville this week in the nature of a statement from Thomas H. Ince to the effect that the massive multiple-reel feature which has been in course of production for nearly ten months is virtually completed and soon will be ready for public showing.

The veil of secrecy which since June, 1915, has enshrouded the making of this stupendous spectacle-drama was lifted when the noted producer of Triangle-KayBee plays agreed to abandon his reticence and let the world be informed concerning the production. Now that he is satisfied the subject has surpassed his original expectations, he declares, he is confident of its success.

While it still remains to be entitled, the production is

Ince's $35,000 Set.

now and since its commencement has been alluded to in West Coast photoplay circles as "Ince's big picture." The producer, however, at present is devoting considerable time to the selection of a title, which, it is understood, will be announced in the course of another fortnight.

Although Ince and his chief author, C. Gardner Sullivan, for months previous had been maturing in their minds the basic theme of the story, actual work on its production was begun June 6, 1915. From that day until the 5th of January, 1916, the task of photographing the some 600 scenes continued. Then the film, in its entirety, was turned over to the cutters, who, under Ince's personal supervision, are now rapidly completing their work.

When the production has been given Ince's final stamp of approval it will be delivered into the hands of Victor L. Schertzinger, the well known young musical composer, who will devote his time, uninterruptedly, to the arrangement of the incident musical score, and with this work finished, it will be presented in public exhibition.

Through what medium the production will find its way to the screens of the country is a matter that has not, as yet, been definitely determined. Adam Kessel, Jr., president of the New York Motion Picture Corporation, is now in Los Angeles, having arrived this week from New York, and is conferring daily with Ince on various matters appertaining to the big picture's premiere.

An idea of the magnitude of the production may be gained from the fact that more than 121,000 feet of film were exposed in the making of it. This footage, of course, represents retakes, added scenes and waste. The length at which it will be shown will be between 9,000 and 12,000 feet.

The plot about which the story revolves still remains unannounced, although modern warfare—its horrors and its utter uselessness—is admittedly its underlying note. It is an original work of C. Gardner Sullivan, the prolific and forceful Ince writer.

What is perhaps the largest, costliest and most substantial setting ever constructed for a photodramatic spectacle was used in this subject. It was erected at an approximate cost of $35,000 and still stands majestically atop one of the hills at Inceville, enduring the elements as successfully as though it had been intended as a permanent structure. This setting represents the palace, house of parliament, prison, royal court and adjacent building in a mythical kingdom, which is the locale of the piece.

The first spadeful of earth, in preparation for the erection of the set, was turned in May, 1915, a full month before actual photography began. Not until November was the set in readiness for use. Thirty carloads, or approximately 600,000 feet of lumber, were used in the construction. Glass valued at a total of $4,000 was necessary for the hundreds of windows, while tons upon tons of cement and plaster were used as the other principal materials. Ten tons of cement were required for the steps of the two largest buildings. The sidewalks with their curbings measured some 1,200 feet. Twenty men were employed for three months laying them and the parkings within them. Trees, shrubbery and lampposts were among the adornments that were placed within the boundaries of the set. The entire setting covered an area of six and a half acres.

A highly important fact in connection with the production is that Ince, in making it, enjoyed the undivided collaboration of Raymond B. West, the young genius, who is looked upon as one of the foremost photographic experts in the industry. The cast which will be seen in the production embraces players who, with one exception, have been under the Ince direction throughout their respective motion picture careers. The big role was played by Herschel Mayall, the well-known leading man of the speaking stage, who has been appearing in Ince productions for the past four years. Mayall, it is claimed, has contributed, by his performance in this feature, one of the most remarkable characterizations, if not the most remarkable, in photoplay history. His work, it is declared, will go on record as a monumental achievement.

Next to Mayall, in point of importance, is Howard Hickman, whose work also, it is predicted, will merit enthusiastic praise. The remainder of the cast is made up of J. Frank Burke, Charles K. French, Lola May, George Fisher, Ethel Ullman, Jerome Storm and J. Barney Sherry.

New Princess Theater Opens

Elegant and Modern Photoplay Palace Is Just Off Famous Broadway—Blocks Traffic With "Undine."

THE newest addition in the way of photodramatic houses has been opened in a blaze of white paint and electric lights. The Princess is truly a wonder. Not alone because of the Universal Bluebird feature, "Undine," which was the first attraction, but because of the newness of the house and its good location, was the Saturday matinee opening a success. The police had to move traffic along to keep the street open in front.

This theater is modern in every sense and is the last word in picture houses. In spite of an inverted ventilating system and an inverted lighting system and an inverted screen illumination system, the house is right side up. The newest feature is the screen lighting. By means of colored globes the canvas and the entire house is transformed gradually into the color of the scene. Night, darkness; moonlight, blue; fire and sunsets, red, and so on. If the film is not tinted, the operator tints it for the spectator. A big Wurlitzer provides the music.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

OLD Doc Stickem has been stuck again. Once more a movement under cover to have motion pictures officially classed as an inferior type of public entertainment has failed. Supreme Court Justice Cohalan has decided that an entertainment, even if comprised of moving pictures, may be high class. This decision was brought about by an effort of one of the silk-stocking fraternity of Manhattan to enjoin the presenting of moving pictures in one of his theatres, the Knickerbocker, on Broadway. He claimed the house was built and rented for high-class plays and moving pictures did not come within the meaning. It was his desire that the current management discontinue the exhibition of motion pictures on the ground that they do not rank as high class plays. The court refused to take that view, refused to grant the injunction and moving pictures continue at the house. Some people say, quoting Mother Grundy, that the owner of the theater was prompted to take the step by the discharge of a friend of his as manager of the house. This manager was identified with the house when it was running legitimate attractions and was continued as such after the moving picture people secured control. The latter eventually decided that the manager did not screen well and put another man in his place. Speaking seriously I do not think the discharge itself prompted the suit. I will concede that it may have played a part in the general action that has been inaugurated to hamper and, if possible, destroy the influences of moving pictures. Although many of them are today engaged in the production of and handling of motion pictures, all the old line, or legitimate, owners, managers and players are either openly or tacitly opposed to the future of the photo play and everything that business acumen and legal resource can invent is being framed every day to bring back the old regime. If the contentions of the Knickerbocker theater owner had been sustained by Supreme Court Justice Cohalan it would have resulted in the throwing out of moving pictures from the theater and an official adjudication that moving pictures are of such an inferior form of amusement that they hurt a first class house. This would have been an invaluable advertising gain for the old line managers. The extent to which it might have been used upon those of the better class who are sensitive with regard to their patronage of inferior entertainments is inestimable, and of course the decision would have been used as one of the most important wedges towards the rehabilitation of the old line form of entertainments. The court's decision being to the re[illegible] the moving pictures bear the official stamp of equality with the best to be had in the amusement field. The fact that popular prices prevail at houses does not control, the court has decided. The quality of entertainment is the chief consideration used, as justice Cohalan has decided, moving pictures may be high class and are fit to be shown in the best houses and before the best audiences.

And, thinking deeper, what a grand weapon a decision by Justice Cohalan against moving pictures would have been in the hands of the pro-official and Federal censorship advocates. An official declaration by one of the most important courts in the country that moving pictures are an inferior form of entertainment and not fit for first class houses and first class audiences would have been to Crafts, of Washington, Chase, of Brooklyn, and other stalwart leaders of the attack upon the long suffering photoplay, an instrument for the furtherance of their campaign compared with which the support of certain motion picture producers would become almost valueless.

Technically the question of censorship was not before Justice Cohalan, but the testimony, arguments and briefs were so exhaustively in keeping with a discussion of the character of moving pictures that the entire record could, with entire propriety, be submitted to the Congressional committee at Washington that has the Federal censorship bill under consideration. This record, with the decision of the justice in favor of the motion picture people should have some weight with the committee.

* * *

No Justice Cohalan has not decided that all moving pictures are first class. That is not the ground upon which he has sustained the lease of the moving picture people who were sued. He says moving pictures MAY be high class. The inference is that the owner of the theater endeavored to show that moving pictures could not be high class. A second inference is that a high class motion picture show is entitled to the same consideration as any other high class attraction that is worthy of being housed in a high class theater. Still another inference is that the court entertained the same thought the motion picture people have entertained throughout their controversy with the official censorship, which is that it is not fair to make a blanket charge against motion pictures. The clear impression left by Justice Cohalan's decision is that moving pictures may be high class and until evidence is produced to show that they are not, a lease cannot be broken, nor can the law be invoked to stop their production. The general term "moving picture" is not a stigma. Successful recourse to the law is dependent upon the character of certain pictures—individual cases. Under the anxiom relating to the benefit of a doubt being given to the accused, as foreshadowed by Justice Cohalan's decision, all moving pictures must be considered high class until they are shown to be otherwise, and until that is shown there can be no legal interference with them.

* * *

The censorship agitators do not believe in this. They first hold up the producer, renter and exhibitor, bind them hand and foot and say "We are from Washington, Missouri and every other state in the Union. Prove to us that you are what you claim to be, and it will cost you so much per reel in every place you go to do it." Hang them first and let us hear what they have to say after.

* * *

One of the most experienced and best informed men in the moving picture business said to me "The people of this country have never heard the keynote of all this censorship business. In general terms they have been told that graft is at the bottom of it, but they have not been properly informed as to the extent of this graft. The people do not know the amount of films that are produced and the number of people required to review them under the present Board of Censorship. The number of these inspectors is 250. That the services of nearly all these people are voluntary, for the public good and without pay is shown by the fact that the entire amount awarded by the manufacturers per annum is but $35,000, or $140 per annum for each person engaged in the work, less expenses for clerical hire, typewriter, stenographers, stationery and innumerable other details. If it takes 250 conscientious volunteers to do the work, how many political workers will be required? Wherever official censorship boards are established the salary of each member is fixed at from $3,000 to $5,000 per year. Say 250 political appointees do the work and take the minimum salary of $3,000. We find the motion picture people saddled with a direct annual taxation of $750,000 for salaries alone. Rentals and other office expenses are not figured in this. And all the moving picture producers must bear this burden whether their pictures be high class or not. If they get any consolation at all it rests wholly in the successful passage of their subjects.

* * *

It would seem that Justice Cohalan, in rendering his recent decision, entertains the same thought the moving picture people do when he says moving pictures MAY be high class. Not having been shown to the contrary, he did not stop their exhibition at the Knickerbocker theater. The moving picture people say "Put us under the operations of the national criminal code and if we violate its provisions in the production, exhibition, shipping, or any other way in the handling of moving pictures, prosecute us under that code; but, in the name of justice, do not fine us a million or more dollars a year and then give us a certificate of innocence."

* * *

Some creatures who are evidently more occupied in unnecessarily delving into the affairs of other people than in minding their own business, have been writing to the newspapers inquiring as to the truth of reports that certain moving picture players are getting unusually high salaries. One correspondent says, "I do not think the artists demand such exorbitant salaries; it is doubtful whether the managers would pay them." Another correspondent wants to know if the high salaried people are paying an income tax. Still another says he was almost knocked silly when told a certain actor was paid $40,000 a year. Poor things! Why should they be worried thus. I suppose that when Charlie Chaplin finally attaches his signature to a new contract they will be entirely deprived of their senses. It would be as gratifying to the public as well as to the actors if these meddlers could be made the individual recipients of a good, swift kick that would compel them to take their meals in a standing position for a few days.

"What the People Want"

By Hazen Conklin.

Little Things That Are Big When Overlooked.

I RECENTLY overheard a fragment of conversation between an exhibitor and a friend to whom he was complaining about the poor business his house was doing. I heard him say "Doggone, I try to give the people what they want, but I can't seem to get 'em hooked on!"

He was standing in the lobby of his theater and I was just coming out. It was my second visit to the place—and my last. In those two visits I had seen why he was about to "go under" in a neighborhood from which he should have drawn a capacity house under favorable circumstances.

His program was reasonably good. With each show he gave a good feature and an assortment of fairly well chosen smaller stuff. The fault didn't lay in his program. It lay in his lack of attention to subordinate things which add to or detract from the audience's enjoyment of the pictures according to whether they are well or poorly taken care of.

He was "trying to give the people what they wanted" in pictures, but he was not trying to give them what they wanted in the way of facilities for enjoying the pictures he furnished. I shall incorporate the suggestions I would have liked to make to him in those which this article will make to exhibitors in general.

When a patron enters a motion picture theater he does so to be entertained. People take their worries there to forget them for a while. People into whose own lives romance never has entered, turn to the movies to live romance in imagination. People whose lives have been drab and humdrum, seek the pictures to thrill in adventure on the screen. They sit before the screen for a hundred reasons but for one purpose—to live for two hours in the "other world" of the silent drama.

It is a wise exhibitor who realizes the importance of helping his pictures to cast their spell. The picture "fan" wants to be allowed to drift comfortably into "illusion land." Once there, he wants to stay in it until it is time for him to leave. Having been an ardent picture "fan" myself from the days when "picture-land" was first explored by the public I can tell you many of the things that conspire to keep the picture "fan" from getting just what he wants, and some of the things that work together to give it to him.

In the first place, a vast number of motion picture patrons are highly sensitive to surroundings. The moment they enter a theater certain things predispose them favorably or unfavorably. A quiet, soothing atmosphere conducive to rest and composure can be created or absolutely prevented by decorations. Better a plain and tasty tint on the walls than the efforts of some inartistic decorator to splurge gaudy and laughably crude "mural paintings." Diversions in settings for the screen should be studied as to their psychologic effect on the patron rather than the effect on the pride or the pocket-book of the exhibitor. They should lend themselves to the illusion of the pictures—not distract from it.

The problem of ventilation should carefully be studied. In winter, a suitable temperature and a change of air without perceptable draught to worry the patron or distract his attention from the screen. In summer, coolness with air kept in motion. At all seasons freedom, as far as possible, from unpleasant odor. The theater should be well aired before and after performances. Use the disinfectant "gun" where it is necessary and required, only before shows and during intermissions; never while the pictures are running. As a matter of fact the patrons don't like them. It stirs up displeasing thoughts.

Next comes the "music." Better no music at all than wretchedly played stuff that grates on the nerves of the sensitive music lovers in your house. Better no music at all than the pianoing of a careless amateur who drums away at a mechanical gait without regard for the tempo of the pictures and who plays funeral marches at wedding scenes and turkey trots at sob scenes, following his notes irrespective of the demands of the screen. Good lord, how I and others have suffered! Fortunate is the exhibitor who has a pianist with brains and a repertoire and uses both.

In passing it is not out of place to mention that the operator frequently is at fault in speeding up the film to a degree that destroys the illusion of real life and reminds patrons that it is only reel life. Sometimes, however, the exhibitor is to blame by having a program that is so long it must be "hurried through." But I would like to have this paargraph include a suggestion that every exhibitor have his slides advertising advance features not only neatly and legibly printed, but also without a total disregard of spelling. The same applies to the slide "ads." These little details if properly looked after at least help an exhibitor to win the respect of his patrons, whereas disregarding them sometimes draws their ridicule.

I have placed the chief unpleasant distraction from the pictures last, for the patrons themselves are largely responsible for it. I refer to the annoyance of people crowding into seats in the middle of a picture—or getting up to go out. Patrons who growl loudest at these interruptions themselves thoughtlessly are guilty of the same sin. I suppose this evil never can be overcome. Here and there a brave exhibitor ropes off his aisles during pictures; here and there one prints courteous requests on slides between pictures or placards the lobby, but I think if I were running a motion picture theater I'd do this: I'd keep all but a few rear seats inviolate during pictures. Those who came in during pictures would be invited to take the rear seats until the picture was finished, or, if it were a long feature, at least till the reel was run, and THEN move forward to a better seat. But as to those who insisted upon getting up to go out, darned if I know what'd I'd do. I've done it myself!

London Trade Topics

AN important transaction has just been completed in the offices of the Trans-Atlantic Film Co., whereby the whole of the Bluebird features have been sold outright to the Gaumont Company's film hire service. The next serial to eminate from Universal House will be "The Purple Iris," a six-instalment film feulliton of Oreintal appeal, featuring the Princess Tousson and Ed. Sloman.

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Another temporary loss to the trade and to the Vitagraph Co. in particular, has been occasioned by the departure of Mr. J. Lyons, Mr. Smith's assistant manager, who has gone into training with an artillery corps.

* * *

Mr. Stanley Bishop of the Globe Film Co., and agent here for Balboa products, has returned from a visit to the States with, he says, a firmer declaration than ever to support the open market system of renting.

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The first annual dinner of Thanhouser Films, Ltd., was held the other evening under the presidency of T. F. Brockliss of the Western Import Co., the head of the firm with which Paul Kimberley was formerly associated. The surprise of the evening was a presentation to Mr. Kimberley of a silver cigarette box.

* * *

The demands of war upon the services of the young single men of the country is becoming more markedly felt in the trade in London. Particularly is this so in regard to film salesman. The services of a good traveller look like standing at a premium now that the next eight groups have been called up.

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The first Equitable picture, "Should a Wife Forgive?" was recently unspooled and appears from the booking list to have been enthusiastically received by reviewers. This is all the more testimony to the dramatic power of the picture, considering the present surfeit of productions based upon different sexual problems. The first three of these "Equitables" are being operated by the Sun Exclusives Co., of Birmingham.

* * *

The Booker Co., has just completed at its London studios a film version of Sir H. Rider Haggard's famous story, "She," featuring Mlle. Deysia, until recently appearing in a successful revue at the Ambassadors.

J. B. SUTCLIFFE.

UNIVERSAL SIGNS STANLEY WALPOLE.

Stanley Walpole, of Eclair fame, has been engaged for the Universal Heights studio, where Walpole will be leading man for Edith Roberts, "youngest leading woman in the movies." His first work in this capacity will be found in "An Unconventional Girl," a two-reel drama.

While this is Mr. Walpole's first Universal engagement, he is by no means new to Universal fans. That is because he appeared in the Eclair pictures some years ago while they were released on the Universal program. During his Eclair connection he played every conceivable kind of leading part and became a staunch favorite at Universal theatres. Before the pictures "got him," Walpole spent eight years on the legitimate stage, five years of which were under the management of J. C. Williamson of Australia, from which far off land Walpole hails. In fact, Walpole has just returned from Melbourne, where he played eight months in repertoire for Mr. Williamson after finishing his Eclair picture engagement.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

LINWOOD THEATER, KANSAS CITY, MO.

C. Lloyd Hinshaw Owns $30,000 Photoplay House—Size of Structure, 60 by 120 Feet—Seats 1,150—R. I. Davis Manages Building.

ONE of the finest theaters in the west was built by C. Lloyd Hinshaw at 3034 Prospect avenue, Kansas City, Mo. He is operating it with good pictures, and is "doing the business." This is another instance of a business man seeing an opportunity, getting expert advice, and taking advantage of both.

Mr. Hinshaw and Elroy R. Parker were associated for many years in the transfer business in Kansas City. They leased Linwood Gardens, an open-air theater, and ran it two summers. Last summer the Gardens were closed half the time, because of rains and cold weather. So the partners decided to get a theater that would be habitable every evening of the year. They made arrangements for the erection

Linwood Theater, Kansas City, Mo.

of a $30,000 moving picture theater on a tract within two blocks of the Gardens; and the theater is now operating. Mr. Hinshaw has bought the interest of Mr. Parker in the enterprise, and is now devoting most of his time to the moving picture enterprise. R. I. Davis, who assisted materially in the planning of the building and the establishment of a policy, is the manager of the house.

The building is 60 by 120 feet, with 1,150 seats from which the screen can be seen. The structure is brick, built very substantially, with stucco front, and cement pilaster. It faces east. There are large stained glass windows in the front of the building, and many smaller ones on each side, through which light percolates. There is provision for a balcony, that may be finished later, and used as a parlor, and for special parties. The stage is large enough for vaudeville acts, though only moving pictures are used on the program. An extra large Gold Fibre screen was installed, and two Simplex projecting machines are used.

The interior of the house is particularly well planned and attractive. The high ceiling—20 feet—provides not only an abundance of air in the room, but an atmosphere and feeling of spaciousness. The decorative effect of the stained glass windows is enhanced by two large paintings on canvas made to order for the purpose and placed one on each side of the screen. Another large painting is being made to be hung on the side wall. The ceiling is finished with gold high lights and gold effect throughout. The bowls for the indirect lighting during the showing of pictures are gold and green; there are two longitudinal rows of the bowls. On each side of the rows of bowls are lines of blue globes; the side lights are green. The color scheme is further carried out with green shades drawn across the front and side stained glass windows during matinees.

There are boxes of artificial flowers on brackets over each side light, and large boxes over each of the exit doors at the rear, beside the screen. The latter offer a pleasing feature, the fronds waving in the breezes. A green velvet carpet covers the floor back of the rear row of seats, where a generous space is provided.

The lobby is tiled, the box office painted white. There are two large paintings in the lobby, which, with the entrance doors to the auditorium and the plateglass outer doors, make up the wall space. The box office is centrally located transversely, and entrance to the auditorium is through doors north of it. Doors south are opened for facilitating emptying the house. The lobby is carefully protected against intrusion of inharmonious elements. There are frames for posters and photographs, and only material of art and taste is used. In front of the theater the only advertising is in frames built for the purpose, to hold three-sheet and one-sheet posters, two of each.

The front is outlined in small globes, as is the canopy over the main entrance door. Initials "L" and "T," one on each side, flash. A large electric sign at the apex bears the words "Linwood Theater," the word "Theater" flashing. At each end of this sign is a torch which flashes also. The sign is visible for more than a mile northward, and nearly as far to the south, the theater being situated near the top of the Thirty-first street ridge.

The present orchestra consists of very good musicians, Mr. Kline, the leader, having formerly been at the Empress, and Mr. Scott, pianist, and Mr. Hinkle, cellist, being accom-

Interior of the Linwood Theater, Kansas City, Mo.

plished on their instruments. A disadvantage which is to be overcome is in the acoustic properties, the high ceiling and long room producing an echo. One plan suggested is the stringing of piano wires transversely, and this may be tried. The service taken is now the first suburban run on Bluebird, Metro, V-L-S-E, Kleine-Edison, and Equitable. Five to seven reels are given. The charge is invariably 10 cents for adults, 5 cents for children 3 to 12 years old—never more, never less.

Heating is by air forced over steam coils by fans, the air entering through the registers in the floor and escaping through vents in the ceiling. Fifteen thousand cubic feet of air are changed a minute. It is believed that the ventilating system will effectually cool the house in the summer. The air is always taken from outside the building.

Henry Berger's slides of the Columbia River, which have been photographed in natural colors, have been sent east by the Portland Chamber of Commerce, and were exhibited at the Brooklyn Institute of Arts and Sciences on Friday, Feb. 18, at Columbia University, New York City, on Tuesday, Feb. 22, and on Wednesday, Feb. 23, at the Hotel Majestic, New York City.

EDISON THEATER, SAN FRANCISCO, CAL.

Success Attained in Operating This Picture House Demonstrates What May Be Achieved With Theaters Having Small Capacity.

THE Edison theater at San Francisco, Cal., is one of the most interesting of the moving picture houses in the downtown district of that city, and its success is an apt illustration of what may be accomplished with a theater of small capacity when the business is given careful attention. Its patronage is always steady and in the course of a day it caters to the amusement of more persons than do many houses of considerably larger capacity, owing to its location and to the policy adopted by the management.

This house has been in operation for the past seven years and is therefore one of the oldest in the downtown district which was destroyed by fire less than ten years ago. It is located in a big business block of fireproof construction and unlike a number of theaters constructed about that time, is not merely a store changed into a moving picture house, having been planned for the location and with such splendid foresight that practically no changes have been made in it since that time, and it is still regarded as being one of the leading houses of its size. Within the past year the front and lobby of the theater have been remodeled and redecorated, but the arrangement of the house remains as before.

The Edison theater is located on Powell street, near Market, and is just around the corner from everything. It is on the edge of the shopping district, only a few steps from the leading thoroughfare of the city, two blocks from Newspaper Corner, near the hotel district, directly across the street from the Flood Building with its two thousand workers and but a short distance from some of the leading film exchanges. It is conducted by the Edison Moving Picture Company, Inc., of which H. J. Gosliner is president and active manager.

Edison Theater, San Francisco, Cal.

When the theater was first opened, the admission price was five cents, the prevailing figure for moving picture entertainments, but with the production of longer pictures, better films and a corresponding increase in rentals Mr. Gosliner decided to break away from the nickelodeon idea and was one of the first in this city to feature moving pictures at ten cents. This move occasioned considerable comment at the time, but has been followed since by other exhibitors, until there are but very few of the lower priced houses to be found here. This house was also one of the very first to show a multiple-reel subject.

The Edison theater has a seating capacity of 400 and is well furnished with exits, several of which lead to a rear street, making it possible to empty the house on short notice. It is warmed by steam heat, and an elaborate ventilating system brings pure air from the outside, making the house very comfortable. The operating room is larger than is usually the rule and is furnished with two Power's No. 6A, as well as the latest in other equipment. Adjoining this is a large loft which is used as a sign painting and storage room. The lobby of this house was recently widened. A feature of the decorations here are pictures of leading film stars attractively framed, the use of posters being limited.

Mr. Gosliner, manager of this popular theater, has taken a keen interest in matters pertaining to the betterment of the film business, having worked hard to make the Exhibitors' League a success. He is also a member of the Screen Club of San Francisco, and for a time acted as its secretary.

GEM THEATER, HOBART, IND.

Coons Gives a Town of 2,500 Population a Creditable Motion Picture House—Admission Prices, 5 and 10 Cents—Making Good Profit.

IN the fall of 1914 H. T. Coons came to Hobart, Ind., and bought the Colonial theater. In the words of Mr. Coons it was "about the worst place you could imagine." It was a converted store, and in order to get into the auditorium six or seven steps had to be mounted. The entrance was exceedingly narrow, and the exterior appearance was most uninviting. Lack of space prevents us from publishing a photo of the structure at the time of its purchase by Mr. Coons, but from this brief description it can be realized that the theater was nothing but a "hole in the wall."

As soon as Mr. Coons had the property in his possession he immediately began preparations to make it look like a motion picture theater and the accompanying illustration of the house as it stands today is the result of his energy. The name of the theater is now the Gem, and it has a seating capacity of 382 seats. Hobart has a population of 2,500. From the view of the exterior it can be seen that the entrance is wide. It is finished in artistic terra cotta, and on each side of the box office, which is situated in the middle of the lobby, is a wide double door entrance which leads into the interior. A brass rail is placed in front of the box office so as to avoid unnecessary crowding.

Gem Theater, Hobart, Ind.

A two side electric sign containing the name of the theater is suspended over the entrance. All advertising matter, photographic views of players and scenes from current and coming attractions, posters, etc., are placed in frames in a position where they will not obstruct entrance and on prominent parts of the lobby walls.

The interior is illuminated with the indirect lighting system. Along the walls at regular intervals potted plants have been placed on artistic triangular wooden brackets. These brackets are hollow and illuminated, and help immensely in the decoration of the auditorium. The general color scheme is red and gold and the house is plentifully supplied with exits. The operating booth is 8 by 12 feet in size, and is constructed of concrete and six-inch hollow tile. Two motor-driven Simplex machines of the latest model are used. The element of projection is in charge of V. R. Boyd, a competent operator. The size of the screen is 12 by 14 feet, and it is placed behind the drop curtain. There is a foyer 8 by 20 feet. For purposes of convenience a speaking tube runs from the operating room to the box office, which is directly underneath it. There is a telephone for the use of patrons in the box office. The air in the auditorium is changed every couple of minutes. The admission prices are 5 cents for children and 10 cents for adults.

Mr. Coons started in the show business in Bass Lake, Ind., in a very small way in the summer of 1914, but has made a very careful survey of the business and of the likes of his patrons, and the result is that he has a profitable amusement institution in the Gem theater.

BRITISH NOTES

TO Universal House, Oxford street, London, Eng., the European home of Universal films, belongs the unique distinction of being "hung" in the Royal Academy. The design so honored is the work of the architect, Mr. Delissa Joseph, a reproduction of which is here shown.

* * *

Universal House, Oxford Street, London.

As mentioned in these notes last year, there are indications that the motion picture exhibitors in the United Kingdom will early be called upon to contribute directly to the country's exchequer. The Chancellor's new budget as it is now being drafted provides for an imposition upon kinema theaters, but what form it will take, whether a tax upon admission tickets, an increased license duty, or a special income tax, can as yet remain only a matter for conjecture. Theaters and music halls are to be included in the provision. Any new demand upon exhibitors in this direction would not be opposed, for after all it is the public who would have it to meet in the form of increased admission charges. On the contrary, several managers of city halls opine that under a new tax the exhibitor would further score at the expense of the theatrical showman, as in all probability the latter would be compelled to advance his prices in proportion to present charges. One or two London newspapers assert that the Chaplin vogue has influenced our legislators in framing the provision.

* * *

The agreement entered into last autumn between manufacturers and private renters with a view to preserving the "open-market" and amongst other things of limiting the life of shorter films to nine months is, I hear, on the verge of collapse. The arrangement—to which the principal American agents were signatories—was adopted in October for a trial period of three months, but the experiences of the renters during this period are not exactly conducive to a renewal of the agreement. The principal point with the exhibitors, and which threatens the open-market renter, is the absurd price-cutting between different renters in regard to exclusives. Open-market films are regulated fairly consistently according to order of running by the exhibitor and seldom sink below a fixed scale until they have withstood sixteen or seventeen weeks of exhibition. Exclusive films, on the other hand, are sold not per foot, but per feature, and the usual instruction to a salesman starting out on the road is "get as much as you can, but get something." I know of one case where one of the most important exchanges in the country rented for first run in a town of 30,000 inhabitants a fine four-reel feature for the munificent sum of one pound; equivalent to the price of the best junk, at five shillings a thousand. This is, I think and hope, an isolated instance, but it serves to typify the extreme prices some will accept before missing a booking. What wonder is there then that an exhibitor should start bargaining for two or three exclusives for his program instead of a mixed program of shorter subjects?

* * *

A property owner in Manchester has adopted a novel idea of collecting his rents. He is the proprietor of a "dime show" in the town and to each of his tenants who pay their house rent promptly on Monday morning he presents a free ticket for the same day's matinee show. "As my property is a good way out of town it saves me sending a collector, and as the tickets are for the afternoon show the place is not crowded, I save something, you see."

* * *

Dublin wants a film censor of its own. The Vigilance Committee of the Irish capital, supported by a number of clergymen, is seeking power to appoint an Irish Censor of Kinema Films.

* * *

Messrs. T. S. Lucas and A. D. Thomas, representatives of a go-ahead film exchange in Wales, and T. Cotton, of Manchester, sailed for New York last Wednesday in connection with negotiations for representing the interests of certain American manufacturers in England.

* * *

The Russian Chamber of Commerce in London draws attention to the enormous scope in that country for the motion picture. The artisan and peasant classes of Russia, it is stated, number over a hundred millions and, unless they can be induced to move forward of their own free will, any progressive measures inaugurated by the Government must seem to them oppressive and will be only productive of reaction. The problem, therefore, is to widen their outlook and, by appealing to their self-interest to raise the standard of living. To this end the press of the country is of little or no use, since the great bulk of the people are wholly illiterate. Consequently, the only instrument at hand which can appeal to all is the cinematograph. There are already in Russia many picture theaters, but not enough. They must be multiplied until every large village has one. Suitable films must be made which will amuse and at the same time enlighten the peasant and working man. The kind of film required is not that described as instructive in this country, but picture plays that will interest him and show him conditions of life under a slightly higher standard of comfort than his own. In the case of films designed to appeal to the illiterate the printed explanations might be replaced by a gramophone, or an attendant could read them aloud. In conclusion, it is pointed out that picture theaters in Russia, although well patronized, are not provided with the best class of films.

J. B. SUTCLIFFE.

UNIVERSAL SEEKS GOOD SCRIPTS.

The Universal Film Manufacturing Company is in urgent need of one and two reel comedies and dramas for its eastern companies, especially material which can be used to feature such players as Mary Fuller, Violet Mersereau, Ben Wilson, Matt Moore, Jane Gail, Harry Benham, Billy Garwood, Dorothy Phillips, King Baggot, Florence Lawrence, Ethel Grandin, Hobart Henley and Edith Roberts. The script desired should call for short casts and very few sets and with a plot or story so arranged as to be well produced inexpensively, in modern American environements. The comedies should be spontaneously humorous and should not call for slap-stick.

Only scripts from established writers are desired and the company is in a position to pay from $25 to $100 a reel for acceptable material. Writers should bear in mind that these scripts are only for the requirements for the eastern studio, and should be sent to the Scenario Editor, 1600 Broadway, New York City, with stamped and self-addressed envelope for return of manuscript or reply. The needs of the western studios will be made known shortly.

BLUEBIRD RELEASES FOR MARCH.

Four subjects, widely diversified, have been arranged for March distribution by Bluebird Photoplays. "Rupert of Hentzau," based on Anthony Hope's widely popular play and novel of the same title, introduces Jane Gail as a Bluebird star March 6; Mary Fuller appears March 12 in "The Strength of the Weak," a photoplay based on the drama which first brought Florence Roberts into fame; Hobart Bosworth will appear in "The Yaqui," a melodrama of Mexican border warfare, March 19, and Marie Walcamp, another girl just coming to stardom by the Bluebird route, will play "The Flirt" in the feature made from Booth Tarkington's serial of the same title.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

"'TIS WELL TO BE AMUSED

But When Amusement Doth Education Bring, 'Tis Better."—(Shakespeare).

ANYONE reading the record of the "Hearings" before the Committee on Education of the House of Representatives of the sixty-fourth Congress with reference to the proposed "Federal Picture Commission," having for its object the Federal censorship of moving pictures, cannot fail to have been impressed in the first place with the fact that the majority of the speakers on both sides fully endorsed the above quoted Shakespearean motto. The highest possible tribute was always paid to the value of the moving picture along these lines, those desiring censorship pleading the cause of education as one of their reasons for so doing.

It was very noticeable, however, that no plea was made whereby the cause of the educational picture would be enhanced by censorship, neither was it pointed out to what extent the educational picture had hitherto helped to bring about by education, that very result now sought to be obtained by censorship. It is an old family truism that children brought up in a home of "Don'ts" become the most rebellious, wayward, and perhaps ultimately criminal; "Train up a child—in the way he should go" never has lost, and never will lose its power. Training is direction and regulation, never censorious, therefore training always shows itself in the after life of the one who knows "the way he should go" and he goes that way. Another noticeable fact was that the champions of censorship while presenting a very weak front leaned for their support upon the weakest and most undesirable moving picture productions, holding them up as representing the world of moving pictures in a way that was postitively libellous. There seemed little doubt that if the censors had their way, Shakespeare's idea of the relationship of education to amusement would be divorced. We must have education and we must have amusement. When these can run concurrently "'tis better," but if perchance we cannot always have the education, that by no means intends that we must not have the amusement. It is therefore not the part of either wisdom or justice to reflect upon that amusement which does not always carry a proportion of education with it, if it can really be said that pure amusement does not carry with it something of profit to those who look for it. Again there is a sense in which the search after this profit is consciously or unconsciously imparted to everyone. This latter fact was admitted at these committee hearings by the advocates of federal censorship when they allowed that the moving pictures had wrought great havoc with the saloon, cheap theatres, and other demoralizing forms of life. If then "they have done these things in the green state, what shall they do in the mature state?"

As however, after the educational picture, the writer is most concerned in that which interests especially the young people, it is of interest to remember how that from time to time we have traced the value of the present method of censoring pictures as being equal to the occasion when properly applied, we question the authority of those who protested that they represented "millions of young people." It was a most arrogantly assumed authority and without great foundation. The natural demand of the young people is for healthy pictures. They prefer the clean and intelligent, it is wrong to treat them as if they must be subject to a fixed code which may rob them of much which rightfully belongs to them in the exercise of those faculties, the use of which is for their best advantage. The best guide to the future is the past. The best light is the light of experience. It has been a joy to students of the rise and progress of the moving picture to mark its growth in power, intelligence and purity. It has had its enemies perhaps as much within as without, it has fought that without and purged that within. Its present advanced state is its own. There is no need for the outsider to come and claim to either lead or teach.

PSYCHOLOGY.

Psychology, as especially applied to vocational problems, is about to make its appearance in educational kinematography under the direction of Professor Hugo Munsterberg, the Harvard psychologist, who, it is stated, has allied himself with a leading company for a screen serial in periodical instalments.

Under the title of "Are You Fitted for Your Job?" the professor will study and present the ideas and problems of vocational fitness. The treatment will be practical with a vein of humor, bringing out in a non-technical way that which all laymen will be able to understand. By means of these pictures, Professor Munsterberg will try to show how some men are unfitted for the jobs they hold. This negative side of the subject ought to be very helpful, as, while the problem of vocational suggestion in a positive manner has long been presented, the idea of helping those who are misfits and do not know it, will have its advantages. The humbler callings in life are to form an especial sort of study, the broad ideas of vocationalism will be mostly applied, and it is suggested that by so presenting the subjects with a "punch" in them they will command that attention which has been denied them in theory.

AN EXPERIENCE.

"To make churchgoers of the thousands who never go to church or rarely see the inside of a church, more than once a year, is the object of my using moving pictures in my church." These are the words of a Long Island clergyman in justification for his Sunday evening moving picture service. "Not only that," said the reverend gentleman, "but I consider it one of the ways to solve the Sunday question for my people. Not that this solution will always apply, but that in my case it is to me the best course." In further evidence of the circumstances which brought him to this decision, this clergman relates how he spent a Sunday evening in New York city for the purpose of learning the true advantage of the use of the pictures as an auxiliary to the Sunday evening service. He says: "I attended the services in two of the most prominent churches (naming them), in one where there were Biblical subjects being shown on the screen there were about 2,000 people present, in the other church, where a renowned preacher occupied the pulpit, there were not more than 150 people in the pews. This fact spoke volumes for me, causing me to decide what to do in my home church." There is both example and precept in this minister's doings. There is no room for advice or criticism, the procedure is exemplary and bespeaks good results. Many readers of these lines will do good if they will pass them on. Doubtless, this minister's experience is that of many others, but the large majority of ministers might be glad of this knowledge, particulars of which, with names and places can be given if necessary. Pass it on.

IN A KANSAS CHURCH.

In Kansas it is well known that the use of the moving picture for educating amusement is spreading rapidly, churches and schools are almost competing with each other for the honors of first place; the record of their progress is a weekly one. In the First Baptist Church of Topeka the Baraca class of young men, led by a local attorney, is installing a moving picture outfit for instructive and entertaining purposes, preference being given to those containing advice upon vocational subjects. The films already engaged include china-making, from clay to the finished article, and linen from the planting of the flax. Pictures on civic betterment, geography, scenic; fish, bird and animal life. Others are "Time from the Stars," "Watch-Making," "Do It Electrically," "The Ties that Bind—Railroad Construction," "The Gathering of News," "The Nerves of Commerce—Telephone and Telegraph," and "Pelt to Welt—Shoes." The pastor of the church in which these exhibitions will be given goes on record as saying that it is generally conceded that the motion picture is the greatest invention for the promotion of knowledge since the discovery of printing, quoting a report from the United States Department of Education, which says: "Within the next ten years the moving picture will be the indispensable adjunct of every teacher and lecturer."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Street Car Advertising.

SEVERAL months ago we reproduced a photograph of the signs used by R. B. Wilby on the dashboards of the trolley cars, following a previous mention of the same device by a brother exhibitor in Florida. At that time Victor B. Johnson, who has served as publicity man for several film companies, wrote promising an article on inside car advertising. After he cured himself of writer's cramp again he got busy. Mr. Johnson is interested in car advertising stunts now, and naturally he speaks from that side, but he is too good a pressman to distort facts, and his article is interesting as showing the points of excellence. Of course car advertising is for the larger and the smaller houses, rather than the intermediate ones. That is to say, it pays only the central, the large "downtown" houses in the cities, and serves well in the smaller towns where there is suburban trolley service. Of course the use of cards in cars serving the territory of a residential theater will also have due effect on the homegoer who may be too tired to feel like coming back downtown after the evening meal, but who would like to relax. Mr. Johnson writes:

WHAT ABOUT STREET CARS AS AN ADVERTISING MEDIUM?
By Victor B. Johnson.

I very frankly confess that in working out the answer to this question, I am touching upon a subject that cannot interest *every* reader of this department; but it is a subject that I have gone into rather thoroughly in studying the various mediums to be considered when placing the advertising of wide-awake exhibitors. And because I have made a study of street cars and their relative importance to the other avenues of publicity now open to the picture theater owner, I believe that what I have to say will be of *some* interest to *everybody*.

It is safe to assume that every reader of this department of THE MOVING PICTURE WORLD is using some form of advertising to call attention to his playhouse and its program. Newspapers, because issued daily, have proved a wonderful help to exhibitors; form letters properly conceived and executed are always valuable; judicious billboard advertising is quite a help; but all these mediums are much more expensive than street car advertising however you figure it. This statement, if it is true (and the figures do not lie) answers one part of the question—"What About Street Cars as an Advertising Medium?"

Circulation is the next big item to be considered when buying advertising. Here again street car advertising takes a big lead over its competitors in presenting the news of current and forthcoming productions to the largest number of people day in and night out. Except in the smaller towns, the motion picture fans go to their favorite theaters on the street cars and return the same way. Not only that but a vast proportion of the city's population goes down town on the street cars every day and home again every day on business or shopping trips in addition to their nightly trips for amusement.

United States census figures show that in most cities more nickels are paid to the street car company for fares than there are people in the city, largely perhaps because so many people take three or four trips a day on the cars. Not only that but 78 per cent. of the people in our cities takes the same given route day after day, every day in the year, so that a street car card prominently displayed just above their heads is certain to attract their attention several times a week.

This brings us to a consideration of the attractiveness of street car advertising.

It is hardly fair to compare street car advertising, in full colors, with the ordinary black and white newspaper copy—that is, hardly fair to the newspapers. The color combinations made possible by the use of printing or lithographic processes in reproducing car cards are almost unlimited.

It is regrettable that the cards reproduced herewith cannot begin to do justice to the originals—11 by 21 inches in size and printed in four colors. Imagine, if you can, one of these cards in brilliant colors in each street car of your city, silently but forcefully getting over the message of your theater, day after day and night after night, to the very people that you want to convert into regular patrons.

These sample cards were designed by the street car advertising people themselves for the assistance of their advertisers. They do not give the use of these plates to more than one advertiser in a district, so that in signing a contract the theater obtains the exclusive use of these special designs.

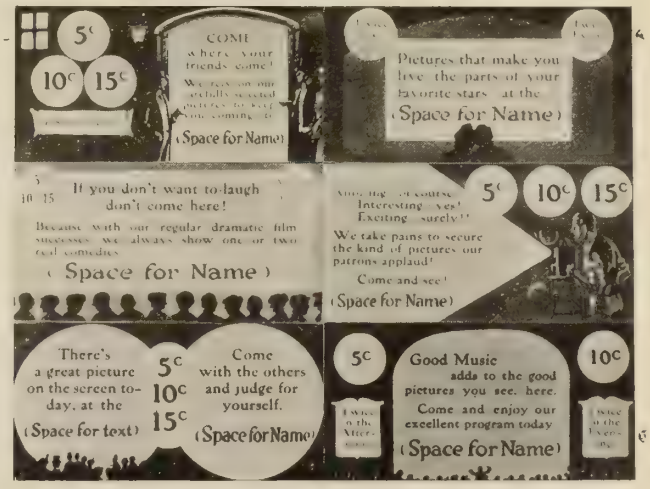
A study of the people on the street cars and a study of people in your audience will convince you that they are one and the same. In other words, the picture shows are the democratic amusement of the United States and street cars are the democratic carriers of the United States.

The very people that would most enjoy your house if they know about it are the very people who are riding on the cars every day of their lives. You have a good opportunity to get them acquainted with you without any waste of circulation—you don't have to buy a little advertising here and a little there—it is all concentrated in one form—Street Car Advertising.

The cards to which Mr. Johnson refers are reproductions of designs by the Street Railways Advertising Company. They form a very interesting study. They would have a greater weight if they specified details of the current or general program of the advertiser.

Studying Display.

The main point in car advertising is to out talk the rest of the advertisers, not in words, but in design. You cannot tell much in the space given (11x21) and be read from all points of the car. If you use too much type none of it will be read. Probably you have seen car cards in which nothing can be distinguished unless you sit directly opposite, and have unusually good eyesight. For this reason it is better to say a few things well than to try to tell all about your house. You cannot expect to attract with type. You must gain attention to the type with design, and most of these cards show a maximum of space with a design strong enough to get attention. All but one suggest the theater in their designs; the figure of the operator hardly suggesting a picture machine and we hope that Brother Richardson does not chance to see


5c
10c 15c
COME
where your friends come!
(Space for Name)
Pictures that make you love the parts of your favorite stars at the
(Space for Name)
If you don't want to laugh don't come here!
Because with our regular dramatic film successes we always show one or two real comedies
(Space for Name)
5c 10c 15c
We take pains to secure the kind of pictures our patrons applaud!
Come and see!
(Space for Name)
There's a great picture on the screen today, at the
(Space for text)
5c
10c
15c
Come with the others and judge for yourself.
(Space for Name)
5c
Good Music adds to the good pictures you see here.
Come and enjoy our excellent program today
(Space for Name)
10c

it. The best design is that showing a row of heads below the type space. It stands out well and yet takes up little room. The design showing the two heads may be better, though; even if some space is lost, because the color is deeper and will separate the theater from the cigarettes and castor oil substitutes. The card showing the bandmaster and orchestra in front of the screen is also good, but the machine design does not give a good space for the type display. A straight type card or one with a simple colored border will not stand out. Some design is necessary and will more than pay its own cost, but avoid a finely drawn design. Select one that has boldness and force rather than one so nicely executed that at a distance the effect of the detail work is almost wholly lost. And then, in the type space, do not merely tell that you have a nice theater. Tell what you have to offer.

There Are New Ideas.

There are new ideas. Walter L. Murphy, of the Star, Two Harbors, Minn., got hold of one the other day. He had "Dope" booked and he had printed up some slips 2½ by 3 inches. At the top was a twelve point gothic "Dope." Well below (about ⅝ of an inch) he continued with an announcement of the feature. These were folded in three lengthwise, type face out and then rolled up so that only the word "dope" was to be seen. These little rolls were slipped into capsules about an inch long, and the top replaced, the word showing through the gelatin. Mr. Murphy's letter runs:

> Am sending you samples of advertising on "The Spirit of the Poppy." The single capsules are for handing out at the theater door and read, "Coming Monday," or some such expression, and the others were fastened to colored cardboards with number 6 size rubber bands for house to house distribution and read, "Tonight," in place of coming. The reason I fastened them to cardboard was to make them more noticeable after throwing them into the houses.
>
> These were made for a dope picture but they can be used for any feature on earth by making them read, "Dope," on or about such and such feature, and then list your program or whatever you have to offer.

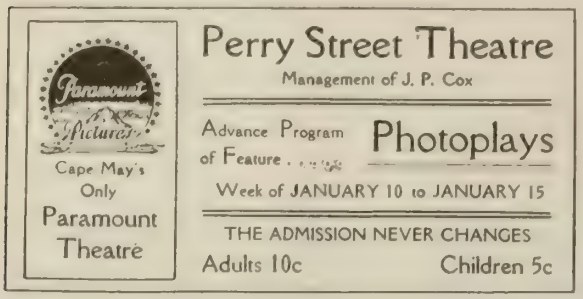
The cardboard is an inch and a half by four and is a vivid red. It might be possible to get a punch that is just the diameter of the

capsule and merely force the container into the hole. You might get a capsule to fit a punch the printer has or obtain a drive punch at the hardware store. It is a "just once" stunt, but for once it is a pulling idea unless your house happens to be in the malaria belt where prospective patrons are liable to swallow your advertisement instead of their quinine with no good result to you or them.

And will Mr. Murphy please accept our thanks for the care with which he packed the samples. They came through in perfect shape.

Tasty.

The Perry Street theater, Cape May, N. J., is using a very tasty little card program, vest pocket size, sending out in a different color each week, but using a blue envelope with a printed card evidently made up just for this purpose. Mr. Cox has two styles of card, one using a drawn design for the name of the house but the other, and plainer figure, is the only one on a color that will reproduce nicely. This card is about 3⅞ by 2¼ inches, a nice proportion, and it is so well put together that it is reproduced here as a guidance to others who may wish to try it on their own printer. The vest pocket size is



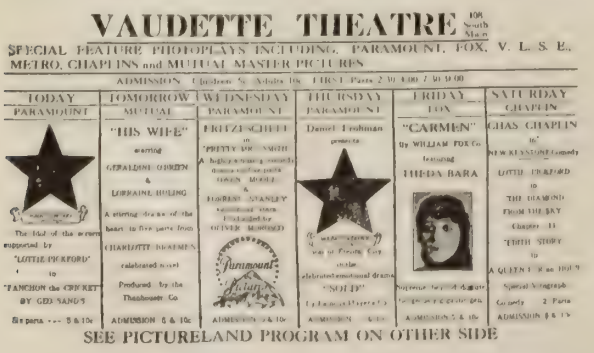
generally conceded to be the best if you have a reasonably steady clientele and if you use a card of about that size and good stock it will work hard for you. But follow Mr. Cox and do the small things well. He sends in five different colors and not one is dull and dingy. They are all bright and warm. This is a point where so many exhibitors fail. They think that colored stock is colored stock. It all looks alike, and yet some shades are so gloomy that you mentally shudder as you look. These are different. The back carries a whole week of dated days with a line or two for each attraction and employing the same type faces as the front to preserve harmony. It is a treat to now and then get something that is so thoroughly well done from every angle.

Just in Time.

C. R. Blubaugh, of the Pictureland and Vaudette, Fort Scott, Kansas, comes in just in time to save himself from being advertised as playing hookey. Blubaugh writes:

> It has been some time since I have sent anything to your department and you may think I know not the value of the Advertising for Exhibitors Department, but believe me I do make good use of its columns, and thank the World for its good work for the cause.
>
> I am inclosing some advertising that I have used. Please criticise and point out the faults. I know the dodger is not perfect, but with some of the printers in the business it is impossible to get correct printing, especially in the small towns.

Mr. Blubaugh wins when he says that the printer curled up. Few small job offices stock display faces in the 8 and 10 point and when they do the boss seems to use them for a chair cushion so the compositor cannot get them all worn out. Mr. Blubaugh planned a hard working sheet and it still is a hard worker but a better display would have made it even more effective. The sheet is 11 by 8¼, common


VAUDETTE THEATRE 108 South Main

SPECIAL FEATURE PHOTOPLAYS INCLUDING PARAMOUNT, FOX, V. L. S. E., METRO, CHAPLINS and MUTUAL MASTER PICTURES

ADMISSION Children 5c Adults 10c FIRST Plays 2:30 4:00 7:30 9:00

TODAY PARAMOUNT	TOMORROW MUTUAL	WEDNESDAY PARAMOUNT	THURSDAY PARAMOUNT	FRIDAY FOX	SATURDAY CHAPLIN
"THIS WIFE" starring GERALDINE FARRAR & LORRAINE HULING	FRITZI SCHEFF in "PRETTY DR. SMITH"	Daniel Frohman presents	"CARMEN" By WILLIAM FOX Co. featuring THEDA BARA	CHAS CHAPLIN in NEW KEYSTONE Comedy	
The kind of the screen supported by "LOTTIE PICKFORD" in "FANCHON the CRICKET" BY GEO SAND'S	A stirring drama of the heart in five parts from CHARLOTTE BRAEMER'S celebrated novel Produced by the Thanhouser Co	A highly entertaining comedy drama with fine parts for GRACE MOORE & HARRY STANLEY	celebrated emotional drama "SOLD"		LITTLE PICKFORD in THE DIAMOND FROM THE SKY Chapter 11 "TENTH STORY" & A QUINTETTE OF HOT Special Vitagraph Comedy 2 Parts
Six parts --- 5 & 10c	ADMISSION 5 & 10c			ADMISSION 5 & 10c	ADMISSION 5 & 10c

SEE PICTURELAND PROGRAM ON OTHER SIDE

news stock, printed on one side for the Vaudette and on the other for the sister house. A lighter rule would have helped some and even on a throwaway there should be dated days and here there is not even one covering date. On a job of this sort few cuts will come out well and it is better to use trade mark line cuts than half tone portraits. If we were laying out such a piece of paper we think that we would make it three days across two days up and down, getting a chance for a better display of title lines.

Mr. Blubaugh gets along better with his newspaper advertising, for here he gets them to work in with him, and he sends in a particularly well planned advertisement for Carmen. At the top is the house name, then a "Today" and a big black "Carmen" and below the player's name admission prices and "First parts 7:30 to 9:00." All that need be said is right there in a compact arrangement yet with a good display. Below this he runs a cut of Miss Bara to cover the two column space, and some twelve point text. A cut-off rule breaks to the next day's bill and another cuts off the following attraction. It is all in orderly arrangement, though it is not a good plan to carry the cut-off rules clear across the space unless the entire advertisement is held together with a heavy border, which is not the case here.

But one kick we have and that is his reference to the lady as "Hades' Hand Maiden." If you want to fall into line with the rather questionable Fox policy of calling Miss Bara names, for the love of Mike call her "Hell's Handmaiden" and be done with it. Do not chase either the devil or his place of abode around a stump. If she is hell's handmaiden say so; don't admit that you are doing something you should not by saying Hades. Hang for a sheep and not for a suckling lamb. This goes for a lot more than Mr. Blubaugh.

Considerable Ballyhoo.

Rex W. Midgley, of the Franklin, Oakland, Cal., is going it pretty strong when he borrows an entire U. S. Naval Training Station for a ballyhoo. Mr. Midgley wrote that he was sending a set of photographs that were self-explanatory. He did. They were not amateur postcards but ten by twelve glossy prints made especially for reproduction. There is a training station in the bay and the boys, to the number of about 500, were invited to attend a performance of "A Submarine Pirate." They came down in two government tugs and marched through the business section to the theater; the Mayor and a committee of prominent citizens making them welcome. Just look at this line, and think

how nice it would be to have a bunch like that to march down your own home streets and into your own theater, advertising a naval attraction. A motion picture was made of the parade and shown the following days of the engagement, then being sent to the Training Station on Goat Island where the apprentices have their own picture theater. The cut below shows the house with the boys wheeling into the theater. It

was clever work in every way. It gave the boys a pleasant outing. It advertised the house and it established the connection of the house with the leading local lights, for one photograph shows Mr. Midgley with the Commandant, Lt. Commandant, the Mayor, Postmaster and other local notables. It is regular press work.

Off the Beaten Track.

Tom North got out an announcement for "The Great Divide." It starts in proper form by announcing that

Mr. Sigmund Lubin
announces
the engagement of

but after that he talks film. It is a sightly bit of printing and quite in the proper style.

A Fake Extra.

J. S. Woodhouse, of the Strand, Minneapolis, one of the Saxe houses, used a novel scheme for getting "The Battle Cry of Peace" known in a hurry. Twenty-five thousand copies of a fake extra were put on streets and distributed to offices and stores. These announced the bombardment of New York City. In these days when almost anything is liable to happen, the extra attracted unusual attention and in half a day the entire town knew all about the production. Of course it costs money to get out so large an edition, but the bill was kept down by using the mats so liberally supplied by the Vitagraph, which cut composition, the most important item. This small cut does not do the issue justice, but it will give a hint as to how the page can be laid

THE MINNEAPOLIS-AMERICAN

EXTRA! · EXTRA!

New York City is Bombarded From Sea and Sky·

Seventeen Airships Drop Deadly Bombs Wreck Metropolis

U. S. Dreadnaught Sunk in Battle of Armored Fleets

out. It might be made even more "yellow" in its wording and carry the general line "New York in Ruins." If you employ such a scheme get the right sort of boys or some of them will try to sell the paper and you'll be blamed for the fraud.

Mr. Woodhouse also sends in the bi-weekly program for the house. He writes that better paper and press work will show in later issues, but he sends this for another purpose. One of the attractions was "Inspiration." The front page carried a picture of Miss Munson against a tint background, all being done in black, a single half-tone being made for the entire front. This showed Miss Munson in a semi-draped pose while an inside page cut gave the scene from the play in which she appears in the nude, but no capital was made of the nudity. To the contrary, it anticipated the suggestion that the picture was salacious with the statement that the Mayor himself had declared it no more audacious than the statutes in the Art Museum, and went on to point out the educational value as showing how bronze is cast. The picture was booked for a four day run but played the full week to capacity and yet did not offend because the advertising was not of the "Men only" or "Over sixteen years of age" type. It told just what it was and it is to be presumed that as many went to see Miss Munson as went to see how bronze statues were made, but the point is that the house did not offend in its advertising and bring the long haired ones into action. A picture is pretty much what you make it. Mr. Woodhouse handled it discreetly and properly.

The back of the program gives a very simple form of calendar that seems to be new. Others may like the scheme. A heavier rule for the

1916 JANUARY 1916						
Sun.	Mon.	Tues.	Wed.	Thur.	Friday	Sat.
2	3	4	5	6	7	8
Audrey Munson in "INSPIRATION"				Rob't. Mantell in "The Green-Eyed Monster"		
9	10	11	12	13	14	15
Clifford Bruce in "THE FOURTH ESTATE"				Grace Elliston in "BLACK FEAR"		

various boxes would probably give a better result, since it would give emphasis to the division of space.

Comes Mr. Bleich.

Just about the time we reach into the corner for our largest club and start to wonder why George A. Bleich is so strangely silent, he seems to get the message and comes in. This time, Mr. Bleich brings with him a program for the Empress, Owensboro, Ky. It is an eight page folder, on paper, and quite "Bleichy" which means distinctive. Mr. Bleich dates his days. More: he goes one step further. At the top of each page of program announcement he tells what house it is. This is the first time we have seen this, but any single page from the program, by itself, will still be complete. It is about the last word in page headings and something to be imitated. This is the form:

At the EMPRESS, FRIDAY, JAN. 28

The page is 4½ by 8. Cream stock, done in black. Mr. Bleich carries a lot of good stuff that others can use or adapt. It is not the entire program, but the pick of the material.

TAKE THIS HOME WITH YOU

Don't throw this away, shove it in your pocket—keep it handy as it gives you just the information you desire about the shows each day throughout the week.

NOT A DULL, NOT A POOR, OR ORDINARY PRODUCTION IS PROGRAMMED HEREIN.

Go through this carefully. See the offerings day by day. Look at the stars, and the plays they appear in and you will at once agree that all are choice.

NOTE STARTING TIME OF PICTURES

Unless otherwise announced the starting time of each program, on each day of the week, will be as follows: 1:45, 3, 3:15, 4:30, 4:45, 6, 6:15, 7:25, 7:40, 9, feature starting for the last time at 9:10.

EXPLANATION

Each day's program is one of six parts. When the feature subject is in five parts, there is an added one reel subject. The time announced puts you at either the beginning of the feature or the extra picture. At 1:45 the feature starts; at 3 the single reel; at 3:15 the feature comes on again, and so on throughout the day.

THE MEANING OF PARTS IN FILMS

The length of a filmplay is determined by its number of parts. A part is a reel of film, and a reel of film is one thousand feet in length. The time required to project a reel of film is about 15 minutes. When a subject is described as being in five parts, for instance, that means five reels of films with a time on the screen of one hour and fifteen minutes approximately.

TO BE FRANK

No attempt is made in this little bulletin to "play up" the several attractions in lurid terms. It is merely to post you in a general way of what is in store for you during the week.

And why a lot of "piffle" anyhow? Ethel Clayton and House Peters in such a play as "The Great Divide" is enough guarantee. The same applies to Mary Pickford in "Madame Butterfly." That Clara Kimball Young would make a great "Camille" everyone knows. And as for Theda Bara in "Destruction" the program tells you she is a mean old "Vampire" again. Have you doubts about Charles Cherry in "The Mummy and the Humming Bird?" It is a very, very good picture. Helen Holmes in "The Girl and the Game" and Henry Walthall, Ruth Stonehouse, and Warda Howard in a strong drama entitled "Temper" ought to make you long for Saturday to come.

If you cannot use the stuff right now, save it against the time when you can. Some day it will come in handy to be able to clip or copy instead of having to rack your brains for ideas.

A Novel Folder.

The E. W. Lynch enterprises, Boston, is sending out a novel fourteen page mailing folder for the E & R Jungle Film comedies. Seven half-tones of the simian stars (yes, that *has* been used before) get the attention and emphasize the possibilities of the animals as nothing else can. The reverse gives the type to back up the pictures and announces that one of the monkeys is going to emulate the Paramount Girl and make a run from ocean to ocean in an automobile which it will run itself, stopping on the way at various picture theaters.

Slow.

Here in Waterville, Maine, today they are having a "Dollar Day." Every merchant in town has a lot of dollar bargains, but not one of the three picture houses is in the field with a dollar coupon book, not one.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

"Screen Rot."

UNDER the above elegant title an anonymous writer in the Bulletin of the Authors' League attacks the staff writer system. In his prelude he frankly admits that he is a disappointed writer. He cannot sell his plays. He goes on to say that about twenty per cent. of the screen plays are interesting and that the rest are what his title implies. He is asked why he does not contribute some of his own ideas and he says:

> Ah! Why not. Who am I? Let's see. I've had plays on the legitimate stage. I have had acts on the vaudeville stage. I've written novels whose chief element was drama and dramatic action. Some of these novels have actually appeared on the screen in the shape of five-reel features. Perhaps if I went out for a contract for a prolonged moving picture serial I might get one.
>
> And yet, I'm a disappointed proposition. Why? Because I am not permitted to contribute to the enjoyment of the man who goes into the ten-cent moving picture house. That is the fact. I have written scenario after scenario, synopsis after synopsis—I have submitted them to the houses putting out one and two-reel material. I have done my best with them.
>
> * * * * * * *
>
> No, they won't let me write for the public, because somebody else is doing it. Who is somebody else? Somebody else is just as much of a type as is the average author and the Man on the Street. I'll dramatize this somebody else for you right now—"He, too, is an author, or was." He at one time had fresh, original ideas, and a gift for telling a story. He was discovered by a moving picture concern. The moving picture concern reached out, clutched him by the shoulder and offered him a contract and a salary of $..... per year, to abide with them and grind out ideas. Grind? Yes, at the rate of several per week—many a month. All right. More power to him. At the end of three months every vestige of originality that he had has been exhausted. His original ideas have all been used. His well of drama has dried up. But—he is a scenario writer employed at a salary by the ..... concern; he is under contract. He must produce the goods. He turns the barrel upside down and begins over again. He looks at his old material from the easterly direction this time, instead of from the south. He takes the tail of one story and joins it to another story's head. This gets over for some time.
>
> * * * * * * *
>
> Having exhausted all the possibilities that lie within his own originality, our young scenario writer now adopts new tactics. He goes to moving picture shows and sees what is being done. He sees a good story—a very good one. He realizes that with a little bit of a twist that story can be done over in a different way. He does it over in a different way, but it don't get over with the Man in the Street.
>
> One of the biggest directors in the City of New York told me that his scenario writers have presented to him the plot of one story twenty-five times and more—and he has produced it twenty-five times and more, and it has gone on the screen twenty-five times and more—over and over and over again. A month ago one of his writers brought it in again. The director shook his head—"I won't touch that story," he said, "I've produced it too often—and the last time was two weeks ago."
>
> "But," protested the writer, "the scene of that story was laid in Vienna. THIS is laid in Paris."
>
> Now, this is no complaint about plagiarism. I've sent a good deal of stuff around, and in the long run I can't complain that it's been stolen. But there is always the danger that the young scenario writer will be tempted to use something that is not his own by reason of the very circumstances in which he is placed. I don't complain about any theft of my own ideas.
>
> What I do complain about, is that I am not permitted to put my stuff before the Man in the Street. And the reason is that the moving picture concerns are getting, from their well-paid, or underpaid—I care not which—scenario writers, their "staff," hundreds and thousands of scripts every week—at the cheapest possible price. These concerns hire expensive directors, expensive camera men—spare no expense for fine photography, for wonderful production—but they won't pay for a story. And it is the story that the public wants.
>
> A year ago I read frequently that the ..... Company was not in the market for scenarios. Yet it was putting out several reels a week—many a month. Where did it get the material? From its own "staff," of course. Good! I've no complaint to make with reference to the source of the stuff. I don't complain, because they don't use MY stuff in particular—but why don't they get good stuff? Recently in the trade papers I have noticed that this, that, and the other concern has announced, and even advertised, that in the future it will not buy of hack writers, or "scenario" writers, but that it will patronize only authors who have original material to submit. Is this a joke? Search me. It looks like it.
>
> Meantime, lend me your columns for my plaint: I want to write one and two-reelers for the *hoi polloi, le bourgeois*, the ten-center, the neighborhood movie house. Let the others have their serials and their five-reel features. I want to write for the Man in the Street. Give a body a chance.

There is more soreness than sense in this plaint. The writer states that he has written stage plays and stories. Now he wants to dash off a few photoplays and they will not let him. Why not? Most companies are honestly and truly looking for *good* writers. Here is a man who must be good since he has had plays accepted. *But is he good?* He says he is. But is he writing with the technique of the stage, the technique of the drama or the technique of photoplay, and by technique of the photoplay we do not mean merely the form. Is he writing good, producable plays of vivid action or is he writing the very rot that he decries?

Granted that the staff system makes for sameness, and it does, is this any reason why the manufacturer should take worse junk from the outside? The boob who never will know how to write is no more to be despised than the man who *can* write and *does* write, but who is so inflated with self-conceit that he imagines that anything he writes must be better than the stuff he sees on the screen. He writes fiction or he writes drama, but he does not write producable photoplays because he does not write photoplay. He trusts to his style or to his skill in writing dialogue, but he does not write in action.

The hardest man to teach photoplay writing to is the man who has an established reputation as a novelist or dramatist. He knows it all already and will not be taught. In England Bannister Merwin has been trying to interest dramatists and authors in work for the London Film Company. He wants original plays, not adaptations. He, too, has found it hard to teach an old dog new tricks.

The staff system is a poor one in many ways, but at the present time it is the only way in which even so poor a standard may be maintained.

Lubin Wants.

Daniel Ellis, the Lubin editor, writes that they are in the market for three-reel stories featuring Mimi Yvonne (aged 7) or Eleanor Dunn (aged 10). They also desire three, four and five-reel dramas of unusual excellence and one-reel comedies for D. L. Don or Billie Reeves.

Mr. Ellis adds a note that was tied to a recent script. It is in a fearful scrawl and states (without capitals) that

> any other play will be typewrited and more correctly. submitted at usual rates. the next play will be the nuts doctor.

Ford peace party stories are a bit passe, but this *might* be a good one.

The Champion.

Whoever has the medal for being the champion boob will please send it in. There is a newcomer clearly entitled to the honor. He writes in a schoolboy's unformed hand:

> Will you please tell me the quickest way to write out a picture. Must I write it as a story? To me this seems slow work—I think I have the ideas, all right but can't take the time to write out all the details—Do you think it would pay me to dictate it and have a short hand writer take it down and copy it for me? In looking over the Moving P. W.—under the heading of "Reviews of Current Productions," I find stories of the pictures reduced to very few words. Would it be all right to write one in short form like those.

Presently we'll find a boob who wants only the check without even the labor of writing a four or five line story, but until then the medal goes to this lazy aspirant.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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One hundred and seventy-six pages of actual text.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of three questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 117, Bellingham, Washington.

Frank Door, president; Charles Riddle, vice-president; E. H. Southern, secretary, P. O. Box No. 420; William Evans, treasurer; George Riddle, business agent. Meetings held at the American theater, first and third Sundays of each month.

Local Union No. 267, Tiffin, Ohio.

Edward Welter, president; Walter Collins, vice-president; Lester Wilson, secretary, P. O. Box No. 543; Carroll Schmitt, treasurer and business agent; James Werby, sergeant-at-arms.

Question No. 127.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What, if any, objection is there to locating a mercury arc rectifier in the operating room? What, if any, objection is there to locating it where it is very cold in winter? Where would you locate it?

Roll of Honor on Question No. 121.

The Roll of Honor on Question 121 is as follows: Joseph H. M. Smith, Fort Texas; Ralph W. Martin, Los Angeles, California; W. C. Crawford, Brooklyn, New York; Charles S. Stuckey, Edmonton, Canada; Wilson Hays, Barton, Maryland; Walter Bryner, Springfield, Illinois; Leon Brantley, Nacogdoches, Texas; Walter Collins, Tiffin, Ohio, and Leonard Pagenhardt, Westernport, Maryland.

I am answering question 121 myself, because while some of the replies on the Roll of Honor were excellent, none of them, I think, covered the matter entirely, and all of them missed one point.

Reply to Question No. 121.

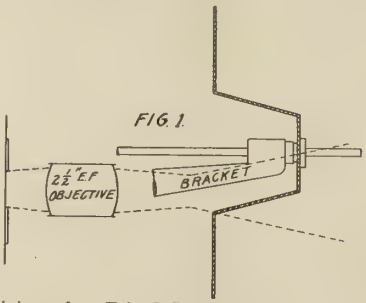
By F. H. Richardson, New York City.

The Question:

What is the limit of speed in and intermittent movement, and why is it the limit? Is it important that the shutter be connected as directly as possible to the cam-shaft, and if so, why? Suppose you had a Power's Six or Six A, and a 2½ inch E. F. objective, what would you do?

The Answer:

The limit of speed in an intermittent movement is that speed which is not sufficiently excessive to produce unreasonable wear in the mechanism or to place undue strain on the sprocket holes of the film, and the speed which will bring about as nearly as possible the ideal shutter condition which is a 50/50, three-wing shutter. Up to the present time this has been accepted as being 6 to 1 in fixed ratio machines. With the new Edison Super-Kinetoscope, however, it is possible that this may be exceeded to some extent where short focal length lenses are used, in order to bring about a better shutter condition, though it will be at the expense of added strain to the films and the intermittent movement. It is quite true that in Kinemacolor the speed of intermittent action is 32 per second instead of 16, but the sprocket holes of Kinemacolor films don't last very long and the intermittent wears very rapidly. Yes, it is essential to the best shutter operation that the shutter be connected to the cam shaft as directly as possible, because in every added connection there is a certain amount of play between the teeth and the gears, and if there be a sufficient number it will amount to very considerable, and will result in back-lash in the shutter and travel ghost on the screen.



If I had a Power's Six or Six A and a 2½ inch E. F. objective, first of all I would get the lamphouse back as far as possible, and secure a clear field with a reasonable distance between the arc and the condenser, because pulling the lamphouse back has the effect of narrowing the light beam in front of the objective. Next, and in addition to this I would make a shutter somewhat after the fashion of the one shown in Fig. 1, which is the drawing accompanying Brother Martin's reply. Friend Stuckey sent in a very similar sketch; in fact the idea was identical.

However, if I had that condition, before I did anything else I would see if there was not some way of moving the operating room and the screen further apart, or of what amounts to the same thing optically, reducing the size of the picture.

The Manager's "Bible."

E. M. Hill, Corpus Christi, Texas, says:

> Mr. Carroll, of Chattanooga, Tenn., has recently purchased the Rex and Lyric Theaters of this city from H. H. Elliott. Mr. Carroll will install two Pow rs Six B machines, and a three-piece orchestra. "Dusty" Rhodes will continue as operator. The "Ideal," under the management of Roy Finn, is using General Service and the "Diamond" series. Mr. Finn recently installed a $2,500 Seeburg Orchestra. Corpus Christi has no operators' union, but the scale is very satisfactory; also we have no censorship, and are glad of it. This is exceptional for a town of our size—20,000. Edwin Carewe, Metro director, spent the holidays with his parents of this city. We are proud of "our" director, and consider his "Soul of a Woman" to be one of the best features ever produced. E. M. Hill, proprietor of the Seaside Theater, recently sold all fixtures to the Rex. Each of our theatres use two motor driven machines in fireproof operating rooms, and our cool summers and warm winters (bathing on Christmas day) make Corpus Christi an ideal all year round show town. The Moving Picture World is the manager's "Bible."

Huh! You needn't swell up and bust, Brother Hill, because we of New York go bathing on New Year's day right out in the real oshun, too; that is to say an infinitesimal proportion of us do, *NOT* including the editor—b-r-r-r-r-r. Of course those who pull this stunt are pure, unadulterated bug house, because the water is something like six and a half degrees below ice. But they do it just the same, and *say* they enjoy it, though my own individual, carefully prepared and unbiased opinion is that the claim constitutes assault and battery on our friend, The Truth.

New Organization.

The moving picture machine operators of Mason City, Iowa, recently met at the home of Frank Cota, where they utterly destroyed, annihilated, and wiped off the map a huge quantity of well-prepared viands in the form of a banquet, after which a club, known as the North Iowa Operators' Association, was formed, with Charles Armstrong as president, Frank Cota, vice president, and Ray Tourney, secretary and treasurer. There were seven men present, which, if I remember rightly, is enough for a provisional charter in the I. A., therefore, gentlemen, why not get in with the rest of the operators by securing the aforesaid provisional charter. The club is all right, but a union can very easily be made to serve the purposes of both club and union at the same time, if you wish it to.

Trenton Local Prospering.

We are informed that Trenton, New Jersey, Local Union No. 359, is prospering, and is now one of the strongest organizations in the city, being affiliated with the Central Labor body and the New Jersey City Federation of Labor. The boys had a little argument with the managers over wage scale not long ago, but everything has been adjusted, and both Trenton managers and operators are wearing the smile that won't come off. The local was represented at the grand ball of Local 306 by Brother Benjamin Siegle.

WAYSIDE NOTES (Continued).

In Utica.

The Utica men certainly believe in doing the things which they undertake to do, thoroughly. The Union, as already told in the department, has thoroughly and completely organized the city, and has secured good working conditions without encountering serious opposition on the part of the exhibitors. This, as the men say, is partly due to not having asked unreasonable things, but I believe it is even more due to having gone about things in a business-like, legitimate, commonsense way.

Organizing moving picture machine operators is purely entirely a business proposition, and the organization is purely a business one, and should be treated as such. From my observation of the Utica men, I believe they have proceeded exactly along these lines, and it has thus far spelled success.

The editor was met at the depot by a Committee from the Union, consisting of E. R. Terrill, president, G. H. Hemphrey, secretary, G. H. Gadsby, and Charles Skinner. After the usual greetings, we were bubbled over to the Hotel Utica, which is the last word in swelldom in that classic village, all of which proves that the Utica men know the value of doing whatever they undertake to do, thoroughly and well, as was remarked in the opening sentence.

In the afternoon we were called up by the representatives of the Utica daily papers, which again shows that the Utica men are "on the job" and alive to the value of looking after details and getting all possible benefit from such a thing as this.

In the evening, W. H. Linton, State Treasurer of the New York Motion Picture Exhibitors' League, called, and we had an extended and very pleasant chat. Mr. Linton is one of the up-to-date exhibitors. He owns the Hippodrome and Dreamland in Utica, the Hippodrome in Little Falls, the Richmond in Herkimer and the Alhambra Theatre at Ossining, all of which are accounted as being first-class houses. Mr. Linton is one of those wise exhibitors who understands and thoroughly appreciates the value of high class projection. He took me over to the Hippodrome, Utica, and although the operator did not know that I was present in the house, I am free to say that there was not a single, solitary item to criticise, so far as the screen result be concerned. Stanley Millstein is chief operator in the Hippodrome, assisted by Oscar Alden. They have two Powers Six B machines. What I saw in the Hippodrome was very distinctly to the credit of those two gentlemen. The speed was perfect, the light brilliant and at no time during my short stay, was there any trace of shadow. The screen is set back on the stage, and from the optical point of view should be back about five feet further, but Mr. Linton told me there were reasons why this could not be done. The condition is not bad, however, as the picture is not a large one, and standing within fifteen feet of the screen, and fully fifteen to twenty feet off center, there was practically no distortion, and comparatively no out-of-focus effect. The screen is one of Brother Rembusch's latest mirroroids.

The Union had arranged for a buffet lunch in the Club rooms of the Hotel Utica, to take place at 11.30 P. M. to which all managers were invited.

After the conference with the Press representative in the evening, the committee took the editor in tow and we visited as many theaters as could be reached in the limited time at command. The Avon, one of the downtown theatres, is a large, beautiful house. I do not remember the exact seating capacity, but it must run considerably over the thousand mark. Its front and lobby are decidedly pleasing, the interior spacious and tastefully decorated. That apple of J. Stuart Blackton's eye, "The Battle Cry of Peace," was on, and the projection was subject to but one criticism, namely, some lack of brilliancy in the light, though the fault was not pronounced enough to be serious. The picture was fairly bright, the light well handled, and free from shadow. The speed was well judged, but the light was not *brilliant*, although when I visited the operating room, a mere cracker box, by the way, 70 feet long by 8 feet deep by 14 feet high, to my astonishment the Hallberg 20th Century Motor Generator set was delivering 68 amperes to the arc of the Baird projector. One glance at the spot showed that something was radically wrong, and an examination disclosed the fact that the arc was approximately 4½ inches from the lens, which means that the operator was getting about a 40 ampere result with practically a 70 ampere current consumption. This is not meant as a criticism of chief operator, Tennis, or of Baldwin Foster, his assistant. After all the kindness shown me by Utica managers and operators, it would ill become me to criticise anything, but I am obliged to point this matter out publicly for the benefit it may bring about in hundreds of other operating rooms in Utica and elsewhere, because it graphically points out the tremendous loss made possible through ill-judged matching of the lens system. The Avon operating is a most excellent room. It is 70 x 8 x 14 feet high, which is *some* room all right. In the ceiling is a large vent pipe, up which an exhaust fan sends a howling blast. I pointed out to brothers Tennis and Foster certain things which stood in need of change, and I believe those changes will be made, because I also laid stress upon the necessity for improvement along these lines to Mr. William Foster, the manager, a most affable gentleman whom I met later on.

At the Orpheum, John Miller is chief operator and Cletus Messman assistant. Current is supplied to two Powers Six A machines through a Wotten Rexolux, which, by the way, is largely used for current rectifying in Utica, and is giving excellent satisfaction. The operating room is 10 x 14 feet in size, well ventilated and has observation ports fully 12 inches wide, of ample height. The interior, however, is too light, and taken in conjunction with the wall and light fixture about 30 feet in front under which the light ray shoots, it is exceedingly difficult to get a good view of the picture. Also this beforementioned wall, with its glare of light, operates to reduce the value of the gallery seats. We suggested to Mr. William Donion, manager and owner, who, by the way, was pronounced one of the Union's best friends, that this wall be painted black, and that the interior of the operating room be also painted black. If this is done, the improvement will be very decided.

What little I saw of the Orpheum projection was creditable to the operators, and any faults there might be would be chargeable, I think, to the aforementioned conditions, which I again suggest to brother Donion be remedied without loss of time.

The Committee then took me out to see a suburban house of which Henry Lux is manager. This house has not yet been christened; there is a contest now in progress to decide upon its name, but I didn't obtain the particulars of this. I shall always be glad I made this visit, although it was done in a howling snow storm. The front is imposing, and the lobby excellent, but the interior is something more than that—it is beautiful. The decorations are in ivory white and two shades of heliotrope. I do not remember the exact seating capacity, but it is much more than a thousand. The entire front is in the form of a huge paneled arch, which narrows in toward the screen. The seats are just about the last word in comfortableness, the upholstery being cloth. At the back in a rather narrow balcony are large boxes—many of them, containing large, comfortable wicker chairs, and set into the rear wall above the boxes, and somewhat to the left of the center, was a large 'afimly box," which is, in effect, a good sized room with one wall removed, and an ornamental railing substituted. These loge boxes, according to my memory, occupy the entire balcony. I was told they are a good selling proposition.

The Projection Editor and the Utica Managers and Operators.

Rochester.

I stopped in Rochester by appointment with the Bausch & Lomb Optical Company and the Gundlach-Manhattan Optical Company, but got so interested in talking to Mr. Nixon and the optical men of the Scientific Department of the Bausch & Lomb Company, and looking at and discussing experiments in the demonstration room of their laboratories that time slipped past until it was too late in the evening to go to the Gundlach-Manhattan plant. However, I feel that the time was exceedingly well expended and that I can call upon the other gentlemen later.

Leaving the Bausch & Lomb factory I started on a still hunt for a food emporium, and wound up in the office of Manager J. J. Raymond, of the Gordon Photoplay House, where I was most cordially welcomed, and we became so interested in the discussion of matters pertaining to projection that I had to tackle a one-arm food foundry, catch as catch can, and run a foot race for the train. Manager Raymond insisted that I visit his operating room and criticise it. It needed but a glance to discover room for criticism in plenty—too small—too low a ceiling—inadequate ventilation—a fairly good observation port for one machine, and a glorified knot-hole for the other, were a few of the "not right" things that one look around disclosed. The room is, at a guess, seven feet deep front and back—maybe eight, but I doubt it by, I think, not more than nine or ten feet wide, and has about a seven or eight-foot ceiling. Mind you, these dimensions are only a rough guess. In that space were too Simplex projectors, a dissolver, and on a shelf at one end several rheostats. The place was crowded up, and as they claim to be pulling 90 amperes, and certainly are pulling well up to that, the heat must be something awful in summer. I would by all means advise Manager Raymond to materially enlarge that room, raise its ceiling, and either locate those rheostats outside the room or else place a metal hood over them with a pipe leading to the open air and an exhaust fan to pump the heat away. And that 90 amperes! It represents a great deal of waste. I can't say what is wrong. The arc, from the glimpse I took (I did not dare open the door long enough to measure, as the lenses were hot) was not more than 4 inches from the lens—maybe not that far. However, there is enormous waste, and inasmuch as the condenser seemed pretty close to the film, very likely a portion of it is at the objective. The screen was well illuminated, yes, but nothing extraordinary, and certainly not anywhere near in proportion to the current being consumed. I saw as large a picture fully as well illuminated last night in Utica with fifty amperes. Please understand that all this is set forth entirely and absolutely in a spirit of kindness. The men at the Gordon should get equal results with much less current, and Manager Raymond should, on his part, make the improvements I have suggested and give his men a chance to deliver their best service. The chief operator of the Gordon is the business agent of the Rochester Local Union.

Buffalo.

I don't know what happened to and in the more or less classic village by the Falls, but certainly my hoodoo was there ahead of me. After very friendly correspondence with the Union officials it had been decided that, as I understood it, they would meet me at the depot, but that a meeting of operators and managers would not be possible for reasons I am not at liberty to divulge. I had, however, hoped some sort of meeting of the operators could be arranged, but either there was some misunderstanding as to time of my arrival, or else we missed each other somehow, for the welcome mat had apparently been pulled in and carefully stored away for the night. It may be that it was a mixup in the matter of time, for the city uses central time, which is one hour later than eastern time which the railway east of here uses, as I discovered next morning when I got up at 5:30, rushed through my morning toilet only to discover that the train left at 7:31, instead of 6:31.

Well, the office of the union was closed tighter than a bass drum and darker than night, so I visited the Strand, which has a wonderfully pretty front and lobby. The manager was in New York City but the assistant came out and we had a very pleasant chat for fifteen or twenty minutes, standing in the lobby. Don't know what sort of house the Strand is inside, or what its picture looks like, but if it matches that lobby it certainly is a beauty.

I then visited the office of another theater, presented my card to the august presence and, summoning my most engaging smile said: "Though I'd drop in, say howdy do, see what you're up to and how you're behaving," to which came this reply: "We don't need any one from New York to tell us how to behave." Bing! just like that. Well, you can imagine what happened when he hit me between the eyes like that. I'm not used to being slapped in the face without just cause and in just three and one-fifth seconds there was an argument in process and when I left there I was under the impression that the manager of that particular theater did not like me. Well, "I should worry." To do him justice he followed me clear down into the lobby calling me uncomplimentary names, but I was a stranger in a strange land with an important engagement in Cleveland next day, so I retreated to the depths of my hotel and concluded Buffalo was, on that particular day at least, bad medicine.

I have to laugh about it now; it was all so utterly ridiculous. But it would have been far from a laughing matter had I obeyed my very natural inclination and stopped to renew the argument in that lobby. For some unaccountable reason Friend Manager was out gunning for trouble; well, I couldn't afford trouble then and there was peace along Niagara Falls.

In Cleveland.

If Perie, the Frenchman, were telling what happened in Cleveland, his first remark would be: "Et ezz splendid—magnifique!" and I feel about it just the same as Friend Perie would have felt.

From the time the Exhibitors' League Committee, headed by C. A. McGown, who, by the way, has painted his hair white since he was manager of Billy Swanson's 39th Street and Cottage Grove Avenue theatre out in the Windy City by the Lake, and I was his humble crank twister-up in his operating room, B. J. Sawyer, president of the Cleveland Moving Picture Exhibitors' League, and H. A. Luckey, of the Great Star Feature Company, met me at the depot, Cleveland was just one merry-go-round to the editor until he shook hands with the same gentlemen at the depot next day. Every single minute was filled three deep with something to do.

First, there was a luncheon at Weber's Cafe, at which we had both the honor and pleasure of addressing a little more than one hundred of Cleveland exhibitors, and at least a sprinkling of the more progressive operators.

It is indeed encouraging when practically a one hundred per cent. attendance of exhibitors of the sixth city of the United States will gather, at the busiest hour of the day, and wait patiently the coming of a train that was late, in order to listen to a talk on projection. If such a thing had been proposed to exhibitors six years ago, it would in all probability have been suggested that the proposer be examined as to his sanity, but although, as I have said, it was at the very busiest hour of the day, and I talked for fully an hour, the attention was close and I am told the effect was altogether good. True, there were, at times, some rather violent coloring of faces, which apparently showed that sore spots had been prodded, particularly when I spoke of overspeeding, failure to provide the operator with up-to-date projection machinery and failure to buy proper repair parts; but, they nevertheless, took it all in good part, and after the meeting several frankly acknowledged the corn and voluntarily promised to mend their ways for the future.

The Exhibitors' League of the City of Cleveland is no corpse. In fact it is about the liveliest organization we ever had the pleasure of meeting for a good, long time, and they certainly kept the editor just a little more than real busy.

During my stay in Cleveland when I was not going somewhere I was coming back from some place I had already been, and going at a speed that would have grouched the traffic cop had his eagle eye watched the performance. I was indeed sorry I did not plan for an additional day in Cleveland. It would have been time well and profitably expended for all concerned. During the afternoon of the first day we were taken out to the National Carbon Company and, under the guidance of R. A. Crider, manager of the Projection Sales Department, and W. C. Kinzman, of the Projection Carbon Testing Department, was accorded what is rarely given, viz: a trip through the enormous works of that corporation, which covers, I am told, approximately thirty-five acres of ground. We saw the process of manufacturing of carbons from beginning to end, and you may take it from me, gentlemen, it was an interesting experience.

Returning from the National Carbon Company's plant we visited the Homestead theatre, a new house just opened, where we witnessed the performance of the new current rectifying device, the "Transverter." The performance was remarkable. I watched the following things in sequence: First, the arc was regulated to just 50 amperes and 50 volts. We then watched the volt and ammeter while the carbons burned away until the arc voltage mounted to 80, with the amperage only rising to 54. The arc was then lengthened to approximately one and one-fourth inches, without in the slightest degree affecting the amperage, and that, let me tell you, is *some* performance. Next the switch-over was made from one machine to the other. The operator manipulated one of two single-blade switches on the wall between the machines, first having stepped to the dead machine and moved one of the lamp controls, and now here is something for you wise guys to dope out. I'll give the answer later. With both arcs burning at normal, with 50 amperes at each, the transverter was only producing 50 amperes, and what is more it was producing all the current used by the two lamps. The answer is simple. The handling of the change-over is extremely simple, and I see no reason why there should be perceptible effect on the screen during the process. The efficiency of the transverter will be dealt with in a separate, illustrated article dealing with the construction of the machine, which same will appear soon.

In the evening we had the pleasure of viewing projection with the new nitro-incandescent lamp at the Home theater. The picture was 14 feet wide; the house was quite dark, and while the picture could, by no stretch of the imagination, be called brilliant, still it was fair and to my mind demonstrates that the nitrogen lamp may be used for the projecting of small pictures, say 6 to 8 feet with entire success, and in villages where the possible patronage is very limited and current expense a very serious item, it may be utilized with quite satisfactory results, but in my opinion the size of the picture could never exceed that of the one I saw last night by very much, though this statement must be qualified if a mirror screen or some other highly reflective type of surface be used. This, of course, is only a "first impression" opinion, and is subject to possible change later on. However, I am still from Missouri when it comes to the nitrogen lamp for theatrical projection in any large way. The lamp I saw last night took 600 watts. It was 20 amperes at 30 volts, or 30 amperes at 20 volts. I have forgotten which. The performance was surprising—much better than I had thought possible, but there seems to be certain difficulties other than that presented by screen brilliance, but of these things I will speak when I am more certain of my ground.

I visited several theaters in Cleveland, but, due to lack of time, it was largely a process of "He walked right in and turned around and walked right out again." I did not, therefore, have much time to look at projection, though what I did see was at least passably fair, and some of it was very much more than that. The Cameraphone of which Friend McGown is manager and I. J. Noonan, operator, was particularly good. Operator Noonan is a man of brains and real ability. His room was neat as a new pin. The room was in itself by no means ideal, as the ceiling was quite low, but the best was made of what there was. The walls were dark—if I remember rightly

black—and the floor white, with strips of rubber matting to walk on. I was proud to find on the walls of this room a picture of the editor, neatly framed. I am proud because of the type of man Brother Noonan is. The ventilation was excellent.

The picture Brother Codding put on at the Monarch was also good, as was that at the Standard.

At the Standard Joseph Grossman is manager and Fred Albinger, chief operator, and let me tell you Friend Albinger is a man of ideas; also he puts a good picture on the screen. But I was mostly interested in his operating room. First, his rheostat was on the floor incased in an iron box, its top in the form of a pyramid, terminating in a pipe which led directly to the vent pipe of the operating room, so that the exhaust fan pulled away every particle of heat those rheostats were producing, and shot it up toward the blue vault of heaven, where it could not possibly have any effect in par-boiling the operator.

Albinger also has attached a small lever to his lens focusing thumbscrew of his Simplex machines, and has drilled a small hole in the top of the machine casing and run a small wire down, connecting with the fire shutter lever at its lower end, so that by pressing the knob at the top of this wire the fire shutter is opened, thus enabling him to raise the shutter to frame the picture when threading. I would recommend this little stunt to the very serious consideration of Brother Frank Cannock, of the Precision Machine Company. When I get back to New York I will show him just what it is, and how it works. But cheer up. The really big thing is still to be described. Inside the lamphouse we saw a real wonder, for although the arc was pulling 50 amperes the negative carbon was only 5-16 of an inch in diameter.

Now, don't say "impossible," although most likely I would have said the identical thing had it been sprung on me without my actually seeing it. The current flow was, as I have said, 50 amperes, yet that little, narrow, contracted runt of a carbon, 6 inches in length, was licking the everlasting tar out of its ¾ inch brother on top, because *it runs six to seven reels of pictures.* It is a new stunt the National Carbon Company is pulling off, and looks to me like a nice, ripe, rosy-cheeked peach. They have promised to deliver some of them to me immediately, and I am going to have some of you boys to try them out and make a report. Brother Albinger was enthusiastic in their praise. Later: I have half a dozen of them for trial.

In my talk to the Cleveland managers I strongly advocated the placing of seats within not less than 20 feet of the screen.

In the dusk of evening the bunch piloted me into one of those perfectly scandalous fifty-cents-for-a-glass-of-water cabaret things to partake of the cup which inebriates and things more substantial. Among the crew was Mr. McAlley, who puts in nine-tenths of his walking hours selling Motiographs, and the other one-tenth trying to sell them. Some remark was made concerning that phase of my talk dealing with injury to childrens' eyes by seats placed too near the screen, thereupon Friend McAlley sprung a new one, which is good enough to be preserved in print. He said: "Ah, never mind, Rich! Evolution will take care of that matter, because the kids will in time develop wide-angle eyes."

After the shows closed for the night, several of the men (operators) foregathered in our room at the hotel, where a pleasant hour was spent discussing various things of mutual interest. We are told that one operator of the bunch who did not wish to receive Richardson, and who had not cleaned his operating room since he was on the job, was told, as a joke, that Richardson was going to visit him. Two hours before the show opened his boss happened in and, hearing a noise above asked: "What's that?" Whereupon the janitor replied: "That's the operator. He's gone crazy. He's upstairs with a mop."

The second day was all consumed in examining the plans of a new theater and suggesting changes, and in visiting the manufacturers of the new "Transverter," making tests of its efficiency and preparing a description of it, and in visiting the factory of the Cleveland Electric Products Company, and talking over certain things with M. R. Berry, managing director of this company, and his engineering staff concerning the relative merit of certain things. But both these visits will be described a little later on.

Wotton Rexolux.

During my visit to Cleveland, I took the Rubber Tire route out to the factory of the Electric Products Company, and, by the way, took it so fast that, if a Speed Cop had been in sight and the streets in a condition to have allowed his two-wheeled go-devil to negotiate them, myself and Brother Leonard Morey, who is connected with the Sales Department would have landed in the hoose gow for life.

At the factory we met M. R. Berry, Managing Director of the company, with whom we had a pleasant and most enlightening chat.

The Wotton Rexolux is the apple of his eye, and if you want to remain a college chum of Brother Berry, do not take any bites out of his particular apple, and as I said before in the Department, it is a good apple too, is the Wotton; though for a short time I was misled into believing there were wormy spots. I had found, however, before visiting the factory, that this was not true, because on the way from New York, I had seen six of these machines in operation in theaters, had talked with the operators and examined closely into the performance, both electrical and mechanical, with the result that the charges made seem to be covered by the verdict of "Not Guilty."

The Wotton was very thoroughly described in the Department, sometime ago, and to re-describe it would be "Carrying coals to Newcastle." It is undisputably true that when the machine was first placed on the market, it contained some minor defects, as is practically always the case with newly designed machines; but, so far as I am able to ascertain, these defects have been remedied, and in the six theaters that I visited, it is but fair to say that the Wotton is giving very satisfactory results.

One change that has been made has to do with making the ventilation of the machines more effective, thus reducing the heating of the windings and the fields. I find that one of the complaints which reached me from several sources was due to nothing in the world but pure, unadulterated carelessness on the part of the operators, who evidently did not pay the attention they should have paid to the instructions that were printed in the Department sometime ago regarding the operation of the Wotton. They actually took off the top cap cover and poured oil into the well, instead of filling it through the passages made and provided for that purpose, and having broken the joint, they did not properly re-make it with the result that the oil leaked down on the commutator and, of course, that meant trouble in bunches, and trouble real quick, too.

It was found that some operators in starting the Rexolux on single phase, would forget to throw the switch over from starting to running position. To avoid this, or rather to render it impossible, the manufacturers have incorporated into the apparatus a Kick-Out switch which will stop the machine automatically in case the operator fails to throw his switch over from starting to running position.

In addition to this, a change has been made in the windings so that even should the Kick-out switch fail to operate, no permanent damage will be done to the machine.

In Detroit.

I arrived in Detroit at 9:35 P. M., the train displaying its usual proclivity, in failure to arrive on time. At the depot we were met by the combined outstretched hand of John A. McDonald, President Local Union No. 199, I.A.T.S.E.; H. Brewer, Chairman of the Reception Committee, appointed to see that the editor's money was counterfeit while in Detroit; R. J. Branch, Manager of the Enterprise Theater Equipment Company, and A. P. Lombard, of the Precision Machine Company, the last named of whom usually totes around two complete Simplex Projectors, one in each coat tail pocket. Look out for Brother Lombard; he came very nearly selling the editor a Simplex. The only way we escaped was by sitting down on him and stuffing his mouth full of snow. He just simply can't talk Simplex under those conditions, and taking into consideration the fact that the editorial one weighs 210 pounds, up ending himself was difficult.

At the Empire Theater we found a very representative gathering of managers and operators waiting to hear the gospel of projection. I am informed the gathering was not as large as it would have been had there been somewhat more civilized weather and a longer notice. The weather was, however, vile, and the notice had been short, so that what was accomplished was the result of energetic action, backed up by main strength and awkwardness. There were twenty-five exhibitors present, and about seventy-five operators, the same representing, I am told about 80 per cent. of the organized men, plus a few of the non-union element. Incidentally, let me remark to those same non-union men: I sincerely trust that when the gods are good to me, sometime in the not distant future, and I am again permitted to visit beautiful Detroit, you will all be inside the union, where you ought to be. I give this advice because, as I have told you times almost without number, I believe firmly, thoroughly, absolutely, and completely in the organization of moving picture machine operators, the same as I also believe in the complete, thorough, and absolute organization of the managers and exhibitors. It is the up-to-date, common sense way of doing business. Let both be thoroughly organized and deal together as organized bodies in a business-like way, by conceding the indisputable fact that each has rights which must and shall be respected.

We were obliged to curtail our talk to some extent because there had been a banquet arranged for after the "show," and the train being late caused a bit of a mix-up. As remarked the meeting was in the Empire Theater and, incidentally, I want to say that one of the most difficult things to do and do effectively is to talk to an audience in a large, half empty theater. There seems to be a sub-conscious effect on the speaker. Speaking under those conditions is a good deal like sawing hickory wood—a darned hard job. After the speaking, fifteen exhibitors and operators gathered at the Cafe Frontenac. It had been planned to have more than one hundred covers, but Detroit is blessed with, or is suffering from, according to how you want to view it, a wave of the very most reformiest kind of reform, and at 12 o'clock, prompt, the cork is shoved in, the lid clamped down, and the Chief of Police takes up a position at a point on or near its precise geographical center. It was finally arranged, however, to smuggle in a small party, and that is how the editor happens to be smuggled goods. And we came mighty near falling down even on the fifteen, because the manager of the Cafe, which by the way is quite some in the way of swell, had figured on our not being later than 11:30, whereas we did not arrive until long after midnight, and the kitchen had closed up. But the committee managed to get around that difficulty somehow, and the banquet was pulled off and was a very pleasant and thoroughly enjoyable affair. Afterwards there was a foregathering of kindred spirits in our room at the Hotel Statler, where we consumed good American language (and other things), until 3 A. M., at which time it occurred to some bright genius that the sheets on his bed needed wrinkling and soon we too crawled into the hay and slept the sleep of more or less utter innocence.

Next morning, bright and early, Brother Lombard and myself were loaded into Neighbor Branch's car (quite some flivver), and bubbled over to the factory of the Charles A. Strelinger Company, where we had a most pleasant chat with Friend Strelinger (there was a description of the Brush Lighting Outfit prepared, which will appear soon), after which a sight-seeing tour was arranged to the plant of the man who put Detroit most emphatically and decidedly on the map. You don't know who that was? Well, just think of Peace and you've got the dope.

The Ford Automobile Works is the most stupendous, almost unbelievable and thoroughly amazing proposition this particular editor ever had the privilege of inspecting. It was the experience of his young and unsophisticated life. Here are a few of the figures: 26,000 employes in one plant; one room ten acres in extent, containing $3,000,000

worth of machines, every darned one of which was industriously engaged in turning out parts for the Ford car; one electric generator supplying eleven thousand (11,000), amperes of D.C., at 135 volts, and capable of doubling that tremendous output. You would have to *see* the sight I saw to believe it exists, and unless you did see it you never could believe it or conceive of its amazing magnitude. But the magnitude of the thing, huge as it is, was not so much the thing which hit us square between the eyes as the method of putting Ford cars together. We were taken through parts which I am told are very seldom shown to visitors, namely, the assembly department. Man, man, man! As I before said, you would have to see it to believe it. One of the horde of men heaves a piece of iron on to a slowly moving traveling chain belt, upon which it rides very slowly along for perhaps 200 yards. On either side of the chain, which stands at workbench height, are men just as close together as they can stand and work comfortably. As that piece of iron "drifts" slowly between the first two men, each "does something" to it, and thereafter each man adds a nut, a part, a bolt, or tightens something, and at the end of that belt there is a completely assembled engine. Just beyond is another, much wider traveling belt upon one end of which is placed a bare chassis, and it is indeed a marvellous thing to watch it travel slowly along between the lines of men for a distance I should say of probably three to four hundred yards. It is nothing but the bare chassis when it starts along that belt. It travels on the belt for probably 200 yards and in that time receives its dashboard, filled gasoline tank, radiator, and several other parts, including the wheels, each man doing just one thing. For instance, one man sets the radiator in place as it drifts past him, the next man fastens its bolts, the next does something else, and so on until it drops off onto its own wheels, but is still carried slowly forward to where it finally drops automatically on to running rollers, which set the rear wheels spinning; at the same time a man places a suction hose on the end of the muffler, as by reason of the hind wheels spinning the engine automatically starts chugging away. A man then jumps up, squats on the gasoline tank, pulls a lever which releases the stop, and away goes Mr. Car, with everything except the body, under its own power, another man jerking the hose off the muffler. Good night! Cars while you wait. I stood there for quite some several minutes and—get this—*one car per minute went away under its own power and I am told that this process keeps up twenty-four hours every day.* I have often heard the yarn, or at least I thought it was a yarn, that Ford turned out a car a minute. Well, by heavens, I have seen it with my own eyes, and now I believe it. I wouldn't have believed it under any other circumstances.

We were, through the courtesy of G. B. Fraze, assistant to Mr. Jewett, of the Ford Motion Picture Department, conducted through the developing and printing rooms of the Ford Film Producing Plant. We made certain suggestions to Mr. Fraze with regard to drying reels, which he said looked good to him and which we trust will be adopted. The moving picture department is quite extensive, and is being constantly improved. The Ford is putting out an Animated Weekly. We have not seen that particular thing as yet, but are told it compares very favorably with some of the regular animated weeklies.

In this connection I want to speak of one item as illustrating the way this man Ford does things. One of Detroit's operators secured a position in Mr. Ford's plant, because his health was poor and he thought possibly the change of work would be beneficial. He very soon developed tuberculosis. Now an ordinary large employer, as we know him, would simply have taken no interest at all in a matter of that kind. The man would have been "at home, sick," and the most to have been expected would be that his job would have been given back to him if he got well again. But not so with Mr. Ford, however. He spent approximately $700 on this total stranger, who was not even an old employe, in an endeavor to cure him, and was preparing to send him away to a different climate when the employe's well-to-do sister finally stepped in and made other arrangements. What do you think of *that* for an employer? Mind you this man was of no earthly interest to Mr. Ford except for his earning power as an employe—that is to say—from the usual employer's standpoint.

Since I have seen what I have seen in Detroit, and have heard what I have heard in Detroit, I have an abiding respect for Henry Ford. I wish to God we had more men like him in this great and glorious land of the supposed to be free.

The Detroit Local Union, No. 199, I. A., is in many respects exactly the kind I believe in. They do not take in every Tom, Dick and Harry, who happens to be operating a moving picture machine. They require that applicants demonstrate not only the fact that they are *real* operators, capable and competent to put a real picture on the screen and *keep it there*, but they also require that the applicant be of good character, meaning by this that he is the type of man who will respect his calling and do credit to the organization.

I want to endorse that proposition in the strongest possible way. The local has had a number of pretty strenuous fights, and has many times been under very heavy assessments. It has been heavily in debt more than once, but the boys have borne their own burdens, paid their just debts and asked no odds of anyone. They are fighters, and good fighters too, but—and here is another thing I thoroughly and absolutely agree with—they do not believe in dirty fighting. They don't go around wrecking anybody's projection machines and smashing up pianos and seats at two o'clock in the morning, nor are they heaving "stink bombs." They fight *clean*, and that is exactly my way of doing it. Don't fight unless you have to. If you are *forced* into a fight—if the other fellow won't listen to reason and won't give your just grievances due consideration, and thus compels you to fight, my policy is to so conduct that battle that they will know they have been mixed up in a genuine scrap. But *do it clean.* Don't run a knife into your opponent's back.

I did not see very much projection in Detroit. My time was taken up to a considerable extent with other matters, and the weather conditions were such that it was very disagreeable getting around, so I just visited most of the afternoon with President McDonnell and Brothers Lombard and Branch. I did, however, drop in at the Empire Theater to examine the safety device which will be described in a separate article. Brother M. Ruben is chief operator at the Empire. Of course, he knew I was there, therefore a report on projection would not be a very fair one, but most certainly while I was in the theater the picture was brilliantly lighted, the speed well handled, and the picture was very steady. Brother Ruben's projection room is very small, and the entrance leaves very much to be desired. However, it is well ventilated, the walls are black and he keeps the incandescent lights out while projecting. The observation ports are of generous width; also they are covered with glass. The rheostats are not in the operating room. Brother Reuben was pulling 37 amperes of current, projecting the picture on a mirror screen. The two Power's projectors are in excellent condition, although they have been running about one year and three months with but little repair. The rewinding is done by motor, and the rewinder is inside an iron casing, all of which, as I told Friend Ruben, is good, but there is no earthly use of rewinding at high sped where a motor is used. He should use a smaller pulley on the motor, or lower speed motor, or both; at least do something to very greatly reduce the speed of the rewinder, because it makes a lot of entirely useless noise. Also if anything happens to the rewinder the film would all be balled up, and that would not happen if the rewinder ran at low speed.

I dropped into the Washington theater for just a moment. Don Lewis, the operator, did not know I was there. There was a heavily tinted film on at the time, but the picture was very steady, and so far as I could judge with tinted stuff, the light was decidedly brilliant. Certainly the speed, for the two or three minutes that I watched the picture, left nothing to be desired.

I had made a few inquiries among the managers before the speaking started the night before and was informed that Detroit's operators were delivering the goods on the screen. After sizing up the type of men of which the local is composed I am very much inclined to believe that this is an exact statement of fact.

In closing I wish to most cordially thank the Detroit local for their hearty welcome, and their kndness to the stranger while he was within their gates. I hope at some future time to be able to visit there again when the weather conditions are more favorable, and then I will give them the "once over" right. The last words President McDonald said as we clasped hands at the depot were: "Richardson, I want you to know and feel that you are heartily welcome in Detroit any time you may come in the future."

(To be continued.)

A Correction.

C. D. Armstrong, Ashland, Wis., writes as follows:

> I notice in the projection department of February 12th my reply to yours of December 7, 1915, on the Meniscus-Bi-Convex question. I wish to call your attention to the fact that in the figure in the publication you show a bi-convex lens used with the meniscus whereas in the sketch I sent you showed a plano-convex. This alteration make a considerable difference in the comparison as in Fig. 1, between a combination consisting of two plano-convex lenses and a combination consisting of a meniscus or concave-convex and a bi-convex lens. The reason I showed the plano-convex in my sketch was that it simplified the matter is I thought the principal point you wished brought out was the substitution of a meniscus for a plano-convex as a rear condenser. Your query asked for relationship between meniscus-bi-convex and plano-bi-convex, which in substance would mean the difference between the rear condensers or the meniscus and plano-convex.
>
> Would you kindly make it clear that I used plano-convex lenses for illustration, front of combination, to simplify the article. If in each instance bi-convex lenses are used for front condensers the theory will still be consistent.

I am one thousand miles from New York and cannot, therefore, inspect your original sketch without much trouble and delay. If the error is mine—apologies.

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Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Waste Recovery in Film Factories.

In a very interesting conversation with a high official of the largest photo materials manufacturing company in the world, he spoke of the astonishing lack of modern factory efficiency prevalent in the majority of American film studios. He stated that if the company with which he is connected was one half as lax in its factory methods as the majority of studios with which he is acquainted—and there is no one who has a better or more intimate acquaintance than he—that his company would have long ago ceased to exist.

These are statements made in a private conversation and it would not be seemly to state in full his revelations but it is safe to say that could any good-sized studio eliminate by even fifty per cent. the avenues of waste in its organization that he pointed out, it would save many thousands of dollars annually.

Some of the evils, particularly in the studio end, have been pointed out from time to time by serious thinking men and each time such an article has appeared it has evoked a chorus of howls of derision from temperamental (?) directors who were tickled to death to obtain a little free publicity for themselves by refuting (?) the claims of the efficiency men. Possibly one reason that no capable efficiency man has been turned loose in any of the studios is because a man with all of the qualifications necessary to put a studio on an efficiency basis would be snapped up as a director at several times the salary he would get for experting.

One of the great sources of factory waste is the unused silver dissolved from the film during its fixation in the development process. It must be said in justice to the film manufacturers that the majority of them make at least some sort of an attempt at saving a part of this silver, but most of them allow more of it to escape than they save.

There are a number of reliable refiners who are only too glad to attack the job of refining studio wastes at moderate rates if given the opportunity.

As the different forms of waste require different treatment it is only natural that properly assorted waste brings a much higher return than an indiscriminate hodge podge of mud, film ends, perforations and tinfoil, contaminated with sweepings and paper refuse. It has been calculated that less than six per cent of the metallic silver in the virgin emulsion goes to make the completed image on the film and the remainder is, therefore, dissolved in the hypo solution.

Before taking up the more intricate process of silver recovery from spent hypo solution, it is well to take up the more simple preparation of other film waste for shipment to the refiner.

Perforation punchings should be kept clean and free from contamination by being discharged from the perforators through a chute into clean containers and emptied from these catch receptacles into sheet iron drums which may be sent back from the refiners and used repeatedly. As they have not been through the hypo solution they are very rich in silver. All containers for film should be of sheet metal, or if of wood should be lined with sheet iron not only to conform with shipping regulations but as a safeguard against fire.

Undeveloped film or leader stock as it is generally called, unless in very short pieces should be packed in rolls in metal containers the same as perforation punchings and never mixed with developed waste which contains only a small fraction of the silver content of leader stock.

It is a sad commentary on the reckless waste of film stock when, as at the present time, white leader stock is a drug on the market at 1/3 of a cent a foot, whereas it was formerly scarce at a cent a foot.

Developed waste is at a higher price than ever before on account of rumors that the celluloid base was being used abroad in the preparation of explosives. There has always been a limited use of celluloid waste for various industrial purposes but the records of the custom house do not show that there has been any undue inflation in the exportation of celluloid waste, when it is taken into account that most of the factories formerly operating in Europe are now closed down or used for other purposes, thus cutting down the normal European supply.

The tinfoil that is wrapped around each roll of film soon accumulates to a respectable weight and brings an unusually high price at this time. This is not inflammable and may be conveniently packed in empty hypo kegs.

A waste paper baller should be part of the equipment of every studio. It may be true that the small amount received for baled paper waste is too small to be profitable, yet the lessening of the ever present fire risk is well worth the investment.

Many studios run their hypo solutions down the sewer, thus losing thousands of dollars. Others, a little more careful, run or even carry it in buckets to a row of leaky barrels and tubs outside the building and precipitate it when they think of it.

Hypo is a very cheap chemical and yet nearly every big studio wastes hundreds of dollars worth of it every year. It is a common practice in most places to empty a portion of the hypo tanks each day and then "freshen" the bath with more hypo and water. This is decidedly wrong! Each developing tank should have two hypo tanks, one containing an old and the other an entirely fresh bath. The developed film should go into the old bath for five minutes then be finished in the fresh bath. When the old bath becomes so saturated that it does not remove most of the milkiness in five minutes it should be run into the precipitating tank and an entirely fresh bath mixed; whereupon the former fresh tank becomes the old bath and the new solution the fresh bath.

Hypo forms with silver haloids two distinct compounds. Both of these compounds are transparent but one is soluble with difficulty and the other is very soluble. In the first compound, one molecule of hypo unites with one molecule of silver haloid, while the next and easily soluble compound is the same as the former with an additional molecule of hypo. An old or used bath tends to form this insoluble compound in the emulsion and consequently makes it exceedingly difficult to wash, but as soon as it strikes the fresh bath it takes up an additional molecule of hypo and becomes, as the term is, thoroughly fixed.

These are proven chemical facts ascertained years ago by two distinguished French photo chemists, A. Lumiere and M. Seynkowitz, and it seems very strange that so little attention has been paid to their investigations, the results of which have been widely published in photographic literature.

They demonstrated that a film, fixed in fresh hypo and soaked in water for five minutes, contained only a small fraction as much hypo as a film fixed in an old bath and washed for an hour in running water! By this method of two baths every ounce of use is extracted from the hypo and the smaller volume of concentrated silver-hypo solution renders the silver recovery much easier.

For the precipitation of the silver from the hypo two capacious tanks of concrete should be constructed a good distance away from the building; for the chemical used as a precipitant, when acted upon by an acid, produces a gas, the smallest quantity of which being present in the atmosphere of the dark room, fogs sensitive emulsion just as surely as sunlight would.

The two tanks should each be of sufficient capacity to hold at least a week's run of spent hypo; the top level of the lower one being below the bottom of the upper one. Each tank should be provided with a series of cocks or outlets or an adjustable syphon whereby the liquid can be drawn off at any desired level and a weather proof but easily removable cover and, if the size of the tank warrants, a small flight of steps for the laborer who shovels the silver sludge into barrels.

On account of the disintegrating action of the hypo solution the concrete should be protected by a heavy coat of asphalt.

The upper tank has an inlet pipe from the dark room through which it receives its charge of solution and all its outlets drain into the lower tank. The lower tank in turn drains into the sewer.

The precipitating solution is Liver of Sulphur of the cheapest commercial grade. It comes in large chunks of the fused chemical varying in color from light yellow to dark brown according to the purity. Chemically it is a mixture of indefinite polysulphides of sodium and potassium and the precipitate which it forms with the silver is silver sulphide, a dirty brownish black appearing substance. Liver of Sulphur is very soluble in water but on account of the large impervious pieces in which it comes it take a long time to dissolve unless broken up and breaking it up is no pleasant job as it has the quintuple fragrance of ancient eggs. It is a good plan, therefore, to have a stout barrel or hogshead with a snug fitting cover in which are placed water and chemical enough to have a saturated solution constantly on hand.

(To be continued.)

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EACH DEPARTMENT

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

Musical Setting for "The Soul Market."

Released Feb. 28 by the Metro Pictures Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Soul Market" were prepared by S. M. Berg of the New York publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D.)

Elaine Elton, a musical comedy prima donna, disgusted with her environment is sought by Millings, head of the theatrical trust. Jack Dexter, a clean-cut young man of wealth, falls in love with her and after various unsuccessful attempts to meet her he secures a position as the chauffeur. The auto is wrecked and Jack, keeping his identity secret, takes her to his own country home where she is tenderly cared for. Billings presses his suit and she almost accepts him, when she has a dream that depicts the awful consequences of such a step. On awakening she realizes that she loves Jack and when she learns of his wealth they are married.

Particular care must be taken in handling this picture:

Orchestra playing overture in theater and short scene of stage performance at 8¾. Scenes of lively supper party with specialty dancing, 17¼ to 22. Short agitato, 33¼. Supper and dancing scene, 65. Agitato and shot, 68 to 73.

The theme selected is "Oh, That We Two Were Maying."—Nevin.

Time schedule: five reels (about 5,200 feet), 78¼ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Woodland Dreams Waltz—Waldteufel.
2½	T	Getting ready for the evening performance.	
5	T	"I know women who would sell their very souls for jewelry."	Oh, That We Two Were Maying. (Allegretta con expressione) (theme.)
6¼	T	"You'd better go Miss Elton"—	
8¾	T	Overture.	Katinka Selection—Friml.
16½	T	"You know you are not compelled"—	
17¼	T	Billing's little supper behind closed doors.	La Gloria—Densmore. (One-step.)
18¼	D	When Dexter thinks of Elaine.	Repeat: Oh, That We Two Were Maying. (Theme.)
18¾	D	At the restaurant again.	The Primrose Way—Edwards. (One-step.)
19	T	"You know little girl, I advised"—	
20	D	Oriental Scene.	The Trombone Man — Hill. (One-step.)
21½	D	At the restaurant again.	
22	T	A week passed.	Dialogue — Helmund. (Andante con moto.)
23¾	T	"He hangs out in there."	
25¾	T	"The train leaves in one hour."	Eva Waltzes—Lehar.
28¾	T	After the performance.	
30½	T	"I want you to bring my open car to-morrow"—	La Coquette—Onivas. (Moderato.)
31½	T	Next day.	
33¼	D	When Elaine returns from viewing the precipice.	*Hurry No. 1.
34½	D	When Jack carries Elaine into the house.	Repeat: Oh, That We Two Were Maying. (Theme.)
35¾	T	"You must be master here."	Heartstrings Waltz—Vecsey.
37½	T	"Phone Mr. Franklin, my manager"—	
40	T	Dexter confides in his friend.	Repeat: Oh, That We Two Were Maying. (Theme.)
42½	T	Later. Convalescent.	
43½	T	Where there's a will—	Part I & II (Faust Ballet) (Allegretto)—Gounod (Adagio.)
46	T	"I have known your..your.. driver..a long time—	
48¼	T	"Why don't you tell her who you are?"	Part III (Faust Ballet) (Allegretto)—Gounod.
50¾	T	"Please leave me. I will give—	
51¾	T	Elaine sees the crushing hand of Billings.	Part IV (Faust Ballet) (Moderato maestoso)—Gounod.
54¼	T	Elaine believes she has taken the right step.	Repeat: Oh, That We Two Were Maying. (Theme.)
55½	T	"I am soon to be married to Mr. Billings."	Prelude—Jarnefelt. (Allegro quasi allegretto.)
57¾	T	The price.	
59¼	T	Later. Elaine summons a physician.	Aria (F Minor), (Andante cantabile)—Schumann.
61½	T	"All right, I will arrange"—	
62¾	T	The departure.	Liselotte—Adam. (Tempo rubato.)
64¼	T	An hour later. Elaine misses—	
65	T	The gay little party arrives.	Free and Easy — Berger. (Polka.)
67	T	"Come on in the water's fine."	
68½	D	When Jack separates Elaine from Billings.	*Dramatic Allegro No. 1.
68¾	T	"So the saint has turned sinner."	*Agitato No. 2.
69¾	D	Shot.	
71½	T	"They have escaped in an automobile."	
73¼	D	When the maid knocks at the door.	Basket of Roses—Albers. (Allegretto.)
74½	T	"Then it was all a terrible dream."	
76¼	T	"It was a note from me saying I could not accept your very kind"—	Repeat: Oh, That We Two Were Maying. (Theme.)
78¼	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1738.

New Musical Publications.

And their adaptability for the screen.

Reviewed by S. M. Berg.

THREE AFRICAN DANCES, *Ring*.....Chappell

1. The Call to the Feast. Moderato tempo in patrol form somewhat misterioso and oriental.
2. Luteta's Dance. Lento ma non troppo ¾. Tempo rubato.
3. Dance of the Warriors. Vivace 2-4. Broad with accel al fine.

No leader can afford to be without this excellent set of African dances. The number of real good compositions of this character is so limited that it will be a welcome addition to every musician's library.

PRELUDE (TRISTAN AND ISOLDE), *Wagner*.....Fisher

Admirably re-arranged by Charles J. Roberts from the original score. Ideal arrangement for smaller instrumental combinations. The Prelude langsam and schmachtend (slow and languishing), in A Minor 6-8.

VALSE CELESTIA, *Smith*.....Feist

This charming Valse, dedicated to Miss Anita Stewart of the Vitagraph Players, is well suited for dancing scenes or as a valse lento intermezzo. Mr. Smith is to be congratulated upon the practical orchestration as well as the excellent musical composition.

IT'S SO TEMPTIN', *Monaco*.....Feist

That prolific writer, James V. Monaco, composer of "The Pigeon Walk," has given us another of those foot-itching, can't-keep-still numbers which please an audience whenever they are played.

THE ROSARY, *Nevin*.....Strube

A new arrangement of the beautiful ballad has just been published for orchestra, arranged for violin, trombone or cornet solo and orchestrated by that well-known musician, Gustave Strube.

VALSE DIVINE *Rosey*.....Rosey

Arranged and compiled by George Rosey. The introduction is from L'Africaine (Meyerbeer). No. 1. A La bien-aimee (Schutt), and Parl a Valse (Arditi). No. 2. Kamennoi Ostrow (Rubinstein), and Humoreske (Dvorak). Mr. Rosey is to be congratulated in telling us where he gets his motifs from instead of leaving it to our imaginations.

KATINKA, *Friml*.....Schirmer

Rudolph Friml has been giving us a series of successful musical comedies, "Firefly," "High Jinks," etc. This year he seems to have excelled himself in pleasing melody with the musical play, "Katinka." In the selection there are the nine most popular hits of the show. Arranged by that master of craft, Carl Kiefert.

CHERIE VALSE, *Shepherd*.....Ricordi

We may whisper to our readers that "Mr. Shepherd" is a nom de plume of that very master musician, Mr. Irenee Berge. His lighter composition is published under this name. Musical conception and pleasing melody are always to be found in the works of this popular French composer.

Interesting Horsley Productions Coming

Four Five-Reelers and Four One-Reel Comedies to Be Released Within Four Weeks.

FORTHCOMING David Horsley productions to be released between now and the first of April will, it is promised, offer some interesting events in motion picture production. Within that period of time four of Mr. Horsley's five-reel productions will be distributed as Mutual

Mae Gaston—Nan Christy—Lucy Payton.

Masterpictures, de Luxe Edition, besides four one-reel subjects which are to be released under the Cub Comedy brand name.

The first of the four five-reel subjects is "A Law Unto Himself," scheduled for release February 28. It is a story of the northwest mountains with the theme of vengeance for its plot, which has been treated in a new style by the author, Lilliam V. Brockwell. Mr. Horsley sent his company into the rugged country of the coast, where some wonderful scenic views were obtained for backgrounds.

"The Heart of Tara," the second five-reel release, scheduled for March 4, has a number of features to commend it. The featured players are William Clifford and Margaret Gibson. Prior to this release they were featured in separate productions, but with the idea of getting maximum playing strength Mr. Horsley merged them into one company. The support includes Marvel Spencer, Sherman Bainbridge, Marie James, Walter Spencer, Edward Alexander, Edward Roberts and Gordon Russell. The story is a romance of India with a love theme. Some moments of real thrill are interposed by the introduction of feats by the Bostock animals.

The second appearance of William Clifford and Margaret Gibson as co-stars will be marked with the release on March 25 of "The Hidden Law," the third of the five-reel features. Theodosia Harris, of Mr. Horsley's scenario staff, is responsible for the story, which is based on the theme of regeneration with settings in New York and the west. The theme is boldly treated.

In "The Love Liar," the last of the four five-reelers, scheduled for release March 27, Mr. Horsley will offer the most pretentious of all productions made to date at his Los Angeles studios. Eighteen distinct sets of great proportions are being used together with smaller but none the less elaborate set-ups, to say nothing of many remarkably beautiful exterior locations. "The Love Liar" is a psychological study made into scenario form by Crane Wilbur, who is cast for the titular role. It is an unusual sort of story, well developed, with a great human lesson underlying the fine exterior provided by a lavish production. Supporting Mr. Wilbur are Lucy Payton, Mae Gaston, Nan Christy and Ella Golden.

The four Cub Comedies releases during the month will be up to the standard established by previous releases. Director Fahrney is introducing some spectacular effects in the month's offerings, so that it is fair to expect something even a little better than in past Cubs. George Ovey will be featured in all releases of this brand.

BLUEBIRDS IN SALT LAKE CITY.

Carl Stearn, manager of the Denver office of Bluebird Photoplays, has contracted with the American Theater, Salt Lake City, to show Bluebirds once a week. The American is one of the largest exclusive picture theaters in the United States, seating three thousand people.

Gillette in Essanay Production

Famous Author-Manager-Player Will Be Seen in "Secret Service" and "Sherlock Holmes."

"SECRET SERVICE" and "Sherlock Holmes" will be produced by Essanay with William Gillette, and released as a multiple reel feature on the V-L-S-E. program. This star, acknowledged one of the greatest actors of the American stage, has contracted to appear in the photoplay versions of his phenomenal stage successes. He has just begun work before the camera for "Sherlock Holmes," which will be the first release. "Secret Service" will follow shortly after.

Mr. Gillette has just closed an unusually successful season on the stage and went to Essanay immediately after his last performance. He has never before consented to adapt to pictures the plays which he wrote and made famous in playing the leading roles. The popularity awaiting picturization of these two gripping dramas has been recognized by producers for some time, but repeatedly Mr. Gillette has rejected all offers until he agreed to play for Essanay.

William Gillette.

William Gillette has had a stage career rivaled by few actors of all time. He was born in Hartford, Conn., July 24, 1855, the son of Francis Gillette, long a United States Senator from Connecticut. Following graduation from a preparatory school young Gillette chose the stage as his profession and played in stock companies while completing his education with special courses at the University of New York, Massachusetts Institute of Technology and Boston University.

In 1877 he undertook theatrical work exclusively and played with stock companies successively at New Orleans, New York, Boston, Cincinnati and Louisville. By this time he had won national recognition and decided to attempt the staging of several plays which he had written for himself. This he did with encouraging success, and since he has written everything in which he has appeared.

"Sherlock Holmes" added to his fame and later "Secret Service" upheld the reputation he had won. Mr. Gillette is ideally suited to an active drama of tense situations, and the screen undoubtedly will add to his laurels. Mr. Gillette is a member of the National Institute of Arts and Letters.

"WHO'S GUILTY?" NEXT PATHE SERIES.

Announcement is made by Pathe Exchange that "Who's Guilty?" is to be the next series release by that company. The first episode is scheduled to appear in the latter part of April. The new series is being produced for Pathe by the Arrow Film Corporation and work is being rushed at the Yonkers studios of this concern. The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete picture in itself. The scenarios have been selected from a number of sources, the theme being considered altogether too vast to be handled by one writer alone. Mrs. Wilson Woodrow has novelized the series, which will be published in leading newspapers throughout the country.

Anna Nilsson, who lately scored a big hit in the leading role of "Regeneration," and less recently in "The Scarlet Road," and "To Him That Hath," will be the woman star of the new series. Tom Moore, of the ever popular Moore trio, will play opposite her. The success of Pathe's "Who Pay's?" series proved there was a wide field for a series of related interest stories, and the insistent demands from exhibitors led tothe decision to produce the "Who's Guilty?" series.

"The Social Pirates" Ready

Bronson Howard Series Starts March 27—New York World Heads Newspaper List.

ALL the details of a most elaborate publicity campaign having been completed, Kalem announces that March 27 has been set as the release date for the first episode of the George Bronson Howard stories, "The Social Pirates."

Scene from "The Social Pirates" (Kalem).

Each Monday thereafter for fifteen weeks a two reel production will be issued as a special release through the General Film Company.

Simultaneous with the release of the different episodes the stories will be published in a list of newspapers that is said to set a new mark for series publication both in number and in quality. The list is headed by the New York World and includes such representative papers in each city as the Buffalo Times and the Chicago Record-Herald. In addition to the publication of the stories each of the newspapers will wage a strong publicity campaign in connection with the stories, the World alone having made preparations for the use of over thirty thousand lines of advertising space, coupled with posters on all delivery wagons and advantageous spots throughout the city. The first story will appear complete in the Evening World of Saturday, March 26, and the Bronson Howard series will be made a Saturday feature thereafter.

"The Little Monte Carlo" is the title of the episode chosen to start the Kalem special. In this episode Marion Sais and Ollie Kirkby, who are co-starring in the series, come to the rescue of a girl who has been wronged by a social vulture, and in a plot teeming with action meet the latter on his own ground and by a clever ruse, make him pay a bitter price for his wrong-doing. True Boardman, Thomas Lingham, Paul C. Hurst, and Edward Clisbee are among the others seen in this episode. A spectacular theater scene, a brilliant New Year's Eve in a gay lobster palace, and an elaborate and costly gambling room scene are among the sets which will give a foretaste of the magnificent scale on which the series has been produced.

Kalem officials are planning to back the new series with every sort of publicity aid that has ever been provided with a picture. The posters will be the last word in art and attractiveness, and will include a one, three and six sheet on each release. In addition it is planned to cover the country with a brilliant twenty-four sheet stand that has been pronounced by experts as one of the most striking stands ever issued. Arrangements have been made for special exhibition of these twenty-four sheets in all General Film exchanges within a few weeks.

There will be no "to be continued" feature to "The Social Pirates," each episode telling a complete story of an adventure participated in by the two clever girls who give the series its title.

ARTHUR DONALDSON IN NEW PRODUCTION.

Arthur Donaldson, the well known actor and director, is now working in a new feature production at the Standard Studio, Yonkers, N. Y., for the Arrow Film Company, under the direction of Lawrence McGill. He is to play the character lead as a banker, but the title of the picture has not as yet been decided upon.

V-L-S-E Managers Promoted

Sydney E. Abel's Removal to Chicago Opens Place for C. E. Shurtleff in Cleveland—Other Changes.

WITH the appointment of Sydney E. Abel as manager of the Chicago office of the V-L-S-E—the second largest office in the Big Four organization—comes the announcement that C. E. Shurtleff has been given the Cleveland branch, formerly in charge of Mr. Abel. Mr. Shurtleff's rise in the V-L-S-E has been conspicuous even among the many rapid promotions which have marked this organization's career. Only a few months ago, he was a salesman in the Atlanta office. His record there evidenced such efficiency that he was moved to Detroit the first of the year to take charge of the sub-office in that city, which was under the jurisdiction of the Cleveland branch. Mr. Shurtleff is succeeded in Cincinnati by C. E. Holah, who is widely known in the film circles of that city and its environs.

The Detroit office is now being managed under Mr. Shurtleff's supervision by J. M. Duncan, David Kline, who recently was placed in charge of that office, having resigned. Mr. Duncan has been with the Detroit sub-branch for some time.

A. L. Widner, who for several months past has been assistant booker in the Boston office of the Big Four, has been promoted to a position on the sales force of the Philadelphia branch, and will cover Delaware, parts of Maryland and New Jersey. I. A. Farrah, former manager of the General Film Company's branch office at Harrisburg, Pa., is another addition to the Philadelphia office, covering part of the State of Pennsylvania.

Power Company's Employees Dance

Annual Ball and Entertainment of the Cameragraph Club Is Largely Attended and Is Social Success.

THE annual ball of the Cameragraph Club, composed of the executives of the mechanical departments of the Nicholas Power Company, was held in Arcadia Hall, Brooklyn, on the eve of Washington's Brithday. In attendance were well over a thousand persons. Nicholas Power, who began the manufacture of projection apparatus years ago with a force of a man and a boy, beamed with satisfaction on his rapidly growing family. Mr. Power came early and remained late. In fact, he violated his customarily hard and fast rule of a 1 o'clock getaway from social functions and remained until the clocks were striking 3. He was all over the large hall, fraternizing with his associates, with the humbler as well as the important executives.

Assisting Mr. Power in "visiting" were Edward Earl, the treasurer of the company; John Francis Skerrett, general manager, and Will C. Smith, assistant general manager. The foregoing quartet constitute the honorary membership of the Cameragraph Club. Bill Barry, publicity manager, was chairman of the press committee, and contributed his share to making comfortable the guests of the evening. These included Charles Kessel and Mr. Campwell, head of projection in the Loew circuit.

The active membership of the Cameragraph Club is composed of the superintendent and foremen of the Power factory. Its original basis of a social club has been extended until now it not only has beneficial features but is an important factor in the efficient administration of the big shops which its members direct. Theodore Uhlemann, superintendent, is president. The other officers are: Vice-president, Ray Dengel; treasurer, S. S. Cassard, purchasing agent; financial secretary, Bennet Goldsmith; recording secretary, Arthur J. Lang; sergeant-at-arms, Bert Elsebeck. For the dance James A. Milligan was an efficient floor manager. James Stillman was chairman of the floor committee, Raymond Dengel of the entertainment committee and Hector McKinnon of the arrangement committee.

Motion pictures constituted a part of the entertainment. The booth came from the Picture Theater Equipment Company. The subjects were projected across the 125 foot dancing floor on to an Atmospheric Screen. These were supplemented by interesting and varied musical numbers, both vocal and instrumental. The grand march was led by Mr. Power and Miss Bird. Many baskets of pinks were distributed among the women dancers and added to the effectiveness of the spectacle, which was applauded by the "wall flowers."

The ball of the Cameragraph Club was an all-around pleasant occasion.

Schlank Succeeds Monaghan.

Edward Monaghan has resigned as secretary-treasurer of the Motion Picture Exhibitors' League of Omaha, Neb. Jacob Schlank has been selected to succeed him. The league has secured permanent quarters in Myrtle Hall and meets at two o'clock every Wednesday afternoon.

Mutual Seizes Pirated Film

Court Proceedings Instituted Against Manager of Fake Exchange in Edinburg, Va.—In Line With Policy of Protection.

THE Mutual Film Corporation has seized 125,000 feet of its film found in an "exchange" operated at Edinburg, Va., a small center in Shenandoah County. This is the second seizure to be made by the Mutual Film Corporation in the pursuit of films which have variously strayed from the storage vaults of its sixty-eight exchanges.

The Virginia seizure, a step in a civil action instituted in the courts of Shenandoah county, is a further step in pursuit of the announced policy of the Mutual to take out of circulation all of its films which had strayed into the hands of irregular exchanges, peddlers and "film pirates." The films discovered in Virginia were uncovered as a result of the efforts of a group of men to sell a stock of films made up largely of Mutual releases.

B. C. Cunningham, manager of the Washington, D. C., Mutual branch, operating under an assumed name, arranged to be approached by these men. Mr. Cunningham went over into Virginia to look the films over before agreeing to a "purchase." He was shown the stock and assured himself that it contained the property of the Mutual. Thousands of feet were submitted for his inspection.

The next step was a conference by wire with the legal department of the Mutual's home office in New York, which resulted in instructions to the Mutual's attorneys in Woodstock, Va., to take charge of the case and to institute such action as the circumstances seemed to warrant. Through these attorneys the Mutual Corporation has brought a suit "in detinue" in the Circuit Court of Shenandoah County, Virginia, alleging damages and demanding delivery of its films.

A. L. Hitner, the defendant named in the suit "in detinue," was formerly an exhibitor of motion pictures in Hackettstown, N. J., where he was a customer of the Mutual. He received reels of film on rental terms and with the understanding that they should be re-delivered to the Mutual. According to the charges in the action in the Virginia courts these reels were found still in his possession.

In a report of the inventory just received by the Mutual's legal department in New York, 125 releases of various dates were found in the Edinburg stock. About half that number of the releases of the General and Universal concerns were found, but not listed in the inventory as the action in the Shenandoah county court extends only to the Mutual films involved.

"This sort of happening may be expected from time to time until every foot of missing Mutual film is accounted for to us," said John C. Graham, assistant to the president of the Mutual. "The only reason for the existence of such situations has been the laxness of prosecutions. The Mutual is out to fight every such case to the finish. The value of the film involved has only a minor bearing on the purposes of the campaign. We are out to discourage any attempt on the part of any outsider to deal in Mutual films in any way."

The Mutual has recovered many hundreds of thousands of feet of "pirated" films in the last few months. Through the activities of Arthur F. Beck, manager of the Twenty-third street branch exchange in New York, missing films were traced to various "fences" and hiding places in New Jersey cities. In raids there more than two hundred thousand feet were seized and prosecutions were instituted against several persons.

UHLIG NOW WITH METRO.

Max Uhlig has been engaged by the Popular Plays and Players as assistant technical director. Before joining that company he was with the Ivan Film Productions, Inc. He began his career as a stagehand and traveled all over the country with repertoire companies. Later he played small comedy parts and then went into the motion picture business, where he has been successful. Mr. Uhlig has just completed some novel and artistic sets for "Playing with Fire," the Metro production in which Mme. Petrova is starred.

LOUISE LOVELY IN ANOTHER BLUEBIRD.

The success attained by "The Grip of Jealousy," the Bluebird release which introduced Louise Lovely as a motion picture star, has prompted General Manager M. H. Hoffman to release another feature with this pretty girl in the leading role. "Tangled Hearts," to be released April 2, will show Miss Lovely as a dashing young widow who solves everybody's problems and has none of her own.

Capt. Kleinschmidt Back From Europe

Famous Alaskan Explorer Has 15,000 Feet of Actual War Scenes from Three Fronts.

CAPT. F. E. KLEINSCHMIDT, the famous Alaskan explorer, has just returned from Europe, where he was in the thickest of the fight on the Russian, the Servian and the Italian fronts. The Moving Picture World has reported some of his movements and also the fact that he was highly favored by the general staff of Austria. The Captain comes back with something like fifteen thousand feet of films taken literally at the cannon's mouth. He had a retinue of servants placed at his disposal by the Austrian General Staff, and provided with two high-powered automobiles he had utmost liberty of movement.

Capt. F. E. Kleinschmidt.

Needless to say the Captain improved his opportunities to the utmost, and the result is a collection of actual scenes at the front, the like of which cannot be found anywhere else. The Captain has been in fighting air craft over Venice; he has been through a submarine campaign in the Adriatic Sea; he was with the Central Powers when they stemmed the Russian flood at the Carpathian mountains, and he was with the advance guard of the Austrians at the capture of Belgrade. He has covered the war on the three fronts named with equal daring and thoroughness. Capt. Kleinschmidt is now busy in printing, preparing and editing the great mass of film he has brought over. This will be a task of some magnitude, but he expects to have the work finished within a week, when the first private showing will be held. The still pictures he has taken indicate the range and the accuracy of his work. The motion pictures have been thought important and valuable enough to be incorporated into the official archives of the German and Austrian war archives. A full report of these pictures will be found in an early issue of The Moving Picture World.

GOLDBURG AWAITING DEVELOPMENTS.

"The motion picture industry is no different from any other enterprise," once remarked Jesse J. Goldburg, one of the pioneers in the manufacturing and marketing of feature films. "In order to successfully engage in any branch of that infant industrial prodigy one must necessarily give deep study to its technical details."

Mr. Goldburg established a high-water mark record in the manufacture and sale of a succession of high class features during his connection with the Life Photo Company, as general manager. In order to fit himself to meet any emergency that might arise, Mr. Goldburg made a thorough study of every branch of the film business and engaged in the practical workings of every department including the writing of scenarios, supervising the producing and acting as advertising, publicity and sales manager. Some of the more important productions with which his name is linked are "The Greyhound," "Captain Swift," "The Ordeal," "The Avalanche," and "Driftwood."

There are few men in the film industry more widely or better known than Mr. Goldburg. Since his severance of connections with the Ocean Film Corporation he has refrained from making any announcement of his future plans other than to say, "I am awaiting developments in the business. Some radical changes seem to be brewing and I prefer to await the time when I may take advantage of new conditions that seem bound to arise in the near future. Until then I am sitting 'tight.'"

Reviews of Current Productions

Exclusively by Our Own Staff

Two Biograph Productions

"The Mystery of Orcival," in Three Reels—"The Grip of Gold," a Two-Part Drama.

Reviewed by Lynde Denig.

"The Mystery of Orcival."

WHEN the Biograph scenario editor came to adapting Emile Gaboriau's novel, he encountered an over-abundance of plot material for a three-part picture and faced the difficult task of making the story reasonably complete and at the same time clear. Altogether he succeeded very well by using the topsy-turvy method of construction popular with writers of mystery tales. In the very first scene, without any explanation, we see the body of a woman being carried to a secluded spot in the woods. We surmise that she has been murdered, and then, bit by bit, the events leading up to the tragedy are pieced together, until "The Mystery of Orcival" is a mystery no longer. For a story of this type, probably the roundabout method used is better than direct narrative.

Considered as a sample of artistic photoplay workmanship, in which locations, photography and lighting are important factors, Director J. Farrell Macdonald's production is admirable. It is a picture of France made in California and there is nothing lacking in the picturesqueness of the exteriors, or the richness of interior furnishings. There is plenty to gratify the eye and there should be enough uncertainty in the involved plot to hold the attention. In fact, it is a production that demands strict attention if the full meaning is to be caught.

Gretchen Hartman plays a countess who poisons her husband and soon tastes the bitterness of disillusionment in her love for the man who inspired the crime. The finding of her lifeless body starts the investigation which opens the door to a closet filled with family skeletons. Miss Hartman gives an able performance and is capably assisted by Jack Drumeir, Charles Mailes, G. Raymond Nye, Vera Sisson and Jack Mulhall.

"The Grip of Gold."

In this drama of crooks and an honest girl with an active conscience, we have a nicely balanced two-part production, easy to follow and likely to arouse sympathy for the character played by Claire McDowell. It is neither more nor less improbable than the customary run of fiction based on the efforts of thieves to implicate an innocent woman in their operations.

The manner in which a poor girl, out of employment and threatened with eviction by her landlady, becomes the custodian of money stolen from a bank, is plausible. Also, it is

Scene from "The Grip of Gold" (Biograph).

in accord with photoplay precedent that in later years, when she is the wife of a wealthy broker, her good name should be threatened. But meanwhile she has returned the stolen money and the thief dies, so all is well. Walter V. Coyle directed the picture with Charles Mailes, Ivan Christy and Jose Ruben in prominent roles.

"The Strength of the Weak"

Mary Fuller Appears at Her Best in Adaptation of Stage Drama—A Bluebird Photoplay.

Reviewed by Lynde Denig.

THE sex interest in William Addison Lathrop's adaptation of a play by Alice M. Smith and Charlotte Thompson is dominant. Quite in accord with the prevailing style of giving unpleasant relationships a romantic garb and sentimental trimmings, "The Strength of the Weak" is likely to

Scene from "The Strength of the Weak" (Bluebird).

attract favorable attention, for it is a well made picture and one in which Mary Fuller figures very attractively. Miss Fuller seems to have lost considerable weight in recent months and in doing so she has increased in girlish charm—a charm that does much to stir sympathy for Pauline D'Arcy, the unfortunate heroine of this tale.

A suggestion of the plot will indicate the need for careful treatment, likewise the advantage of featuring an actress capable of portraying guileless innocence. Left without a protector after the death of her father, Pauline, an untutored country girl, becomes the ward of a designing middle-aged man. Their relation is soon altered to one of greater intimacy, but Adams, who has changed his name to Abbott, is not prepared to marry. As a matter of fact, he already has a wife, although Pauline knows nothing of this and goes to college believing that following her graduation her relationship with Adams will be legalized. She falls in love with the son of the man who betrayed her and the way is cleared for the inevitable climax—father and son brought face to face in a conflict over the same woman.

The story is expertly contrived to give adequate preparation for each new situation. The pertinence of scenes in the early reels that serve to indicate the tendencies of the characters, is revealed in later passages, strengthened by a wise use of cut-backs. For instance, we see just why Adams, Jr., is inclined to be tolerant when Pauline narrates her experiences. All through the picture there are similar touches designed to give a full understanding of the characters. Director Lucius Henderson staged many attractive scenes, first near the country home of Pauline, then in the gay resorts of New York, and later at a college for young women where Miss Fuller appears in cap and gown. Edwards Davis is too artificial and melodramatic to be convincing in the role of Adams, Sr.; but for the rest, the cast is efficient, with Harry Hilliard as the son and Curtis Benton as an annoying friend.

Fritz de Lint, playing prominent roles in Popular Plays and Players productions for the Metro program, was formerly an officer in the army of Norway.

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Cleo Madison is rapidly approaching the concluding scenes in her production of "A Soul's Crucible," a five reel psychological drama by herself and Kathleen Kerrigan. Miss Madison is featured in this offering and is supported by a cast including Edward Hearn, William Mong and Ray Hanford.

"The Discard"

Essanay Photodrama Has Strong Appeal—With Ernest Maupain, Virginia Hammond and Harry Beaumont in Well-Assigned Cast.

Reviewed by James S. McQuade.

CHARLES MICHELSON, the well known, all-around newspaper man and short story author, has furnished a photodramatic story of excellent merit in "The Discard," a five-part V-L-S-E feature produced by Essanay, released

Scene from "The Discard" (Essanay).

on Monday, Feb. 28. In addition to fine constructive merit, the story has the charm of novelty, if not of originality, being quite away from the well beaten tracks in this field, as I know them. But, what is better than either of these, the story makes a continuous appeal that reaches its crescendo at the close, where the erring mother sacrifices all for the happiness of her daughter.

There are also several delicate comedy touches in the action that will not be overlooked by the intelligent spectator. One of these is introduced by the subtitle "The course of true love never did run smooth," and shows the decidedly novel way in which young Keith Bourne, the leading juvenile of the story, seized the time and the place for popping the question. The happy young people are skating and suddenly get a cropper. While seated on the ice Keith hugs the girl with bearlike ferocity, much to her laughing content; but there is no kissing bee, an omission that makes the incident all the more enjoyable for the looker on.

Another clever bit of comedy is well brought out in the scenes where the accomplices (Grant and the Senoray Santander) are trying to entrap Keith, now a full fledged millionaire, in the purchase of bogus stock. Keith is ignorant, of course, of their connivance; and when his wife introduces the Senora as her "dear friend," and the "dear friend," in her most innocent manner, asks if he can assist her in the sale of a big roll of the stock referred to, he remembers that Grant (who had introduced himself as his uncle's friend), had expressed a desire to secure a large bunch of the same stock at a high figure. Then Keith does some rapid figuring, and sees a splendid chance to do a good turn for his "uncle's friend" and at the same time help his wife's "dear friend." He introduces Grant to the Senora, and the sale is made! The camera brings out mirthfully the grin of the two swindlers, and the exalted ego of Keith over his shrewdness as a business man.

Doris Wynne, the daughter of Alys Wynne has been brought up in a French boarding school, under the gentle rule of good Sisters. Her mother is chief aid to Python Grant, the leader of a daring band of swindlers, of both sexes, whose crimes have made him a marked man in both hemispheres. Doris loves her mother devotedly and mourns because she sees her so infrequently. Her school bills are paid through her mother's lawyers in Paris.

The outrageous swindling of a French nobleman by Grant and Alys lead to his suicide and to their flight to the United States.

Doris in the course of time is married to Keith Bourne, the brother of one of her schoolmates. Shortly afterward, he becomes heir to a rich uncle, who dies in America, and the happily married pair proceed to Palm Beach, Florida, for a rest before Keith takes charge of his business affairs.

"Python" Grant is a guest of the hotel at Palm Beach, where Keith and Doris stop, and he immediately lays plans to fleece Keith out of his fortune. Assisted by Senora y Santander and a man accomplice he attempts to sell Keith worthless stock and to induce him to join in a sharper's game of cards, but fails. Then when Keith goes to New York alone, expecting to rejoin his wife in about a week, Grant lures him to the home of Alys Wynne, who poses as Grant's wife. There Keith becomes compromised and is sued by Grant for $100,000, on the charge of alienation of his wife's affection. Keith settles the matter for $40,000, but his enemies employ the follow-up system and threaten to tell his wife unless he submits to their demands. He refuses, and Alys phones the young wife particulars.

Doris is in despair, and refuses to receive Keith when he comes to her. Then in her need she thinks of her mother and cables the lawyers in Paris for her address. In reply she is instructed to call at a hotel in New York and there meet her mother.

During the interview that follows, Alys is horrified to learn that the man whom she and Grant have been forcing to the wall is the husband of her only child. She advises Doris to believe in her husband, and then puts the police on Grant's trail and commits suicide. Known only by the name of Alys Wynne to her child, the newspaper accounts of the death of Mrs. Grant had no interest for her; but she never saw, nor heard of her mother again.

Ernest Maupain is at his best in the role of "Python" Grant. The brilliant cunning in laying plans, the cruel heartlessness in the ruin of his victims, the brave coolness in tight places, the masterful sway over his accomplices, and the devil-may-care attitude of Grant at the close of his career are all played to the life by M. Maupain. And Grant's character—as he appears in social life—bland, companionable, or gracious, as the mood served him, is also finely portrayed.

In the part of Alys Wynne, Miss Virginia Hammond has made her first important debut before the camera. It can be seen that nervousness at times has prevented her from appearing at her best, but she can be congratulated on giving us a worthy impersonation of a difficult part. The scene in which Alys seeks to delude Keith over her forlorn condition as a deserted wife, because of the trumped up charge of alienation in which he figured, might have been made much stronger for the spectator by contrastive lightning flashes of her simulated and real self—the simulated to be shown when Keith's eye was on her, the real when he was not observing her. The scene showing Alys visiting Doris at the French school and that other, where Doris visits her at the hotel in New York are both motherly and affecting. So also is that where she is selecting a fitting wedding present for her child. The choice of her wedding ring—the only honest thing she possessed—catches one's heart, because it has the true ring of the mother spirit, which had been kept unsullied amid all the slime of a wicked life. And the final scene, where she burns every record that might link the vile career of Mrs. Grant with the happy and pure wifehood of her daughter Doris, brings a tear of sympathy and of sorrow for the suicide.

Harry Beaumont, who gained his spurs with Edison companies, is very pleasing in the juvenile part of Keith Bourne, and his opposite, Betty Brown, plays the part of Doris Wynne quite winsomely. Miss Louise Ripley, Patrick Calhoun, Chas. J. Stine, Miss Gertrude Glover and John Cossar, are all to be commended for their impersonations of the minor characters, named respectively, Senora y Santander, Duc de Blauvral, J. F. Smike, Ysabel Maxwell and Legrand.

"Fighting Blood"

Oscar Apfel Has Written and Produced a Five-Reel Melodrama for Fox—Many Sure-Fire Situations Please Audience.

Reviewed by Hanford C. Judson.

THE quality of Oscar Apfel's work is well known to exhibitors. They generally find his offerings profitable and will again find it to be true in this latest one, "Fighting Blood," a five-reel Fox picture both written and produced by Director Apfel. The entertainment comes from the situations, the majority of which are rich in that sure-fire melodrama that brings tears to the susceptible and these tense moments are often pleasantly relieved by honest if elemental catches of humor. The thread of the story is not convincing; but there is no doubt about the humanity of its high lights. The players, William Farman and a strong cast, develop these situations very acceptably.

The central figure of the story is a minister descended from the Hardys who had fought in all the wars from Bunker Hill to Gettysburg. He is a fighter who in the first scene licks a much bigger man whom he finds abusing a horse. He gets a job in a lumber yard; falls in love with the daughter of the owner; is falsely accused of theft and goes to jail with the girl looking on. There's the usual scene with the old mother who dies in his arms at the close of the trial. In prison, he is converted and becomes a minister. The villain has married the girl; ruined the father and, in poverty and degradation, is making her help him in his gambling out west.

In the home town the "jail bird parson" finds that he can't keep his temper—he follows his tormenters and licks a barroomful. He too goes west with the man who had helped the villain and knows all about the theft. Again the minister, goaded to desperation, licks the village bully and wins the respect of every one. While this fight is on, there is another up stairs that the minister knows nothing about till it is all over. The gambler was trying to kill his wife; but is stopped

by the converted tough and, in the struggle, is shot by his own pistol. The worthy climax comes at a meeting the minister is holding in the saloon. It is, as a whole, a very acceptable picture.

"The Craving"

Temperance Story Presented in Mutual Masterpicture de Luxe—William Russell Featured.

Reviewed by Margaret I. MacDonald.

AN attractive opening is given this five-part production made at the studios of the American Film Company. We get a glimpse or two of a college football team at rehearsal, previous to competing for honors in the big game of the season. This is followed quickly by a scene in which the trainer in rubbing down Foster, the hope of the college team, manages to spill some alcohol into his mouth, in accordance with the wicked plan of Oliver Bailey, a rival in love. On this latter incident is based the train of events that carries the story to its climax, for Foster Calhoun, who has a natural craving for alcohol, at this point of the story commences on a downward career, which is temporarily retarded by contact with a crippled waif whom he takes to live with him.

In the course of the story Foster in the west meets with a woman of the dance halls, who entices him to marry her; and at the close of the story, when Foster believes her to have been dead for months, she looms up as a disturbing element when he is about to marry his former love.

The story as told is interesting, but the presentation of the temperance lesson is not as forceful as it might have been.

Scene from "The Craving" (American).

The part played by the woman of the dance halls adds an unpleasant touch, and fails to present a sufficiently strong motive.

"The Redemption of Helene"

Three-Reel Lubin Production, Written by Julian Louis Lamothe and Directed by Edward Sloman.

Reviewed by Edward Weitzel.

THE heroine of this three-reel photoplay is a devotee of dance. Although brought up in a small town, she is an adept at all the latest steps, and leaves her dying father in order to pursue her favorite pastime. Shortly after the elder Trent's death, Helene bids farewell to her home and her country sweetheart and takes the train for New York City. She quickly finds employment for her talent and appears at a "stag" banquet in a Gertrude Hoffman costume and dances on top of the supper table. She makes a marked impression on two of the guests—an artist and a theatrical manager. The artist is allowed to make love to her so long as he can supply the young lady with the money she requires. After he has strained his eyes by overwork and is threatened with blindness, Helene leaves him and secures an engagement with the theatrical manager. On the opening night the artist gets into her dressing-room and chokes her into insensibility, having torn the bandage from his eyes that he might square accounts with the woman who threw him over. His action costs him his eyesight, but, when Helene learns of what has happened, it awakens her better nature and a reconciliation is effected between the two.

Julian Louis Lamothe has written more convincing scenarios. He has drawn the character of his heroine consistently and clearly, but there is an "Ouida" atmosphere about the story that belongs to a past generation. Human beings as shallow and selfish as Helene Trent and her artist lover undoubtedly exist, but are hardly worth being made the leading characters in a three-reel photoplay. The country sweetheart has the good sense to fall in love with Helene's younger sister, and this incident is like a ray of sunshine in a dark room.

Helen Wolcott has the role of Helene Trent. It is one of her best impersonations for the screen. She realizes the type in its physical and mental attributes, and acts with sincerity and a creditable degree of skill. L. C. Shumway easily meets all the requirements of Charles Sturgis, the artist, and the remaining roles have been intrusted to George Routh, W. J.

Scene from "Redemption of Helene" (Lubin).

Spencer, Melvin Mayo, Benjamin Hopkins, May Cruzo, and Adelaide Bronti. Edward Sloman's production of the drama shows expert knowledge of his art.

"The Little Orphan"

Em Gorman, a Clever Child Actress, Is Featured in Picture Made by Olympic Corporation.

Reviewed by Lynde Denig.

DESPITE the suggestion of the title of this five-part production, made by the Olympic Motion Picture Corporation and handled on the state rights plan by the Sun Photoplay Company, "The Little Orphan" is far from being a wholesome story of child life. It is out-and-out sex melodrama, presented with little delicacy and not open to the plea of justification on the score of true characterization. Why such a medium should have been selected for the exploitation of a talented little girl is difficult to comprehend.

The mother and father of "Little Nobody," who is born out of wedlock, are almost unbelievably inhuman. The child is left at an institution, from which it is taken by a physician, who meanwhile has married the mother, ignorant of the relationship. Coincidence—always much in evidence in this story—brings "Little Nobody's" father into the newly created home and the unpleasant secret is divulged. Soon the mother, estranged from her husband, becomes a drunkard and the

Scene from "The Little Orhpan" (Olympic).

little girl finds a home with her newsboy chum. To follow the ramifications of the plot would be superfluous, for it is all in the same improbable strain.

On the credit side of the production may be placed the acting of Em Gorman, a bright, pleasing youngster, deserving of a more appropriate medium. Quite the most appealing passages in the picture show the little girl enjoying the companionship of her ragged friend, the newsboy who takes her into partnership. Many of the scenes were photographed on

snow-covered streets, and here, as in other parts of the production, the camera work was excellent.

"She Came, She Saw, She Conquered."

The Second Kalem Release, with Rose Melville in Her Well-Known Character of Sis Hopkins.

Reviewed by Edward Weitzel.

ROSE MELVILLE has brought a new character into screen drama. Familiar as her Sis Hopkins is to the spoken stage, she has made a unique place for her comic creation in the photoplay. The awkward figure, rampant pigtails and unbecoming clothes that have excited mirth in thousands of spectators in the theaters of this country belong to a per-

Scene from "She Came, She Saw, She Conquered" (Kalem).

sonality whose rich fund of humor is distinctive so far as the moving picture play is concerned. The screen has had "rube" comedians aplenty and character soubrettes by the score, but Miss Melville has a method all her own and registers her points with surprising ease.

The secret of much of Miss Melville's popularity and power to amuse is explained when the amount of human nature to be found in Sis is fully understood. No matter how heartily an audience may laugh at Pa Hopkins' gal it is always in sympathy with the uncouth but true-hearted country girl. There is something appealing in Sis as Miss Melville has drawn her, and this side of the character is shown clearly in "She Came, She Saw, She Conquered," the second one-reel comedy produced by the Kalem Company for their latest star.

The scenario is not a world-beater, but it does not run entirely to horseplay. Miss Melville appreciates the value of character and secures her laughs by an easy, natural method of funmaking that tells for permanent success. The plot of the comedy relates how Sis goes to the city to become an artist's model. A series of mishaps is the result of her attempt, and she is glad to go back to Pa. The supporting company consists of Ed Lawrence, Frank Minzey, Arthur Albertson, Richard Purdon, Henry Murdock, Minerva Florence, Marjorie Cohan, Mary Kennedy and Olive West.

"The Immortal Flame."

Maude Fealy Is Starred in Melodrama Written and Produced by Ivan Abramson—Released in Five Reels.

Reviewed by Lynde Denig.

AT LEAST there is a certain consistency in this melodrama for which Ivan Abramson, as author and director, assumes full responsibility. It is all in the same overwrought mood. Granting the need for stories of this type—and seemingly they have been found profitable by the Ivan Film company—the players concerned may as well follow the lead of the author by casting restraint aside and acting each scene with feverish intensity. The result could scarcely be called artistic, but "The Immortal Flame," in common with other pictures made by Mr. Abramson, possesses an emotional force and a sensational quality always effective with devotees of melodrama.

Maude Fealy, playing a woman who enters into a loveless marriage in order to further the political ambitions of her father, is far and away the most striking member of the cast. Profiting by a long screen experience Miss Fealy acts every scene for all it is worth, and in the last reel gives an astounding exhibition of physical daring, when, lightly clad, she wanders out on snow-covered Riverside Drive and enters the icy waters of the Hudson river. The picture closes with a glimpse of her body floating with the tide. She is the victim of an unfortunate love affair that is followed with sufficient completeness in the earlier reels of the story.

James Cooley, cast as the composer who arouses such lasting emotion in the heart of Ada, acts with plenty of fervor, but his appearance in several scenes suffers from an unreal make-up. The streaks of white in his hair are too obviously artificial. In the part of the woman whom he marries out of sympathy, not for love, Paula Shay appears reasonably well and Kittens Reicherts, always an attractive child on the screen, is appealing as the adopted daughter of a mismated couple. Joseph Burke, playing a member of Congress, does not suggest a very influential statesman.

Mr. Abramson took his company to Washington in order to give the picture correct backgrounds for a story of Washing-

Scene from "The Immortal Flame" (Ivan).

ton life, and the opening reel profits by well photographed views of public buildings and monuments. Some of the interiors are quite elaborate and all of them are in good taste.

"Drugged Waters."

Five-Reel Red Feather Production Featuring Gloria Fonda and William C. Dowlan as Young Couple.

Reviewed by Robert C. McElravy.

THERE is a fresh, pleasing comedy motive in this production, but the action is not strong enough at times to keep the story from dragging. Told in a less number of reels this would have been more appealing.

Leonoria Ainsworth, who wrote the scenario, has hit upon a unique situation and fresh subject matter. The picture opens showing the girl, attractively portrayed by Gloria Fonda, in

Scene from "Drugged Waters" (Red Feather).

possession of a mineral spring resort. She has inherited this from her father, but the mineral properties of the water have always been bought at a drug store. Her manager, desiring to marry the girl, says he will keep the secret if she will marry him.

The girl is properly horrified when she learns the spring is medicated by hand. She does not love the manager and refuses him. Then comes along the hero, a young doctor, impersonated by William C. Dowlan. He catches the manager in the act of doctoring the spring and overhears him threaten the girl with exposure if she does not wed him. The young doctor steps in and says he will make the resort pay without the mineral water.

The sanitarium scenes, in which a large number of men and women patients are put through daily baths and exercises are amusing, but strung out too much. More villainy on the part of the manager would have kept the plot stirring to better advantage. At the same time the production contains many elements of genuine appeal. It has a very desirable comedy tone all through, and is brightly pictured. The settings are pleasing. The rainstorm scenes make a natural and pleasing feature.

Others in the cast are E. P. Evers, George Berrall, Lule Warrenton, H. F. Crane, Mary Ruby and William Quinn.

Triangle Program

"The Raiders," Five-Reel Kay-Bee, and "The Bright Lights," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"The Raiders."

A STORY of the attempted ruin of a millionaire by his brokers while in seclusion for his health, and his rescue by his daughter and a twenty-dollar-a-week clerk, "The Raiders" in practically all its details, from the stock-exchange scenes to the last minute dash in a motor car has been done so often, even in the days when one reel was the limit, that the value of its resurrection is doubtful. If it must be raised again, its deserved rest once more disturbed, why not improve on it a little instead of resorting to such outworn devices as that generally known to theatrical hacks as the "dropped letter," the stalest of them all. The millionaire desires that his confidential broker shall alone know that he is going to a certain quiet place in the Adirondacks, but, instead of whispering it, he writes it out on a card, and the card is left where anyone standing near the broker's desk can see it. It would not require a remarkable exhibition of ingenuity for the millionaire's daughter to discover by simple and rational means where her father is going. There are other incidents which may well be omitted in future editions, for instance the one which brings the clerk face to face with the millionaire he is trying to save, where he refuses to say that he has discovered a conspiracy to defraud the man of wealth during his absence, simply because there are other's present. There was no need of bringing the two men into a relation close enough for that to be done. The unbelievable should be eliminated wherever and whenever possible.

The cast of "The Raiders" is generally good. Mr. H. B. Warner is featured, but his opportunities are scant. Honors

Scene from "The Raiders" (Kay-Bee).

really go to Henry Belmar as the millionaire. His performance becomes impressive through dignity well maintained, and through highly intelligent impersonation.

"The Bright Lights."

"The Bright Lights" is one of the most strenuous offerings ever visualized by the Keystone Company, an amusing story to begin with, that of Fatty's sorrows when Mabel elopes from the local cabaret with a tempter to get a glimpse of Manhattan's Great White Way, and of his guileless pursuit.

The tempter leads poor little Mabel into one of the toughest kind of below-pavement joints, where she is scared almost out of her senses by as choice a group of pugs as have ever been shown on the screen—they required no makeup. A sailor is dragged out of the den by the bouncer and bent on revenge, goes in search of his own gang. Fatty, his pockets filled with red apples, finds his way to the same locality by one of those miracles which become everyday affairs in the movies and discovers Mabel through recognition of her picture by a rival for the tempter's favors, a hardened lady of the underworld. Fatty buts in and is thrown out. The sailor brings his gang, a bunch of athletic-looking tars, real ones, and a furious struggle ensues, so realistic that many of the participants found the play entirely too realistic when they woke up in the hospital. Fatty dominates by his irresistible humor and fine appreciation of what is amusing in human nature. The farce is headed for instantaneous and lasting success.

"The Fate of the Flood Waters"

Henry McRae Proves His Versatility as Director by Dramatizing Southern California's Rushing Torrents.

Reviewed by Robert C. McElravy.

THIS two-reel Bison production contains an entertaining little story built around the flood water situation recently prevailing in Southern California. Henry McRae is the director who saw good drama in the swirling waters and succeeded in getting it for the screen. He was assisted by a company of daring performers and personal risks are frequently shown in the course of the story.

The plot contains a certain amount of ingenuity, though it only serves to hang the situations together. At the opening of the story two small towns are seen striving for supremacy. The leaders of both meetings are of course enemies, but the son and daughter love each other and threaten to marry in spite of the jealousy between the towns. The town of Bigelow is near a large dam.

The superintendent of the construction work is discharged.

Scene from "The Fate of the Flood Waters" (Universal).

He also loves the girl and is determined to have her. To this end he conspires with citizens of Dunsmore to wreck the town of Bigelow by blowing up the dam.

This leads up to the main situations, the explosion of the dam being merely an artifice for bringing in the flood waters. Citizens of Bigelow, seeing that their town is threatened, succeed in diverting the stream so that it wipes out Dunsmore instead. Among the risky things accomplished after the blowing up of the dam might be mentioned the fall from the horse, the collapse of the bridge and much realistic personal work in the angry currents by swimmers.

"The Pawn of Fate"

George Beban Plays an Outraged French Peasant in a Five-Reel World Film Offering—Maintains Interest.

Reviewed by Hanford C. Judson.

TELLING a story hardly full enough to need five reels of film, the latest George Beban offering by the World Film Company, "The Pawn of Fate" keeps one's interest by the art of its rural scenes, by the situations which are often human and simple and at times tense, and by a sense of light-heartedness that the actors give to much of the early part of the story.

The value of the picture is that it gives Beban a good medium for characterization, and Doris Kenyon, as his wife, is behind him not a whit in character drawing and picturing states of mind. As a whole, it is an offering that can be relied upon, though it gives plenty of chances for a critic to find fault—with photography now and then, once in a while with costuming, and occasionally with the setting. Some may notice that the action moves rather slowly during four reels. There is a nude in the opening scenes that adds nothing to the picture; but an exhibitor can easily clip it all out without harming the rest if he so desires, or, if his audiences want it in, there it is.

The story centers in an ignorant, simple-hearted peasant, a Normandy shepherd, played by George Beban. A city artist comes and takes a fancy to the peasant's pretty wife Doris Kenyon. He cannot impress her at all; she is too innocent to understand him. The shepherd tries to draw. The artist tells him he is a great painter, a genius, and brings him to Paris where he is heralded as an important person. His picture—we are permitted to see it—is unveiled. It is marvelously bad. The poor man had been kept thinking that he was

a wonder and is now laughed at by every one and pilloried in the papers. What is more, it dawns on him that his wife is connected with it all. She is innocent, but he doesn't believe this. This climax is rich in chances to act and is taken good advantage of by both the leading players.

Some of the rural scenes are tinted and are extremely artistic.

"Diplomacy"

Marie Doro Is Featured in Famous Players Story of Love and Diplomatic Intrigue.

Reviewed by George Blaisdell.

MARIE DORO is featured in the Famous Players-Charles Frohman production of "Diplomacy," which was released on the Paramount program on February 28. It is a picture that interests at all times and contains strong moments. The story is of diplomatic intrigue and it is played by an excellent cast. On the production side, too, much care has been taken. There are large sets, one of the notable ones being of

Scene from "Diplomacy" (Famous Players).

a ballroom and many dancers. Another is of a hotel lobby. The picture was taken in the South, the extreme South, and beautiful exteriors are provided.

Miss Doro has the role of Dora, a young woman in love with an Englishman who in the beginning has limited means. Her part, as in fact is the whole story, is one of straight drama. In the course of the story there are many occasions where she is given opportunity for emotional portrayal and well does she acquit herself. Elliott Dexter is Julian, the Englishman who through an appointment in the diplomatic service and the successful issue of an investment is permitted to win the consent of Dora's mother to the marriage. Mr. Dexter is wholesome, likable. Frank Losee is Henri, the older brother of Julian, and, like Frank Losee, he fits his part.

Russell Bassett is Baron Stein, the foreign diplomat seeking at all times the advantage of his government. Mr. Bassett has a strong role, and makes it stand out. George Majeroni is a polished Count Orloff, who wrongly suspects Dora of causing his arrest in Russia and nearly breaks up a honeymoon. Edith Campbell Walker is interesting as the instrument of Stein.

"Diplomacy" is a good picture. It has pictorial quality, is well produced, is finely acted, and contains an interesting story.

Pathe's "Little Mary Sunshine"

Features Youngest Leading Woman in the World—Henry King Directs and Plays in the Picture.

Baby Marie Osborne loses her amateur standing as a guileless kid and assumes the professional dignity of an honest-to-goodness leading lady in "Little Mary Sunshine," a Pathe Gold Rooster Play that propels us with an urgent, though delicate touch back to the free spaces of the "never-never land."

"Little Mary Sunshine," is one of those "once upon a time" butterflies through whose gauzy wing we see life in rare and delightful tints. Five reels isn't a scene too long for "Little Mary," who, thank heaven, doesn't realize the charm of her fat little self and never overdoes the "saccharine stuff." Her utter unconsciousness of herself is a revelation in art, particularly in one so young, and points encouragingly to a brilliant stage career. Director Henry King, who also plays the male lead in the picture, deserves more than passing notice for his masterly handling of the child and his delicate, knowing touch on a play that was woven of fancy's woof. King will be remembered as the male lead in the famous "Who Pays?" series and former Pathe feature releases. He is an actor of intelligence and subtlety, and a personality that is impressive. His handling of the "little things," the "tremendous trifles" in the direction of this feature shows him an artist of depth and certainty.

Marguerite Nichols, who plays Sylvia Sanford, Bob's sweetheart, is an ingenue of convincing appeal. Andrew Arbuckle does the "leave-it-to-dad" stuff happily, and Mollie McConnell as Sylvia's mother shows the ease and refinement that has characterized her work from the beginning. The picture will be released March 3.

"Features" in Three Reels

Intense and Spectacular Dramas by Popular Writers Included in Biograph Program for March.

"MINIMUM FOOTAGE" has always been the Biograph policy, and when this company began releasing in the regular multiple reel productions comparable with its famous "Judith of Bethulia," the policy was emphasized in announcements that the footage of these productions would continue to be determined in the cutting room. On this basis, for more than a year, there have been released a great number of three-reel Biographs which, in rspect of story, cast, direction and production, have been properly classed as "features."

Particularly interesting in consideration of these facts is the Biograph program for March, full announcement of which is given in the latest issue of "Programs," just off the press. In addition to other releases of high quality, there are listed five "features in three reels," as these subjects are designated.

"The Indian," the three reel Biograph released March 1, has already been reviewed in these columns. It is a spectacular drama of the Indian's last stand against the white man's tyranny, with plenty of "big" scenes that are really big.

"The Mystery of Orcival" is the famous detective story by Emile Gaboriau, in which a criminal mystery is dramatically solved by a real detective. "The Rejuvenation of Aunt Mary," released March 15, is the Broadway success of a few years ago, founded upon Anne Warner's famous story of the old maid who grew young again through helping in the adjustment of other people's love affairs.

Another popular writer contributes the daring story of the next production in the series, "The Battle of Truth," by William Hamilton Osborne. This is an unusual production, the story requiring much clever camera work, especially in the scenes where the eye-witness to a double murder is confronted with apparent proof that the crime was never committed. It is released March 22.

Rounding out the remarkable list of three reel subjects is Augustin Daly's greatest play, "Madelaine Morel," the dramatic story of a girl whose former lover would not permit her to retrieve the past by marrying a man who loved her, although he was about to marry with the stain of her seduction on his conscience. This is an elaborate production, abounding in settings of the quality for which Biograph has long been distinguished. Betty Gray has the title role, and is ably supported by Gretchen Hartman, Alan Hale and William Russell.

The four Biograph reissues directed by D. W. Griffith, scheduled for March, have already been reviewed in these columns. They are "The House of Darkness," "The Lady and the Mouse," "His Mother's Scarf" and "The Golden Supper."

Completing the March program are two interesting two reel Biographs, "A Grip of Gold" and "Alias Jimmie Barton." Both productions bear the stamp of authority and have obviously been subject to the "minimum footage" policy.

HALLBERG AT THE MADISON SQUARE SCREEN CLUB BALL.

J. H. Hallberg, the Motion Picture Machine and Equipment Distributor of 36 East 23d street, New York City, occupied two of the most prominent boxes, Nos. 73 and 75, where he entertained a number of friends, among them being former Fire Chief Croker of New York City; Asa Cassidy, President of the Miner Lithographing Co.; Robert M. Schmid, Production Manager for the Trautman, Bailey & Blampey Lithographing Co.; C. M. Budd, and E. Early. The women were Mrs. Cassidy, Mrs. Budd, Mrs. Hallberg, Miss Doughty, Miss Day and Miss Murray.

Among the other invited guests were Mr. and Mrs. S. L. Rothapfel, but on account of pressing business concerning the new Colonial Theater in Chicago, Mr. Rothapfel found it impossible, at the last moment, to attend. Mr. Hallberg's boxes were busy ones and he increased his already extensive acquaintance. M. L. Livingston, Office Manager for Mr. Hallberg, was also prominently in evidence at the ball.

PHOENIX HAS COSMOFOTOFILM IN NEW ENGLAND.

The Phoenix Feature Film Corporation of New England, with offices at Boston, and Ellsworth, Maine, are handling in their teritory several of the London Film productions released by Paul Cromelin of the Cosmofotofilm Co. Among them may be named "Liberty Hall," "A Message from the Sky," "The Black Spot," and "Called Back," which together with the "Incomparable Mistress Bellairs," form a five number list which it would be difficult to improve. As will be remembered, "Mistress Bellairs" was featured at the New York Hippodrome when that house used pictures last summer.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

PLUCK AND LUCK (Vim), Feb. 18.—Robert Burns and Walter Stull, assisted by a much-enduring piano and a kit of plumber's tools, manage to keep the fun moving right along through this one-reel farce. Acrobatic comedies, in which the funny fall is the *piece de resistance*, many persons find vastly amusing, and the Vim pictures are equal to the best of them.

MAKING GOOD (Selig), Feb. 19.—How to capture three Mexicans, recover a bag of gold and "cinch" a sweetheart, are a trio of exploits that Tom Mix illustrates in this one-reel western drama. As Tom is on his native heath and has a horse to ride, he has small difficulty in making the reel interesting. Victoria Forde, Joe Ryan and and Pat Chrisman complete the cast.

THE REPENTANT (Lubin), Feb. 21.—The theme of this one-reel drama, written and directed by Leon D. Kent, is deeply religious. Two college students, who were close friends, are separated by their differences on religion. One of the men becomes a priest, the other an atheist. The latter's sweetheart turns from him, when he commands her to give up her Bible. The girl becomes a nurse. The atheist sees the error of his ways and is finally united to his old sweetheart. The story is clearly told and is well acted by L. C. Shumway, Jay Morley, George Berrell, Velma Whitman, Eleanor Blevins and Melvin Mayo.

SELIG-TRIBUNE NO. 15, 1916 (Selig), Feb. 21.—Submarines, U. S. regulars and marines taking part in the carnival at Tampa, Fla.; flood at Cairo, Ill.; horse racing in the snow, Brighton, Mass.; wreck of ship "Excelsior," San Francisco; Col. Roosevelt leaving New York on steamship; hunting wolves near Seymour, Ind.; landslide, Seattle, Wash.; ski contest, Hanover, N. H.; Maori dances, New Zealand; U. S. regulars drilling at El Paso. The last news item is of unusual interest.

HUGHEY, THE PROCESS SERVER (Vitagraph), Feb. 21.—Hughie Mack, Kate Price, William Shea and Flora Finch, the Vitagraph Comedy Quartet, controve to inject a number of laughs into this one-reel farce of which Olive Flammer is the author. The theme of the picture is promising, but is only fairly well developed. Wally Van made the production.

HAM THE DIVER (Kalem), Feb. 22.—Ham and Bud are the authors of this one-reel farce and it does them proud. It has a freshness of theme and a breeziness of action that is refreshing. The two partners have the help of Ethel Teare, Jack MacDermott and Juanita Sponsler in their efforts to raise the laughs. A review of this picture appeared in the issue of Feb. 19, page 1143.

CANIMATED NEWS PICTORIAL, NO. 5 (Essanay), Feb. 23.—Wallace A. Carlson animated cartoons of the latest news items and a Dreamy Dud picture take up the first five hundred feet of this reel. Mr. Carlson's keen sense of humor is at its best in this release and his skillful drawings add greatly to the merit of the offering. Views of Quebec and vicinity are also a part of the reel.

EARNING HIS SALT (Kalem), Feb. 23.—Ethel Teare is the star player in this one-reel comedy and Jack MacDermott is her leading support. The story has to do with the pranks of a wealthy young chap who tries to "earn his salt" and make a hit with his sweetheart as a public chauffeur. A review of the picture was printed in the issue of Feb. 19, page 1143.

BUNGLES ENFORCES THE LAW (Vim), Feb. 24.—The finishing episode of this one-reel farce is enough to insure its success. The picture is only fair up to this point, but the stunt performed by Bungles at the close of the reel is in a class by itself. He is dragged off the dock by a ferry boat and towed through the water at a lively pace.

SELIG-TRIBUNE, NO. 16, 1916 (Selig), Feb. 24.—Regulars at Fort Houston, San Antonio, in cavalry drill, is the excellent opening item. Large snow plow at work, East Weymouth, Mass.; breaking ground for Auditorium, Portland, Ore.; sleeping tents on roof of Hotel Lenox, Boston; Pauline Marron, dancer, San Francisco; great fire, Fall River, Mass.; Chief of Police Pullman talks to school children, Washington; transport Sherman arrives at San Francisco; Winter Carnival, Cambridge, Mass.; Frank Moran training at Saratoga Springs; feature picture, scenes in Africa; steamship fire, Brooklyn.

THE NIGHT WATCH (Kalem), Feb. 25.—There is excellent drama in this one-reel photoplay for which Howard Irving Young must be given the credit. The plot is a strong one, and shows a physician, forced to choose between love for his daughter and his duty to a patient. A review of the picture appeared in the issue of Feb. 19, page 1143.

FREDDY'S NARROW ESCAPE (Vitagraph), Feb. 25.—William Dangman, Helen Gurney, Daisy Devere, Frank Currier and William Lytell, Jr., constitute the efficient cast in this one-reel farce, written by Erward Montague and produced by Frank Currier. It is an amusing story of an ill-fated elopement, and the comedy complications are neatly put together.

BILLIE'S REVENGE (Lubin), Feb. 28.—Mr. William Reeves has a congenial role in this one-reel comedy, written by Lily Wandel and produced by Earl Metcalfe. He is made the victim of a practical joke by a number of his club friends, one of whom passes himself off as Billie's aunt—with the aid of the proper makeup. The comedy is quite laughable. William B. is assisted by Claarnce Jay Elmer, Clara Lambert and Carrie Reynolds.

A SAFE RISK (Selig), Feb. 28.—Exhibitors will not be taking the slightest risk in booking this one-reel comedy. It is novel, amusing and the fun moves at a good pace all through the picture. Sidney Smith, the producer, plays the hero, Bill Hardluck, a young man who takes out an accident policy and then takes desperate chances to meet with an accident, and collect. Mr. Smith is excellent in both capacities. Ralph McComus and Betty Nathan are also valuable members of the cast. C. B. Hoadley wrote the scenario.

General Film Company Specials.

POLITENESS PAYS (Essanay), Feb. 19.—This three-reel photoplay, written by Richard Goodall, belongs to that class of fiction where everything comes out right at the finish. There is a poor young man and a beautiful young heiress to befriend him, and the picture has the same elements that gave "Peg o' My Heart" and "The Cinderella Man" their success. John Junior and Betty Brown have the leading roles, and John Cossar and Marion Skinner are prominent members of a well-balanced cast.

THE MAN HE USED TO BE (Vitagraph), Feb. 19.—As a temperance lecture this three-reel drama, written by John S. Kelly and produced by Eugene Mullin, should prove a great success. It tells the story of a man who's life is nearly wrecked by drink, and tells it clearly and forcibly, but in narrative rather than in dramatic form. It is competently played by a cast that includes William Dunn, Belle Bruce, Naomi Childers, Mary Maurice, Charles Kent, Logan Paul, Edwina Robbins, Kate Price and Arthur Robinson.

THE STRANGE CASE OF MARY PAGE (No. 5, "The Alienist"—Essanay), Feb. 21.—The adventures of the heroine, as shown by the testimony given at the trial during this number of the Essanay serial continue to be full of interest. Mary's experience with David Pollock, according to the evidence of the alienist who is brought into the case, would have gone far in justifying her, had she fired the shot that killed him. The acting and stage management of the picture keep on the same high level.

THE BRIDESMAID'S SECRET (Essanay), Feb. 22.—And a very great secret it is, which Charles J. Brabin, the author and producer of this two-reel drama, places in the keeping of his heroine. The story deals with the "White Slave" traffic, and is told skilfully and with great force, up to the finish. Here the author strains an important point in order to make the climax more dramatic. John Lorenz, Fritzi Ridgeway and Marion Murray head a well selected cast.

THE GUILT OF STEPHEN ELDRIDGE (Biograph), Feb. 23.—Acted by the Biograph players in the West and directed by J. Farrell MacDonald, this three-part drama has commendable features in the development of a fairly interesting tale of the sufferings of one man for the misdeeds of another. A bank paying teller is arrested for theft, when the cashier is in reality the culprit. Ivan Christy, Vera Sisson, Jack Mulhall, Charles H Mailes and Charles Perley are in the cast.

THE REDEMPTION OF HELENE (Lubin), Feb. 24.—A review of this three-reel drama is printed on another page of this issue.

WHO KNOWS? (Knickerbocker Star Feature), Feb. 25.—When Bartley Campbell dies one eulogist wrote of him: "He knew how to write a play." The author of "Who Knows?" knows how to write a scenario. This three-reel drama tells how a man paid his debt of gratitude to the one who saved his life. The story is a recasting of old material, but the skill with which it is handled gives it a new interest. The production reflects credit upon the Horkheimer Brothers, and the leading roles are filled most satisfactorily by Henry King, Daniel Gilfeather, Gordon Sackville and Marguerite Nichols.

THE DESPOILER (Essanay), Feb. 28.—The material from which this three-reel photoplay has been built, is dramatic in every sense of the word. The "clash" is a strong one and well out of the beaten track. A woman who rejects riches, and marrys for love, is the heroine. Later her life becomes strangely entangled with the wealthy discarded suitor and his dissolute son. Bryant Washburn, Darwin Karr, Edward Arnold and Warda Howard form a potent quartet in the leading roles.

THE ROAD OF MANY TURNINGS (Vitagraph), Feb. 26.—Leah Baird is the author of and leading player in this three-reel photoplay. Miss Baird's story has many qualities to commend it. The attention is held from the start and the doings of the characters interest at all times.

The machinery by which the innocent wife is trapped is a little too complicated and it occasionally creaks at the joints, but the climax is well handled. Miss Baird is admirable in the duel role of the twin sisters, and Van Dyke Brooke, Louise Beaudet and the rest of the cast give her adequate support.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 60 (Gaumont), Feb. 24.—A varied assortment of interesting views, showing Theodore Roosevelt leaving for West Indies, snow storm in Seattle, winter sports, a Fall River fire and numerous others.

FLOODED WITH TROUBLE (Vogue), Feb. 24.—This is rather an amusing comedy, a portion of which has evidently been staged on the scene of flood. There is a good deal of slapstick work in the production. A tramp who enters a house in search of food gives opportunity for some amusing action.

THE CANDY COOK (Vogue), Feb. 27.—In some ways this picture would be considered a very acceptable farce comedy, and if it were not for a few vulgar touches such as the falling off of a young woman's skirt, after which she makes quite an exhibition of lingerie, finally running into the candy kitchen and falling in a faint in the arms of two men, the picture would be extremely amusing.

GOING UP (Cub), Feb. 25.—This is an amusing farce comedy with George Ovey featured. A mixup of suitcases causes most of the fun. Slim, believing that he has in his possession a suitcase full of money, goes into a restaurant and orders several dollars worth of food on the strength of it, discovering, when it is too late, that the suitcase contains nothing better than a man's boiled shirt. Jerry, laboring under the same illusion, is thrown bodily from the restaurant without being allowed to give his order. Very amusing.

SEE AMERICA FIRST, NO. 24 (Gaumont), Feb. 27.—In this number of this excellent series we are taken via the screen to Miami, Fla., where we are treated to delightful views of the wonderful palms with which the city abounds, and also its principal buildings. Following these views of Miami, a detailed illustration of the making of colored posters is given, which is exceedingly interesting. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 27.—Pa McGinis, having ambitions toward belonging to the Secret Society of Simps, gives an exhibition of goat riding aided by a remarkable imagination.

JOHNNY'S JUMBLE (Beauty), March 1.—An amusing farce comedy in which Johnny, in search of a cook gets into a matrimonial bureau instead of an employment bureau. The situation into which he is afterward forced while his wife is away, is very laughable. The cook believes that she is to be married to Johnny and invites her family and friends to the wedding. Complications occur and the action of the play waxes strenuous. A good comedy number.

MAUD MULLER MODERNIZED (Falstaff), March 2.—An entertaining parody on the old Maud Muller poem, with poetical subtitles. She drives a Flivver, runs over the judge, and scares away his affections. A funny half reel of the nonsensical type.

JUNGLE LIFE IN SOUTH AMERICA (Falstaff), March 2.—On same reel with above. Excellent glimpses of the deadly reptiles and smaller animals of South America. Makes on the whole a good reel.

DAD'S COLLEGE WIDOW (Beauty), March 5.—A father, impersonated by Orral Humphrey, learns that his son is infatuated with a college widow. He tries to substitute himself in her good graces, but the boys get the laugh on him. This makes a fairly amusing comedy. Dick Rosson and Simone Cavens also appear.

OSCAR, THE OYSTER OPENER (Falstaff), March 7.—A low comedy number. The chief scenes are taken in the Hizzlebooble restaurant and pie throwing and other troubles result from rivalry over a buxom waitress. The oyster opener finds a pearl and gets the lady. This gets a few laughs and is free from offense.

Mutual Film Corporation Specials.

THE CRAVING (Mutual Masterpicture de luxe American, No. 73), Feb. 26.—A five-part temperance story filmed by the American Film Co., and featuring William Russell. Playing opposite him is Charlotte Burton, with pretty Helen Rosson in the second feminine lead. Others of the cast are Roy Stewart, Rea Berger and Robert Miller. The story of the film is interesting, but not always well-balanced. The production would hardly be chosen for temperance propaganda, but will please the average audience.

A LAW UNTO HIMSELF (Mutual Masterpicture de luxe Centaur, No. 74), Feb. 28.—A five-part production from the Centaur studios in which will be found a story that is interesting up to a certain point. Like many other five-part productions, however, its story is not meaty enough to cover successfully five reels of film. Crane Wilbur does some very creditable work in this film which treats of how a French surveyor whose younger brother was lynched by a mob on a false accusation of murder, turns bandit, and avenges the wrong.

WHAT DORIS DID (Thanhouser), March 1.—A three-reel number, featuring Doris Gray, winner of the Boston moving picture contest. She appears in her first release. Studio scenes are first shown, giving close glimpses of the Thanhouser players, whom Doris meets. She then takes up her trip South to get a hidden document that will save a man's life. Her adventures on the way prove very entertaining. The plot is lightly amusing, with a few melodramatic touches at times to keep things moving. Doris is pursued by three men on her trip and is extricated by a young stowaway whom she has befriended. Miss Gray's work is promising.

EMBERS (Mutual Masterpicture de luxe American, No. 75), March 2.—Constance Crawley and Arthur Maude are featured in this five-part production from the American studios. The production attempts to deal with a problem that requires extremely delicate handling, and cannot be said to be very successful as far as finding a solution goes. As the story runs, a wife, who becomes an invalid after the birth of her first child, which, by the way, dies, finds her husband estranged from her on account of her physical condition. The husband becomes enamored of someone else, and the wife in order to cause him to feel justified in suing for a divorce arranges to have him find her in a compromising position with another man. The problem is not solved, but merely played upon in this production.

MARGY OF THE FOOTHILLS (Mustang), March 3.—A three-reel production featuring Art Acord. The story of the film is rather an interesting one, but is not especially strong as to construction of plot. Dixie Stratton plays the feminine lead with considerable charm. Others of the cast are Lawrence Peyton, Joe Massey and Chas. James. The story is of a young girl who at the death of her father is left in lonely circumstances. She is invited to visit at the home of an influential Spaniard who tries to humiliate her, acting in conjunction with a bandit. In the rescue of the girl by her lover a series of thrilling incidents occurs.

THE SILKEN SPIDER (American), March 7.—A three-reel production, written by Wm. Parker, featuring George Periolat, Louise Lester, Vivian Rich, King Clark and Alfred Vosburgh. The story pictures the way in which a female vampire marries a wealthy man who neglects all in life but money. The woman brings about the ruin of the man's daughter, in order that she may marry her son. But the son is killed and the girl marries the young rector after much suffering. The production aims at a good moral and attains it, but some of the scenes are unnecessarily sordid and repelling. It pictures some of the sad facts of life but in spite of its faults has some very good dramatic moments.

Paramount Pictures Corporation.

THE BLACKLIST (Lasky), Feb. 21.—In this feature story of capital and labor in which Blanche Sweet is the star there is all that constitutes a strong production. The types are aptly chosen and the atmosphere is truly characteristic. A good cast supports the star. For an extended review of this feature see page 1490 of the issue dated March 4.

Pathe Exchange, Inc.

PATHE NEWS NO. 14, 1916 (Pathe), Feb. 16.—One of the interesting items of this number is the lauching of the "Los Angeles" at San Francisco. Other chronicled events are ski running and jumping by Dartmouth College students, Hanover, N. H., and competition for the eastern speed championship in skating at Newburgh, N. Y.

PATHE NEWS NO. 15, 1916 (Pathe), Feb. 19.—One of the most interesting items of this issue shows scenes of the flood devastation in Holland. Taking advantage of the last sport days of the season for ice boating at Redbank, N. J., also provides some attractive scenes. A scene of a conflagration at Genoa, Italy, is also of interest.

BY THE ZUYDER ZEE (Picturesque Holland—Photocolor), Feb. 21.—This is a beautiful colored scenic showing the picturesque people who live along the banks of the Zuyder Zee, and their quaint surroundings. On the same reel with "Along the Des Chutes River."

ALONG THE DES CHUTES RIVER (Picturesque America—Pathe-Globe), Feb. 21.—This film takes us through some of the most beautiful spots in Oregon along the Des Chutes River, and through the Des Chutes Canyon to White Horse Rapids. A beautiful travel subject.

STARVED TO DEATH IN A RESTAURANT (Starlight), Feb. 21.—This is rather an amusing farce comedy to which no objections could be raised unless it might be the repeated dipping of whiskers in soup, which is more disgusting than it is funny. The young girl in the restaurant is an attraction to Heine and Louie, but she cleverly holds the upper hand and deters them from getting away with a plateful of doughnuts, gratis.

LUKE THE RURAL ROUGHNECK (Phunphilms), March 1.—This is a truly amusing farce comedy in which the village belle causes considerable damage to hearts in the vicinity of the village blacksmith shop. Lonesome Luke is selected to fill the position of assistant blacksmith in the place of others who have proved unworthy. One of the most amusing incidents of the picture is a fight in a mud puddle.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE (Chapter 12—Balboa), March 4—"Like a Rat in a Trap" proves to be one of the most thrilling of the "Red Circle" episodes. "Smiling Sam" having taken up his abode in the garret of June Travis's home. The close of the episode leaves June placed in a startlingly compromising situation.

THE RED CIRCLE (Chapter 11—Balboa), Feb. 26.—"Seeds of Suspicion" is the title of this episode. Again pretty June Travis comes under the influence of the Red Circle when a desire to aid Gordon, the accused lawyer, against his persecutors overwhelms her, and she succeeds in accomplishing his escape from Lamar's office, and later obtains the document upon which the charge against him is based. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 10, March 6.—"A Dash through Flames" is the title of this chapter, which is a decided improvement

on previous efforts. The picture holds interest from first to last. Some very effective scenes occur where Spike is pursued by the mob, is confined in a jail, from which he is rescued by the efforts of Helen. At a later point of the story he is confined in a burning building tied to a post, and is again rescued through the heroic efforts of Helen. The episode is a thrilling one.

Triangle Film Corp.

DAPHNE AND THE PIRATE (Fine Arts), March 5.—A beautiful story of love and exciting adventure, wonderful in many of the effects of a marine engagement, an actual battle between ships as it occurred in Piratical days, with Lillian Gish at her best in the lead.

BULLETS AND BROWN EYES (Kay-Bee), Feb. 20.—A Romantic military story containing a fine characterization by Bessie Barriscole, some animated military pictures and some incongruous, though gorgeous, uniforms. Barriscale's acting the feature.

BETTER LATE THAN NEVER (Keystone), Feb. 20.—A rather tame farce for a Keystone offering, lacking in ingenuity and novelty of situation. William Collier does his best with meager opportunity.

Universal Film Mfg. Co.

THE BLACKMAILER (Laemmle), March 5.—A number, written by Rafael Sabatini, featuring Elsie Jane Wilson and Rupert Julian. The wife, who is being persecuted by a blackmailer, arranges a strong alibi and says she intends to kill him, thus regaining her letters. She then laughs at him and shows that the gun is not loaded. There are some faults in presentation, but this is novel and original in plot.

THEIR ONLY SON (Nestor), March 6.—A laughable conception, by Robert McGowan, featuring Gus Alexander, Billie Rhodes, Ray Gallegher and others. Gus pretends to be the ten-year-old son of the young married man. This creates an amusing situation when the wealthy uncle appears. A good comedy number.

SUNLIGHT AND SHADOW (Imp), March 7.—A story of the Northwest, featuring Betty Gray, Harry Spingler and Paul Panzer. There are some pleasing wood scenes in this, though the story is not particularly strong. The heroine's makeup is too apparent for a girl of the wilds. An average production.

THE WINDWARD ANCHOR (Laemmle), March 8.—A domestic drama by Lynn Reynolds, with Myrtle Gonzalez and Frank Newberg in the leads. The extravagant wife dreams of taking her husband's savings and the evil consequences that followed. A conventional story, well-pictured and fairly strong.

THE DUMB BANDIT (Rex), March 9.—A number by Grace Cunard, featuring Francis Ford and Edna Maison. The sheepherder pretends to be a masked bandit in order to amuse his lonely wife. She falls in love with the bandit, but her love returns to the husband when she thinks he is to be killed. A pleasing idea handled with fair strength.

WHEN LIZZIE DISAPPEARED (Nestor), March 10.—An Al E. Christie number, in which Eddie Lyons and Betty Compton appear as two boobs. A professor of legerdemain causes Lizzie to disappear and this starts a riot. The number is an amusing burlesque and will bring laughter. Lee Moran and Ethel Lynn are also in the cast.

THEIR ACT (Victor), March 10.—A comedy number, by Laura Oakley, featuring Mark Fenton, Jean Taylor and Harry Hamm. The vaudeville performer and his girl get up an "act" in order to convince her father that he can really perform. The scheme works. This is light, but quite pleasing and well-pictured.

Universal Film Mfg. Company Specials.

GERTIE'S AWFUL FIX (L-KO), March 5.—A low comedy number, featuring Gertrude Selby, Reggie Morris and Dave Morris. The scenes occur in an apartment house, where two families indulge in a series of quarrels. The humor is of a broad sort, with a number of laughable incidents, though the plot is slight.

SAVED BY A SONG (Rex), March 5.—A two-reel number, written by May B. Havey, featuring Ben Wilson and Dorothy Phillips. The story is that of a convict, released after false imprisonment for murder. He is employed by a grocer, but the theft of another is laid at his door and he flees. He enters the home of his employer, hears the daughter sing "Annie Laurie" and later the real thief is caught. This runs along without achieving any great dramatic effect, and the hero would have been stronger if he had not yielded to the impulse to commit burglary. This latter fact tends to make the reconciliation with the employer somewhat unconvincing.

FALSE FRIENDS AND FIRE ALARMS (L-KO), March 6.—A two-reel low comedy, featuring Billy Ritchie, Gene Rogers and Peggy Pearce. Billy appears in this as a flirtatious jockey. The photography is not up to standard at times and the humor not very strong. The most interesting scenes are toward the close, when a spirited horse race and the burning of a bungalow take place simultaneously. The number as a whole is only fairly strong.

THE TARGET (Red Feather Feature), March 6.—A five-reel number, featuring Hobart Bosworth. He is assisted by Anna Lehr, Maude George, Jane Novak, Albert MacQuarrie, Dick Le Reno and others. This is a vigorous, well-pictured story, which carries the interest along in a sweeping fashion. It shows the hard knocks a man acquires who tries to hew close to the line in the matter of personal honor. His friends desert him, his wife is untrue and he meets trying experiences, but when he emerges from a false term of imprisonment he still is a happy man. This is well acted all through and contains situations of strong appeal. Mr. Bosworth is an engaging figure in the part of the hero and the capable cast gives him good support.

THE POWDER TRUST AND THE WAR (Universal Special), March 6.—No. 13 of the "Graft" series. Richard Stanton continues his investigations, this time dealing with the munition smugglers on the Mexican frontier. There is some loss of connection with foregoing numbers of the series, owing to changes in the cast, but this instalment is entertaining in itself. The hero escapes from an explosion which kills three members of the powder gang. Dorothy also escapes death from poison.

THE WINNING OF MISS CONSTRUE (Gold Seal), March 7.—A fine little comedy-drama, featuring Robert Leonard, Ella Hall, Marc Robbins and others. The story centers about a department store girl, an artist and an old actor, all living in the same apartment house. The girl loses her job, through a false accusation of stealing. The manner in which the artist watches over her is extremely laughable. He leaves food at her door and the dog eats it regularly. The story is altogether one of broad appeal and has a good human touch running through it. A good offering.

LAVINIA COMES HOME (Laemmle), March 9.—A two-reel number, featuring Thomas Jefferson, Marcia Moore, Lee Morris and others. The plot is quite appealing, though there are too many close-ups employed and a slight tendency to the over-sentimental. The story concerns a circus girl who gives up bareback riding and passes herself off as the daughter of an old couple for press agent purposes. Later she falls in love with a young farmer and decides not to return to the circus. This is a pretty little story, despite certain imperfections in development. The photography is good.

THE DOLL DOCTOR (Imp), March 10.—A two-reel story, featuring Violet Mersereau and Marry Benham. The opening scenes are taken during a snowstorm and show the girl and her lover delivering Christmas presents among poor children. Later they are married and separated because of the husband's unreasonable jealousy. This feature of the plot is rather lacking in conviction. The reconciliation occurs in the shop of the doll repairer, where the little girl has taken her doll to be repaired. The story has no great dramatic interest, but is quite entertaining in a quiet way.

THE QUARTER BREED (Bison), March 11.—A three-reel Western number, by Leon D. Kent, who plays the part of the breed Indian. Jack Livingston and Mina Cunard are also in the cast. This is a typical number of stage coach days, and has a good swing to it in many scenes. The quarter breed, hounded from one county to another, saves the girl from a runaway and is given a chance to make good. He falls in love with the girl, and in a moment of weakness agrees to take part in a stage hold up, after she has rejected him. Later he saves both girl and stage and turns her over to his rival. Well-constructed and full of good Western scenes.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 15, 1916 (Vitagraph), Feb. 21.—Views of the new battleship Pennsylvania at Norfolk, Va., comprise one of the leading news items. Other interesting events: Teaching the blind to weave; safety fire drill, New Orleans; polar bears in Central Park; Belgium relief ship in crash; New Orleans woman holds boy for boardbill; pocket fire escape demonstrated, Stockton, Cal.; latest fashion picture; capturing alligators at Lake Worth, Fla.; four inch snowflakes, Chicago; London's Lord Mayor speaking in favor of recruiting; new type of hydroplane; cartoon.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 16 (Vitagraph), Feb. 25.—Fire escapes for horses, Los, Angeles; the return of Ambassador Morgenthau; bomb used on home of a Chicago banker; tuberculosis fight. Oakland, Cali.; track contests, Cambridge, Mass.; golf at Palm Beach; ice yacht racing, Mill Neck, N. Y.; police review, San Francisco; swimming, Brighton Beach, N. Y.; children's party, Palm Beach; military funeral, Paris, France; society lady of New Orleans and her pets; Bronx County Marathon, N. Y.; wreck on New Haven Railroad; Krazy Kat and Ignatz Mouse, cartoon.

Miscellaneous.

THE LITTLE ORPHAN (Olympic), State Rights, March.—An unpleasant and improbable story in which Em Gorman, a clever child actress, is handicapped by the lack of a suitable medium. Photography is clear, otherwise there is not much to commend in the production, handled by the Sun Photoplay Company.

John Reinhard one of Gaumont (Mutual) stars, and gifted "heavymen," is being given ample opportunity to display his versatility these days, Mr. Reinhard played a genteel heavy, a dress-suit sort of mischief-maker, in the recent Gaumont-Mutual Masterpicture, De Luxe Edition, "As a Woman Sows." He has recently completed another typically fine, but widely different characterization, that of rough type heavy in "I Accuse," another Masterpicture. And in Director Edwin Middleton's big feature, "The Touchstone," just started at the Jacksonville studio, Mr. Reinhard is playing a Hindu servant.

Joseph De Grasse is still at work on the five reel Italian drama entitled, "The Full Cup," which came from the pen of Ida May Park and in which Louise Lovely is being starred. The other roles are in the hands of Lon Chaney, Hayward Mack, Marjorie Ellison, Lule Warrenton, Jay Belasco and Galmour Hammond.

Manufacturers' Advance Notes

Helen's "Challenge" Film

Verdict of Reviewers on "Girl Who Dared" Decides Important Question for Helen Gibson.

"I 'LL MAKE the Kalem Company stop advertising me as 'the most daring actress in pictures' if any other player will attempt the feats shown in 'The Girl Who dared,'" wrote Helen Gibson in a letter to the film company following the completion of that production. The result is that "The Girl Who Dared," a single reel "Hazard of Helen" scheduled for release on March 18th, has been named "Helen's Challenge Film" and Kalem declares itself willing to abide by the star's promise.

Scene from "The Girl Who Dared" (Kalem).

It has been decided to go even further. A special showing of "The Girl Who Dared" has been arranged for this week and the factory is rushing the cutting and trimming of the production for that event. It will then be left to the decision of the trade paper reviewers whether Helen Gibson is entitled to her claim of being "the most daring actress." The verdict of the reviewers will be final.

Another departure in connection with single reel releases is the issuing of a special six-sheet four color lithograph on "The Girl Who Dared," because of the extraordinary strength of the offering. Speed motor boats, daring riding, and the familiar railroad feats are compressed into the thousand foot length. Incidentally, the picture also introduces the "Russian Drag," which the trade papers recently promised to followers of the Helen series, the "Russian Drag" being the circus term for the feat of standing astride two racing horses.

A slight accident occurring to Helen, which might easily have been serious, is shown clearly on the screen in "The Girl Who Dared." Helen, swaying in mid-air from a temporary railroad scaffolding, is called upon to drop to a speeding engine manned by a gang of crooks. Helen's skirts caught in the rope as she was about to drop and instead of landing on the tender of the engine as intended, she was struck a glancing blow by the top of the engineer's cab and thrown to the floor. It is a tense moment to the person watching the picture and able to see clearly the girl's danger.

As if to show that other members of the railroad company can perform thrilling feats Franklin Hall starts the ball rolling in the opening scene of "The Girl Who Dared" by leaping from the deck of a Pacific Mail liner to the sea. He is a diamond smuggler in the story, and confederates in a motor boat pick him up and go ashore. They land near Helen's station and when she sees that their descriptions fit the warning sent out by the Customs officials a pursuit starts that gives opportunity for the thrills that follow, and that has also resulted in the enlisting of the reviewer's aid.

MARY FULLER RUNS KINDERGARTEN.

Mary Fuller, Universal Heights star, had to do a scene with eight babies last week in the picture entitled "Little Mother." That's rather a lot of babies for an unmarried girl to mother, but Miss Fuller went at it with gritted teeth and plenty of milk bottles, and came through with not an infant crying.

EDESON IN NEW FEATURE.

Robert Edeson is to appear in another Vitagraph feature, it was announced by that company today. The famous actor has been re-engaged for a feature film of the Northwest to be filmed at Port Henry under the direction of William Humphrey. Director Humphrey and his company left this city for that place on Tuesday last.

The production in which Edeson will be seen is another of James Oliver Curwood's thrilling tales. Curwood has given the screen some of its most powerful works, and his latest work, "Fathers of Men," is said to surpass his previous efforts. Featured with Edeson will be Naomi Childers, one of the most beautiful of the Vitagraph's many actresses. Harry S. Northrup, Emmenual Turner, Carolyn Birch, Betty Howe, Bobby Connelly and others will be seen in the cast and at present are at Port Henry.

LOIS WEBER MOLDS ARTISTIC SURPRISES.

Whenever Lois Weber (Mrs. Phillips Smalley) of the Universal Film Company makes a photoplay she may be depended upon to introduce one or more features that not only are unusual but artistic. In "The Illborn," a feature photoplay in which Tyrone Power is starred and in the production of which Phillips Smalley co-directed with his talented wife, Mrs. Smalley has the usual surprises. These are to be found in her introduction to the play and at intervals during the unfolding of this gripping film story.

Those who have been fortunate enough to witness the initial test run of this latest work of Mrs. Smalley in the projection theater at Universal City declare she has excelled all her previous efforts in attaining artistic detail.

FRITZI BRUNETTE IN "UNTO THOSE WHO SIN."

Miss Fritzi Brunette makes her initial debut as a star in Selig Red Seal Plays, released through V-L-S-E, in "Unto Those Who Sin," written in five sensational acts by James Oliver Curwood. "Unto Those Who Sin" will be released on Monday, March 6, and those who have seen private presentations of this drama pronounce it as good as "Thou Shalt Not Covet," the Selig Red Seal Play which caused Filmland to sit up and take notice.

Supporting Miss Brunette in "Unto Those Who Sin" are such Selig artists as Al W. Filson, Lillian Hayward, Edward J. Peil and others. Miss Brunette wears an extraordinary number of beautiful gowns which she ordered especially for this production.

Scene from "Unto Those Who Sin" (Selig).

"Unto Those Who Sin," the Selig Red Seal play released through V-L-S-E on February 7, continues to win praise. Colin Campbell never produced a more virile drama and the reviews of the unusual production as printed in all trade publications and elsewhere state that "Thou Shalt Not Covet" is the one best bet of the year. Many claim that Kathlyn Williams has enacted her most capable and appealing character role in this five reel production.

"IRON CLAW" REALISM TAXES THE PLAYERS.

What has come to be known as the "movie ward" has been established in a Jersey City hospital. So many accidents have occurred to members of the Pathe company now producing the new serial thriller, "The Iron Claw," that the hospital has seldom been without a patient, injured in some manner or other in the production of film thrills. Burt Daniels fell a sacrifice to realism, during the production of the first episode, in which a free for all fight occurs. Daniels went down for the count and remained down until the ambulance arrived. Sheldon Lewis, he of the iron claw, swings his metallic appendage with such good will that few members of the company have escaped being hurt by it. Another ailment from which nearly all members of the "Iron Claw" suffered is parretphobia, contracted in encounters with Evangeline, the Mexican parrot, who has a part of her own in the production and is encompassed by as professional jealousy and temperament as any film favorite. Evangeline meets criticism with such instant action that many of her victims say "The Bloodstained Beak" would be a more appropriate title for the series than the one chosen.

"THE HUMAN CAULDRON" (Vitagraph).

Of particular interest among the Vitagraph releases for the week of March 6 is "The Human Cauldron," a Broadway Star Feature in three parts which was filmed with the permission of the New York Police Department. The scenes were taken at headquarters and on Blackwell's Island and show the interesting experiences which applicants for the police department have to undergo before they receive their shield. The picture shows the method of "finger-printing," and "mugging" criminals and a glimpse of the Rogues' Gallery and other important departments of the police system. Actual police officials take part in the production, among them being In-

Scene from "The Human Cauldron" (Vitagraph).

spector Faurot, head of the Detective Bureau, Det. Lt. Funston and many others.

"The Human Cauldron" tells the story of two gangmen and their girls who come under police supervision. One man goes to Hart's Island and a girl to Bedford Reformatory. Both these institutions are shown as well as Commissioner Katherine B. Davis inspecting them. The other man goes to Blackwell's Island and, falling into further evil ways, becomes an habitual criminal. His career culminates in the murder of a jeweler. The films shows the actual detectives at work at the clues and the methods they use to track and capture the guilty man.

Of no small interest is the training of a police applicant, played by William Dunn, of the Vitagraph Company, among real applicants. The training, drills and different phases of gymnasium work are shown in the film. It is released on March 11.

ETHEL TEARE SUBJECTS POPULAR.

Reports from General Film exchange managers indicate that Kalem made a wise move in establishing Wednesday as Ethel Teare Day in its schedule of releases and surrounding that pretty player with a capable company of fun-makers in subjects that would feature her bewitching personality. Every General Film exchange in the United States and Canada buying film has already placed a standing order for one or more prints of the Wednesday specials and reports that exhibitors have given them an unusually favorable reception.

The rise of Ethel Teare to stardom in the short space since her first appearance in small parts in Kalem "Ham and Bud" subjects places another name on the long list of stars discovered and developed by Kalem which includes such well known present Kalemites as Lloyd V. Hamilton, Bud Duncan, Marin Sais, and Ollie Kirkby, and many others equally well known to film fans.

"THE HOUSE OF SURPRISE" (Essanay).

Turning his back on society, a pampered son of wealth resolves to get some worldly experience. How he does it offers John Junior an opportunity to depict a startling array of adventures, some tragic, some blending into the semi-ridiculous. With Elizabeth Burbridge in the other part a delightful little two act love story with interesting situations is to be seen in this Essanay release.

The millionaire's son is chided by his attorneys for his

Scene from "The House of Surprise" (Essanay).

lack of wordly knowledge. The boy takes the lecture to heart and starts in search of adventure. He gets into half a dozen fights and gathers experience and bruises. Two tramps knock him unconscious and toss him into a box car. When put off the train, he wanders into an unoccupied country place and falls asleep.

A wealthy bachelor girl, fleeing the fortune hunters, comes to take possession of the country place. She shoots the young man in the foot. Then in remorse, she offers him a job as janitor. The cooks falls in love with him and is discharged by her jealous employer. The boy becomes cook and while thus employed is found out by the heiress, who is sure she has at last discovered a man who is not a fortune hunter.

UNIVERSAL'S SPRINGFIELD, MASS., EXCHANGE MOVES.

The Universal Branch exchange at Springfield, Mass., has moved to new and larger quarters at 326 Dwight Street. M. Joseph is manager of this branch.

"THE SILKEN SPIDER" (American).

One of the most realistic fights that has ever been staged at the American studios at Santa Barbara was filmed recently by Frank Borzage while directing a highly dramatic "Fly-

Scene from "The Silken Spider" (American).

ing A" feature with an excellent cast including Vivian Rich, George Periolat, Alfred Vosburgh and Louise Lester.

The fight concluded a card game, and at its finish the injuries included a swollen jaw, a cut wrist, a torn set where a thrown chair poked one leg through the canvas, and several ruined suits of clothes.

There is nothing fakey about Frank Borzage's pictures, as this capable director and his entire company believe thoroughly in the height of realism.

"ACCORDING TO LAW" (Gaumont).

With its customary skill in catching the spirit of the times and imprisoning it in a remarkable photoplay, the Gaumont company holds the mirror up to a phase of American life which now is engaging the attention of thoughtful people in a five-reel photoplay, "According to Law." This is a big work, schemed on a big scale by its authors, Paul M. Bryan and Joseph H. Trant. It deals with the unhappiness of a married couple, who are childless because of the wife's selfish pursuit

Scene from "According to Law" (Gaumont).

of social pleasures. Miss Mildred Gregory, so long the leading woman for Romaine Fielding, has been elevated to stardom by the Gaumont company because of her excellent work in this feature which is released as a Mutual Masterpicture, de Luxe Edition, March 6.

Supervising Director Richard Garrick directed this big feature. Miss Gregory has been surrounded by an unusually strong Gaumont company. Heading it is Howard Hall, an actor who has earned an enviable reputation for himself in the short time he has been upon the screen. The story of the wife's change of heart and her final sacrifice afford big moments that display Miss Gregory's ability in remarkable fashion. Miss Helen Marten appears in the last reel.

FANNIE WARD IN "FOR THE DEFENSE" (Lasky).

Giving another example of her versatility, Miss Fannie Ward, star of the Jesse L. Lasky Feature Play Company, has completed a photoplay entitled, "For the Defense," in which she plays for the first time on the screen, a feminine detective.

Scene from "For the Defense" (Lasky).

There is a promising coincidental feature about "For the Defense," as the author is Hector Turnbull, who wrote Miss Ward's recent sensational photoplay, "The Cheat."

The Lasky Company will release "For the Defense" through Paramount Pictures Corporation on March 13. It is a Monday release and will be the week's attraction in the Strand theater, New York, and other leading motion picture theaters throughout the country.

This will be Miss Ward's fourth Lasky production. The others, in their order are "The Marriage of Kitty," "The Cheat," "Tennessee's Pardner," from Arthur C. Alston's production. In none of these did Miss Ward have a similar role and to her distinct and charming characterizations she now adds that of detective.

Miss Ward will be seen as Fidele, a young French girl, who lands in New York and meets with strange adventures. She is the witness of a murder for which the one man who befriends her in the hostile city is falsely accused of the crime. Frightened, she runs away from the scene, meets the accused later and returns in time to appear "for the defense" and by her testimony succeeds in freeing him.

Jack Dean, Camille Astor, Horace B. Carpenter and a large cast of principals appear in support of Miss Ward in this production.

"THE DREAM OF EUGENE ARAM" (Selig).

"The Dream of Eugene Aram" adapted and produced by Colin Campbell from the poem written by Thomas Hood, is a Selig feature drama of unusual worth to be released Monday, March 6, through General Film Service. Tyrone Power and Roy Clark, the versatile juvenile actor, take the leading roles in this most beautiful production.

Nearly everyone is conversant with Thomas Hood's most most famous poem, in which Eugene Aram, the school master confides to the innocent school boy. The plot of "The Dream of Eugene Aram" is based upon a guilty conscience.

"And still no peace for the restless clay,
Will wave or mould allow;
The horrid thing pursues my soul—
It stands before me now!"
The fearful boy look'd up, and saw
Huge drops upon his brow.
* * * * * * * *

How Eugene Aram finally pays the penalty of a crime which was incited by the love of gold, is a fitting climax to a powerful and appealing drama. The play is cast in the 17th Century,

Scene from "The Dream of Eugene Aram" (Selig).

and the costuming is carefully appropriate to that period. Critics claim that Tyrone Power performs one of the strongest roles in his enviable career as an actor, in the character part of Eugene Aram, the conscience stricken school master.

WALLY VAN PRODUCING NEW SERIAL.

One of the most important pictures under course of construction is "The Scarlet Runner," taken from the popular novel of that name by C. N. and A. M. Williamson, which is now being filmed under the direction of Wally Van for the Vitagraph Company. This feature is practically the debut of Mr. Van into the reels of drama and romantic pictures, for his worth hitherto has been solely in the line of comedy. In this release Wally is destined to lose the sobriquet of "Cutey" which has made him a favorite for many years in Vitagraph films.

"The Scarlet Runner" will be released in twelve episodes each one complete in itself and each one telling one of the thrilling adventures of the gentleman chauffeur made famous by the Williamsons. Earle Williams, a favorite in the world of photoplay, will be seen in the principal role while the feminine lead is to be changed with each episode. Practically all of the prominent Vitagraph actresses will be seen with the exception of such leading players as Anita Stewart, Lillian Walker, Edith Storey and others.

BILLIE BURKE COMPANY GOES TO PALM BEACH.

The Billie Burke company of players engaged in producing the new Rupert Hughes' novel for George Kleine will leave the New York studios this week for Palm Beach, Florida, to make a number of "society" scenes. The company will be in charge of a Supervisor, James M. Sheldon, and Director Walter Edwin. Two maids and a private secretary will assist Billie Burke.

"MISMATES" (Knickerbocker).

"Mismates" is the title of a three-part Knickerbocker Star Feature to be released on the General Film program March 17. Miss Margaret Landis will be featured, supported by a strong cast, headed by Fred Whitman. Others in the cast are Daniel Gilfether, Madeline Pardee, Myrtle Reeves, Ruth Lackye, Charles Dudley and Richard Johnson. The play shows the folly of mismating youth and age and the disaster in the life of a youth who is caught by the glitter of the Bright Way,

Scene from "Mismates" (Knickerbocker).

and lured by the cunning smiles of a woman who is trying to cover age and fading beauty.

Margaret Landis plays the part of the country girl sweetheart of the college boy who leaves his home of plenty for the city where he hopes to make his fortune. Daniel Gilfether, as usual, comes up to his standard in the role of elderly father of the boy, while Madeline Pardee as the wife of the boy does exceptional heavy work.

This release, while far from a preachment, carries with it a convincing moral motive and promises to be a very attractive offering.

"BEN BLAIR" (Pallas).

Pallas Pictures announces as its next release on the Paramount Program "Ben Blair," a stirring Western drama with Dustin Farnum in the title role. As Ben Blair, the popular player appears in a role that affords him a particularly suitable vehicle and calls upon him for a display of more than histrionic talents. In the role of the strong-hearted plainsman "Dusty" presents various feats in horsemanship that

Scene from "Ben Blair" (Pallas).

afford stirring incidents for this play of the cattle country and the metropolis. The screen adaptation is from the well known book of the same name by the late Will Lillibridge.

Replete with beautiful scenes of the open cattle country photographed by an expert, this film promises to prove one of the most artistic films of the season. The scenes of the broncho busting, trick riding, branding and in fact almost all the out-of-door scenes were taken on a ranch owned by one of the last of the cattle barons. The thousands of acres of rolling lands sustain thousands of head of cattle, panoramic views of which are included in the picture. A charge of the cattle straight at the camera affords one of the many thrills.

Another feature of this photoplay is the strength of the supporting cast. Winifred Kingston, is given a big part, which she handles with great credit. Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Page Peters, Virginia Foltz, F. A. Bonn and little Gordon Griffith, who presents a thrill by leaping from the roof of a barn, are among the important players. It will be released on the Paramount Program, March 9.

"HER GOD" (Equitable).

ELEVEN weeks were spent by the Gail Kane Equitable company on the deserts of Arizona and Mexico and three weeks on construction of ancient adobe villages and huts which were not procurable even in Northern Mexico.

The disturbed condition of affairs prevented Miss Kane and her company, who had traveled west to make "Her God," from going to Guadalajara, Mexico, into the heart of the Yaqui country, so a number of primeval adobe huts and shacks had to be constructed and time lost in waiting for the sun to do its part in drying them.

Miss Kane accompanied by Merlin Hamilton, eight women and six men principals, her director and the usual camera crew, left New York early in November for Jerome, Arizona. Upon the edge of Death Valley, in the heart of the dreaded American desert, they worked for ten weeks. Hundreds of Mexican vaqueros, typical ranch men and women and enough nondescripts to populate a village were engaged.

Throughout the play of "Her God," Miss Kane plays the part of an Indian girl. The production is in no way a Western,

Scene from "Her God" (Equitable).

other than the environment and atmosphere made necessary, owing to the peculiar construction of the scenario. During the taking of the scenes in Arizona and Northern Mexico, the company traveled many hundreds of miles, either by train or caravan. Upon one of these trips to a location in the foothills, the entire company, numbering over two hundred, were overtaken by a violent blizzard and were forced to take refuge in a ranch house and were practically given up for lost.

It will require three more weeks to complete the interiors, no less than ninety sets being necessary for the elaborate production.

April 3, is the release date of "Her God."

REVENUE CUTTER NOW METRO YACHT.

After being buffeted and battered around in the ice fields of the far north and braving the storm for more than fifty years the revenue cutter and coast guard ship Woodbury fell a victim to motion pictures and was sent to the bottom in her first experience. This sturdy old vessel, which in her time saved more than five thousand lives in the storms off Hatteras and the Banks and cleared the seas of smugglers and seal poachers, was purchased by the Metro Company for an important part in "The Price of Malice," a recent release on the Metro program. Hamilton Reveile and Barbara Tennant are starred in this Metro wonderplay, which was produced by the Rolfe Photoplays, Inc.

After completing negotiations with her owners the Metro Company converted the cutter into a fine appearing yacht and towed her to the ice fields. There she was sent head-on against an iceberg and rapidly sank to the bottom as the Metro players enacted the roles assigned them in the production. O. A. C. Lund directed "The Price of Malice," and it is considered one of the best of Metro plays.

WIDE PUBLICITY FOR "SIS."

Seldom has a series of one reel comedies, presenting a star new to the screen, been received with the wide publicity that has followed Sis Hopkins' debut in Kalem subjects. The fame of Rose Melville's comedy creation has caused her screen debut to be given wide space throughout the country and has even opened the doors of newspapers that have previously been cold to any mention of individual screen players. The fact that Sis Hopkins is nationally known as a distinct comedy character

Scene from "She Came, She Saw, She Conquered" (Kalem).

has also resulted in a flood of bookings that Kalem believes unprecedented for an absolutely new line of subjects.

One Sis Hopkins comedy has already been released, with another following this Friday. "A Leap Year Wooing," the initial subject, gave film men their first view of a newly organized comedy company that will become a fixture in the Sis Hopkins comedies. "She Came, She Saw, She Conquered" is the single reeler scheduled for this Friday, March 10, with the following Fridays on the Kalem General Film schedule bringing "A Flock of Skeletons," and "When Things Go Wrong."

"THE LOVE LIAR" (Horsley).

In view of the pre-release announcements heralding "The Love Liar" as the most pretentious photoplay production made to date at the David Horsley studios, it is fair to assume that more than casual attention will be given this five reel feature when it is released March 27 as a Mutual Masterpicture, de luxe edition.

As a basis for promising in this release the biggest of all David Horsley productions made so far, attention is called to the fact that ten weeks' time was consumed in the preparation of the sets required in this production. Besides a number of settings which ordinarily might be considered elaborate but which in this case are seemingly small when compared to the bigger sets, there are no less than eighteen distinct set-ups of extraordinary proportions, ranging from the richly furnished drawing room of the ultra-wealthy to the lavishly decorated ball rooms of the biggest cafes of the day.

Nor is "The Love Liar" exceptional alone in settings. The story, too, is unusual. It is based on deep sociological study. Just what Mr. Horsley thought of the story may be gathered from the fact that he saw fit to give it such elaborate production.

A new George Ovey appears in the Cub Comedy "The Desperate Chance" scheduled for release through the Mutual on March 3. Discarding the costume always associated with his characterization of Jerry, he dons ministerial garb and the arrayed gives one of the funniest performances of his career in this brand.

The change of costume is enforced during the action of the picture. A desperate bandit, who operates dressed as a minister, is on the verge of being caught by persistent officers and in order to escape he compels Jerry, who he chances to meet, to change clothes with him. The bandit stands over six feet while Jerry is just a bit over five, so the changes doesn't fit either one very well. However, while robbing people, the bandit kneels on the ground so as to mislead those who attempt to describe him. As a consequence it is not far fetched if the officers identify Jerry as the bandit. To escape the consequences of capture Jerry tries schemes of evasion of all manner only to end his adventure in the calaboose.

The picture in brimful of funny events played in the style of Ovey and his associates, among whom are George George as the bandit, Louis Fitz Roy, Henry Jackson, Gordon McGregor, Arthur Mund and Bob Kenyon. Milton Fahrney directed.

"THE BATTLE OF TRUTH" (Biograph).

The impersonation of a dead man and woman, so that eyewitnesses to their murder are almost persuaded that the sensational crime never occurred, is the daringly original idea conceived by William Hamilton Osborne, a leading novelist, for the Biograph feature production in the regular service, released March 20.

The singular incidents arising from a millionaire's desire to cover up the guilt of his hot-headed son, as suggested in the above outline, afford opportunity for spectacular scenes. A great deal of clever camera work distinguishes this elaborate three reel production, whose effect depends absolutely upon the realism of the fantastic happenings that almost convince a clever lawyer he did not see what he knows he saw. Vera Sisson, Charles H. Mailes, and Ivan Christy have the leading roles.

Completing the week's program is a famous Biograph re-issue directed by D. W. Griffith, entitled "His Mother's Scarf." There is more genuine thrill in the first three or four hundred feet of this spectacular subject than in many a so-called feature. An Indian attack upon a caravan results in the girl coming to dwell with two brothers, whose rivalry in love for her makes a compelling drama. Wilfred Lucas, Charles H. West and Dorothy West head the cast.

TYPHOON FANS IN THE SOUTH.

As a result of a trip through the Southern States by their representative, the Typhoon Fan Co. are installing their system in several theaters in Chattanooga, Tenn., Tampa, Fla., Columbia, S. C., and in the Seminole Hotel, Jacksonville, Fla.

"THE FLIRT" (Bluebird).

General Manager M. H. Hoffman has gone to Booth Tarkington's serial story from the Saturday Evening Post to derive the March 28 release in the Bluebird series. The title of the film is the same as the narrative—"The Flirt." Marie Walcamp will play the name-part and Juan De La Cruz will be the leading man.

These two players were important in the Bluebird's production of "Hop, the Devil's Brew," and at that time Miss Walcamp's work was declared by some critics to be the best acting in the film. The Bluebird managers expect to gain a great advantage for "The Flirt," through its wide publicity as a serial, plus the Tarkington name to add strength to its drawing qualities.

The story details the feminine nature as it is frequently disclosed in the desire of a pretty woman to show her abilities

Scene from "The Flirt" (Bluebird).

to captivate men, regardless of the consequences of her victims. The first, in this instance, nearly wrecks the lives of several fine chaps in her home town, and meets, in the end, a rebuff from a stranger to the village who, in giving her a dose of her own medicine, uses her to further his own swindling schemes and leaves her, finally, in deep disgrace.

Antrim Short plays the role of a mischievous boy who keeps things well stirred up for his flirtatious sister and eventually works her undoing.

TO DISTRIBUTE GREAT NORTHERN FILMS.

The Federal Feature Film Corporation of 32 Boylston street, Boston, Mass., has entered into a contract with the Great Northern Film Company of New York and will purchase and handle the Great Northern productions throughout the New England States. Samuel V. Grant, favorably known to the New England trade, will assume the management of the Boston concern.

Mr. Grant spent considerable time in the projection room of the Great Northern Film Company, viewing several current and future releases, and expressed himself as very well pleased with his acquisition. The first Great Northern features to be released by the Federal Feature Film Corporation are entitled "Sins of Great Cities," in four parts, featuring Ebba Thomsen, and "The Mother Who Paid," an unusually strong and interest sustaining drama in five parts. The leading role is enacted by the famous tragedienne, Regina Wethergren, whose histrionic art has often been compared with that of Sarah Bernhardt.

BIG NEWS FOR MUTUAL WEEKLY.

"T. R." may have sailed for the West Indies to let the United States run itself for six weeks, but he is still in the public eye, for Mutual Weekly No. 60 will be lead off with a picture of his smile as it vanishes from New York's harbor on the S S "Guiana." Then there will be a picture of the $5,000 worth of saddles sent to the Japanese Emperor by the colony of Japanese in San Francisco as a coronation present. Other subjects are the cruisers "Taharld" and "Haarfager" preserving Norwegian neutrality by guarding the entrance to the North Sea; the tremendous snow storm in Seattle, Wash., which buried the city and caused the dome of the Cathedral to collapse from the weight of snow; the lost "K-5" under-sea boat arriving alone and safe at Key West, Fla.; the Lincoln celebration in Washington; the annual Gasparilla carnival in

**The Great Dock Fire in Brooklyn, N. Y.
From Mutual Weekly No. 60.**

Tampa, Fla.; winter gaities at the beach in Ocean Beach, Cal., and the skating tournament in Newburgh, N. Y.

Paulson is caught in the act of looping the loop on skiis at the Dartmouth college winter sports carnival. The new auto invention, whereby electricty may be generated for motion picture projection machines, and enabling the showing of pictures in rural communities is pictured and snapped at Fresno, Cal. This issue also shows the purchase of horses by the French government; the burning of the munition ship at a Brooklyn pier; the opening of the new municipal zoo in San Antonio, Tex., and the tremendous fire at Waynesburg, Pa., which wiped out a business block valued at $150,000, complete the Weekly.

"THE PASSING OF PETE" (Selig).

Tom Mix, the daring cowboy star of the Selig forces, always on the alert for thrills, again risks life and limb in the Selig western drama, "The Passing of Pete," released in General Film Service, on Saturday, March 11. In this drama, for a change, Tom Mix assumes the role of Pete, a "bad" man, who steals gold nuggets from a prospector's mine. There is a climax in which a desparate battle ensues between Pete and the sheriff's posse. We see real bullets kicking up the dust everywhere. Finally Pete with a bullet in his body, plunges headlong down a mountainside, and lodges hundreds of feet below. It is a risk that no one save Tom Mix would care to undertake.

"THE FIRES OF ST. JOHN" (Lubin).

For the meaning of "The Fires of St. John," the Suderman play which Edgar Lewis, with Nance O'Neil as his star, is building into a powerful multiple-reel photoplay feature for the Lubin Company of Philadelphia, one must delve far back into the annals of the mediaeval folklore of the people of central Europe. It refers to a celebration on St. John's eve.

An old pagan spark has outlived centuries. Once every year that spark is fanned into flame—it flames high and then it is called "The Fires of St. John." Once every year we have "free night." Then the witches ride upon their brooms; with scornful laughter the wild hordes sweep across the tree tops, up, up, high upon the Blocksberg. Then, no matter what may be the name of the law that governs the world on that day, that single wish may be converted into reality.

"And the fires. Those tongues of fire shooting up towards

Scene from "The Fires of St. John" (Lubin).

the heavens, they are the spirits of our dead and perished wishes. They are the red plumage of the desires we have petted through our entire lives."

This is the meaning of "The Fires of St. John," and Nance O'Neil and Edgar Lewis are making the most of it in the forthcoming photoplay. The Lubin Company has given carte blanche in the matter of expense in achieving a production that will be one of the sensations of the year.

"THEIR WEDDING DAY" (Vim).

"The Pokes and Jabbs" series of comedies, made by the Vim Films Corporation, are constantly offering new situations and ideas. Among the comedies of this series there is none better than "Their Wedding Day," in which Pokes and Jabbs, as usual, raise a cyclone of action in laugh-provoking situations.

Jabbs is the town sport and financially equal to the heavy demands on his generosity, while Pokes, the village loafer, is down and out. Both men are attracted by an advertisement

Scene from "Their Wedding Day" (Vim).

in a paper from a wealthy man offering a dowry to anyone who would marry his daughter. The effort to come up to the demands of the wealthy father and the hopeless struggle for the hand of the girl by these rivals makes the fun of the film, while in the end both lose out as the girl, Ethel, claims the man of her own choice. Robert Burns and Walter Stull, as Pokes and Jabbs, are well supported by Ethel Burton, Helen Gilmore, Frank Hanson, and Tiny Wills. The picture will be released Friday, March 10, on the General Film Program.

"HIS LOST SELF" (Famous Players).

Photoplay fans are going to meet a new Jack Barrymore on the screen when the Famous Players Film Company presents the celebrated comedian on the screen in "His Lost Self" on the Paramount Program March 19th. Barrymore has played South American dictators, Balkan nearprinces and other purely comic characters on the screen, but in this forthcoming picture he adds to his humorous depiction of a New York society chap the very dramatic and thrilling adventures of a crook.

Scene from "His Lost Self" (Famous Players).

Of course he is not a real crook. He has been hit on the head and for a time forgets his identity.

Barrymore's role is much more than a mere comedy part and embraces drama and thrills as well as the humor which has made him famous.

GAUMONT RETURNS TO ANIMATED CARTOON SERIES.

Returning to the cartoon idea which he was the first to present upon the screen, Harry Palmer will now devote the entire time of his Gaumont staff to the making of animated cartoons which are humorous reflections upon the news of the day. This will replace "Keepin' Up With the Jonses" upon the split-reel with Gaumont's "See America First" series, a Mutual weekly release.

The first of the new series was released by Mutual February 27. The work upon them is progressing rapidly at the Gaumont studios, Flushing. An outline of the pictures for the first release will give an idea of the series in general. First on the screen will be that target of all cartoonists, Theodore Roosevelt. He is shown throwing his hat into the ring and laying about valiantly with his Big Stick. Then, of course, there must be reference to President Wilson's habit of note writing, all in a spirit of lightness and not at all with political bias. William Jennings Bryan is not forgotten. The series closes with some cartoons upon preparedness.

"LOVELY MARY" COMING METRO RELEASE.

"Lovely Mary," the five-part Metro wonderplay in which little Mary Miles Minter is starred and Thomas J. Carrigan, her new leading man, is featured, will be released on the Metro program March 13. This feature was produced by the Columbia Pictures Corporation, under the direction of Edgar Jones and his assistant, P. Thad. Volkman.

"Lovely Mary" is a story of the South. Most of the scenes were photographed in Florida in the Everglades, and some excellent effects in photography have been obtained. Genuine prison camps with real prisoners were used for scores of interesting scenes. In a court room scene, made in the Columbia-Metro studio in New York, more than four hundred persons appear. In this scene five reporters from many New York newspapers made their screen debut, seated at a table reporting the trial.

Besides Miss Minter and Mr. Carrigan the cast includes Frank De Vernon, Russell Simpson, Schuyler Ladd, Ferd Tidmarsh, Myra Brooks and Harry Blakemore.

NEXT GREAT NORTHERN RELEASE.

The next release of the Great Northern Film Company, 110 West Fortieth street, New York City, is a superb five-reel production entitled "The Mother Who Paid." The story is a penetrating and most sympathetic study of a woman's renunciation of her fatherless child, interwoven with a love romance, wonderful in its purity and strength. The leading role is enacted by Regina Wethergren, the famous tragedienne, who is one of the most distinguished dramatic stars of the present day.

TWO STARS IN HORSLEY RELEASE.

With the release as a Mutual Masterpicture, de luxe edition, on March 4, of the five reel David Horsley production "The Heart of Tara," Margaret Gibson and William Clifford will make their debut as co-stars under the David Horsley banner. Prior to this appearance Mr. Clifford and Miss Gibson were featured in separate releases, but in order to get the combined playing strength of the pair Mr. Horsley decided to place them in one company.

"FIFTY-FIFTY" (Universal).

"Fifty-Fifty," or "It Nearly Happened," is the title of the Joker-Universal release for March 25 in which William Franey and Gale Henry are featured, ably supported by Milburn Moranti and Lillian Peacock. The picture is in one reel and was written and produced by Allen Curtis.

STANDARD NEWSFILM MEETING.

At a special meeting of the Standard Newsfilm Company in this city, Saturday, J. F. H. Wyse, of Toronto and president of the Ontario Safety League, was elected vice-president. This company is also opening a branch office in Toronto.

TIME WAS RIPE FOR "MISHAPS OF MUSTY SUFFER."

"The Mishaps of Musty Suffer" brought out forcefully the fact that the public was eagerly awaiting something new in film comedy. The desire for it appeared universal and the welcome this George Kleine screen farce received might be classed as remarkable. An attempt to analyze this yearning for something entirely new in the comedy line would, perhaps, only result in a dozen answers, none entirely satisfactory. Thousands of dollars are being expended on comedy—the best known film and speaking comedians are all working, and doing good work too, both on the screen and stage, and on the surface it would appear that there was too much comedy instead of not enough, but—the public evidently had its own ideas regarding this matter.

A plausible explanation for it might be found in these waves of desire that from time to time appear to sweep the country, for roller skating, dancing, ice skating, bicycling, etc. The public seeks a change in its entertainment and it must be forthcoming.

Harry Watson of Bickel & Watson, who is featured in "The Mishaps of Musty Suffer" has rather a novel explanation for it, voicing his opinion in this manner:

"One reason, I think, that the public took so kindly to "The Mishaps of Musty Suffer" is the inherent fondness Americans have for optimists. They have no use for a "grouch" in any guise and that being so, "Musty Suffer" has a clean path to their hearts because he certainly represents the happiest of mortals and one who finds the silver lining in every cloud.

"Another reason for the exceedingly warm welcome "The Mishaps of Musty Suffer" received, is, in my opinion the strong supporting cast Mr. Kleine provided for me. My partner, George

Scene from "The Mishaps of Musty Suffer" (Kleine).

Bickel of course, is the 42 centimeter gun of the supporting cast, but Crimmins and Gore (Dan Crimmins and Rose Gore), H. W. McCullom, Maxfield Moree, Tom Nawn, Cissy Fitsgerald, Della Connor and the others lent valuable assistance and are deserving of credit."

At any rate "The Mishaps of Musty Suffer" appear to have landed on its feet and if advance bookings may be taken as an indication of what may be expected, this Kleine comedy is destined to achieve great success.

VIRGINIA KIRTLEY WITH HORSLEY.

Virginia Kirtley, already well known to followers of pictures, makes her debut as a played in Horsley (Mutual) productions in the Mutual Masterpicture, De Luxe Edition, "A Law Unto Himself." In this picture of western life Miss Kirtley appears in support of Crane Wilbur, the star.

Virginia Kirtley will be remembered for her splendid work in American "Beauty" comedies, also released by the Mutual. The pleasing actress was born in Bowling Green, Mo. She was educated at Cutler Academy and at Colorado College. In 1910 she made her debut on the stage with Florence Stone at the Burbank theater, Los Angeles. She scored an immediate success in ingenue roles. In 1912 she entered the picture field, appearing with a number of companies before joining the Mutual's force. In "A Law Unto Himself" she appears as the daughter of an unscrupulous politician.

LESSER HAS NEW IDEA.

The method pursued by Sol L. Lesser in marketing Selig's ten-act screen version of Rex Beach's "The Ne'er-Do-Well" is an innovation in the handling of big feature attractions. In fact, it can be considered pioneering an entirely new field for motion pictures.

Heretofore the manufacturer has released his picture through a chain of offices and distributing points working a large number of prints. Mr. Lesser is making bookings direct to the exhibitor from his New York office. Through this arrangement protection is given to big theaters who play this attraction, so that they can increase their price of admission without fear that a competitive house will advertise the attraction as "coming."

A special publicity department has been organized for the purpose of directly working with the theaters as soon as bookings are made. Newspaper publicity that reaches the public is largely utilized.

WM. C. HARTMANN HAS NEW YORK OFFICE.

William C. Hartmann, who controls the "Schneider" patents covering "Plastic Pictures" of which he gave a demonstration to a number of prominent film magnates at the Knickerbocker recently, has opened offices at 1416 Broadway, New York. Mr. Hartman also controls the moving picture rights of a number of popular books and plays by prominent authors, and states that the "Village Postmaster" will be shortly produced with Henry Horton as the star. Mr. Horton starred in this play for a number of years under the management of J. Wesley Rosenquest.

RHEA MITCHELL JOINS AMERICAN.

Rhea Mitchell, who long has been a favorite with the ever increasing photoplay-loving public, has joined the American Film Company, Inc., and is featured in a five reel American Mutual Masterpicture, de luxe edition, to be released the middle of next month. The title of Miss Mitchell's first vehicle will be "Overalls," a production directed by Jack Halloway. Miss Mitchell has had a number of years of screen experience. Her previous engagement was with the Signal Film Corporation at that organization's Los Angeles studios.

"THE MADCAP QUEEN OF CRONA" (Universal).

"The Madcap Queen of Crona," written by Grace Cunard and produced by Francis Ford, in which both appear, admirably well supported by Jack Holt and Neil Hardin, will be the Gold Seal-Universal release of March 21. The story of the "Madcap Queen" centers around the Queen of Crona, who because of her frivolous ways, is known as the Madcap Queen.

The Madcap Queen and Marcia Avery are played by Grace Cunard; Francis Ford is Prince Frederick, Jack Holt is Count Michael and Neil Hardin plays Sir Henry Hutt.

NOTES OF THE TRADE

A new star dressing room building is being erected on the Lasky company grounds. It is a two story affair and will house eight of the Lasky company's shining lights. Work is progressing rapidly on the new three hundred foot stage and it is expected that James Young, with the Mae Murry production, "Sweet Kitty Bellairs" will have the honor of having the first set on it. Work is progressing rapidly to double deck the row of dressing rooms along the Lasky Lane. When all the contemplated plans are complete, there will be one hundred and thirty dressing rooms on the Lasky lot.

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Eleanor Woodruff, last seen in "The Island of Surprise," by Dr. Cyrus Townsend Brady, will next appear with Holbrook Blinn in a World Film feature.

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With the completion of the new electric studio, which is ready for the twelve producing companies of the Keystone Film Company, and the open air stage, actual work has been begun on the new administration building at the Edendale plant of the comedy company. The stage and studio represent a total cost of nearly $85,000, while the plans submitted to Mack Sennett, the director general, for the administration building, will call for an expenditure of close to $100,000.

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"In the Web of the Grafters" is the title of the first Mutual Masterpicture, De Luxe Edition, to be produced by the Signal Film Corporation. It has been produced under the direction of Murdock MacQuarrie, with Norbert Myles, Edyth Sterling, Millard Wilson, Julian Beechwood and Frances McDonald in the leading roles.

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"The Way of The World," the five reel drama featuring Hobart Bosworth, is still in course of production at Universal City under the direction of Lloyd Carleton. Dorothy Davenport, Emory Johnston, Gretchen Lederer, Adele Farrington, Jack Curtis and Herbert Barrington are portraying the principal roles.

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The next feature production to be made by the Ivan Film Productions will be "The City of Illusion," a six reel drama which has been written by Ivan Abramson.

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The Los Angeles studios of the Selig Company recently received from Franklin Veale, of Maryland. a thrilling ten part drama entitled "Love 'Mongst the Pumies."

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"Feathertop," the Gaumont company's forthcoming Mutual Masterpicture, De Luxe Edition, has a variety of scenic opportunity. Ultra society circles, sea-faring folks, and the life of a gentle old man, are three of the phases to be shown in the picture. Marguerite Courtot is called upon to appear as the daughter of an old florist, then as a society-mad young woman, and later as the "Polly Goodkin" of "Feathertop" fame, in the Colonial guise of early revolutionary days. Henry Vernot is directing the play, with Sidney Mason, Lucille Taft and John Reinhard in the cast.

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"The Old Violinist," is the name of the two reel drama which George Cochrane has begun to produce at Universal City with Thomas Jefferson playing the stellar role and little Zoe Bech opposite him.

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Jane Grey, whose work in the Triumph picture, "Man and His Angel" secured her a permanent contract with that concern, is soon to appear in another production on the Equitable Program.

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Roy Clements has started a one reel comedy entitled "Lily White and Centerville," with Victor Potel in the leading role, at the Pacific Coast studios of the Big U organization.

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Bleecker Halle the cameraman who recently arrived from Liverpool, has secured some remarkable scenes of hand-to-hand fighting in the Allied trenches, which strike a new note among war-thrillers. They will have prominent place in the forthcoming war-series "At the Front with the Allies" soon to be released by the Hippodrome Film Company, 110 West 40th street, New York City.

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Miss Vivian Edwards, who has been working prominently in Keystone plays under the direction of Mack Sennett, director general of the Keystone Film Company, will be seen soon in a Triangle-Keystone feature entitled "The Village Blacksmith."

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Craig Hutchinson will start in a few days on a one reel comedy entitled, "The Boarding House Tangle," at Universal City. The cast has not as yet been announced.

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Charles Stallings, formerly of the "American" in Santa Barbara, has joined the Morosco forces as property man for Director Frank Lloyd, co-operating with Director Bill Daly.

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While waiting for director Turner to retake a few scenes in "Get the Boy," the five reel comedy drama being produced at Universal City, Carter De Haven has filled in his spare time directing a one reel comedy-drama entitled, "The Great Bank Robbery," which he has written himself and in which he is playing the principal role.

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Robert Warwick and Frances Nelson are at Miami, Florida staging "Velma" for the World Film Corporation.

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Jay Hunt has started at the Pacific Coast studios of the Bib U organization a two reel animal story entitled, "The Jungle Hero," with Rex De Roselli, Colin Chase, Golda Coldwell and Stafford Pemberton portraying the leading roles.

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The largest steam shovel on the Pacific Coast became one of the "props" in "Overalls," a dramatic feature picture being filmed at Point Concepcion near Santa Barbara, recently by the American (Mutual) Company. A strike and near riot was

in progress on some construction work, and the actors were rushed to the scene to take advantage of the splendid atmosphere for the film.

* * *

"Herself," the two reel drama written by Olga Printzlau, is in course of production at the studios of the Big U organization on the western coast, under the direction of E. J. Le Saint. Stella Razeto is playing the leading role in this picture.

* * *

Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross are appearing in Equitable's first three-star feature, "Who Killed Simon Baird," which was written for the screen by Channing Pollock and Rennold Wolf.

* * *

The Cinderella story, "The Crippled Hand," is keeping director Robert Leonard busy at Universal City. This five reel comedy-drama is featuring Ella Hall with Leonard in the leading male role and is expected to be finished this week.

* * *

Director John Ince, of the Equitable concern, who has been up the Amazon River getting local color for his production of "The Struggle," has returned from that place with Frank Sheridan, Ethel Grey Terry and Arthur Ashley and is now working at the Flushing N. Y. Studio of the Equitable Company.

* * *

Otis Turner is nearing the completion of his five reel comedy-drama "The Gay Lord Waring," in which J. Warren Kerrigan is being starred, now in course of production at the western studios of the Universal company. Director Turner is also finishing his five reel comedy-drama "Get the Boy," which features Carter De Haven and Flora Parker De Haven.

PICTURE THEATERS PROJECTED

FLAGSTAFF, ARIZ.— Babbitt Brothers plan to erect a one-story moving picture theater, 65 by 142 feet.

Blue Lakes, Cal.—B. L. Waite has fitted up Rankin's Hall for the exhibition of moving pictures.

Chico, Cal.—The Lyric theater recently opened by R. Bauer, has been remodeled.

Davis, Cal.—The Posey theater recently taken over by William Pelly, has been enlarged and the interior redecorated.

Eureka, Cal.—Many new improvements have been made to the Imperial theater.

Glendora, Cal.—The Glendora theater is now being operated by Hickman & Macdonald.

Lindsay, Cal.—Work has been started on the new moving picture theater for F. H. Smith.

Los Banos, Cal.—J. Manducci and B. Cavalla have taken over the Liberty theater.

Oakland, Cal.—A new moving picture theater has been opened on Broadway, near 10th street. It has been named the Imperial.

San Francisco, Cal.—Royal Theater Company will erect a commodious moving picture theater of reinforced concrete on the north side of California street, near Polk. It will have concrete floor; modern heating and ventilating system; seating capacity of 1,400; approximate cost, $60,000.

Stockton, Cal.—The Washington Square theater on Stockton street, has been leased for a term of years by the Commercial Central Realty Co. The house has seating capacity of 1,600.

Stockton, Cal.—A. Delluchi and E. Fontana, who have taken over the old Bell theater, plan to expend about $15,000 in remodeling the structure.

Naugatuck, Conn.—The Paragon Picture Corporation has leased the first floor of the Weisman building on Church street and will equip it as a moving picture theater. There will be a seating capacity for 500 persons.

Jacksonville, Fla.—The Republic theater has been leased by P. W. Hutchison and T. V. Cashen, Jr.

Farmington, Ill.—Jesse Chance, who operates the Dreamland theater, has renamed it the Strand.

Middletown, Ill.—A moving picture theater has been established in the Reisch building by E. H. Krenz.

Oak Park, Ill.—A new addition has been built to the Oak Park theater and the seating capacity increased to 1,300.

Petersburg, Ill.—Arthur Simons and W. W. Watts, owners of the Rex theater recently damaged by fire, plan to erect a handsome new fireproof structure on the site of the old house.

Elkhart, Ind.—A new $5,000 pipe organ has been added to the equipment of the Bucklen theater.

Flora, Ind.—Extensive improvements have been made to the Tokio theater. The house is now being operated by Carl Voorhees.

Kokomo, Ind.—The Colonial theater has passed into the control of J. E. Whitley.

Ladoga, Ind.—The Ladoga opera house has been leased by Walter Kyle and Hugh Rapp. It will be conducted as a high-class moving picture theater.

Lagrange, Ind.—The Majestic theater formerly operated by Charles Griffith, is now being conducted by L. E. Perry.

Noblesville, Ind.—L. J. Dunning has disposed of his interest in the North Side theater to L. F. Ashley.

Rensselaer, Ind.—Extensive improvements have been made to the Rex theater and the seating capacity increased by the addition of 200 new opera chairs.

Thorntown, Ind.—The I. O. O. F. plans to erect a two-story moving picture theater, store and lodge building, 44 by 108 feet. The theater will have seating capacity for 400 persons.

Ida Grove, Ia.—The Princess theater has been taken over by J. H. Pooler.

Stacyville, Ia.—A new moving picture theater has been opened by Heyzog Bros.

Alma, Mich.—A store property has been leased by Harry Rockwell, which he is converting into a moving picture theater.

Monroe, Mich.—Charles E. Kirby will probably build during summer months, a two-story moving picture theater, 80 by 120 feet, to cost about $30,000.

St. Paul, Minn.—Andres Brothers & Lindren, Ohio and Robie streets, plan to erect a moving picture theater, 40 by 110 feet.

McLean, Neb.—George Devlin has opened a moving picture theater here.

Newark, N. J.—The M. & S. Amusement Company plans to erect a commodious moving picture theater of fireproof construction at the corner of 6th and Orange streets, to cost about $100,000.

Newark, N. J.—The Olympia theater located on Norfolk street has now passed into the control of the Grossman-Illman Company and renamed the Regent.

Beacon, N. Y.—Van Voorhis Brothers, Chelsea, N. Y., have the contract to erect a $14,000 moving picture theater here for the Paragon Theater Corporation.

Lyons, N. Y.—Ohmann Brothers have opened a new moving picture theater. The structure covers an area 80 by 50 feet; has seating capacity of 975, and cost $20,000. It has been named the Ohmann.

Newburgh, N. Y.—Paragon Theatre Corporation plans to erect in this city a one-story moving picture theater, 68 by 130 feet.

New York, N. Y.—Wardin Realty Company is having plans prepared for a one-story moving picture theater and store building, 150 by 153 by 118 feet, to cost $35,000.

Woburn, N. D.—Eugene Porter has disposed of his moving picture theater to C. H. Smith.

Dayton, O.—Ferro Concrete Construction Company have the contract to erect an eleven-story theater and office building for the Central Building Company, 35 by 125 feet, to cost $150,000. Work which has been in abeyance for two years on account of finances will soon resume.

Mechanicsburg, O.—The opera house recently leased by Philip Chakers, has been converted into a moving picture house.

Portland, Ore.—Extensive improvements have been made to the Grand theater. The house is operated by F. L. Waters.

Monessen, Pa.—The Luna theater owned by Paradise & Hanakis, has been remodeled.

Hereford, Texas.—Tiefel Brothers have the contract to erect a moving picture theater for C. H. Dyar, to cost $10,500.

Montpelier, Vt.—A company comprising John E. Leland and others, will erect a $40,000 moving picture theater, with seating capacity for 1,400 persons.

Camas, Wash.—The Grand theater recently taken over by Kiggins & McGill, has been remodeled and the interior redecorated.

Stevenson, Wash.—Samuel Sampson, has opened a moving picture theater, with seating capacity for 250 persons.

Sheboygan Falls, Wis.—R. B. Guyette plans to build a one-story moving picture theater, 40 by 90 feet.

Sturgeon Bay, Wis.—Louis P. Nebel & Son are having plans prepared for a two-story moving picture theater and office building, 50 by 150 feet, to cost $70,000.

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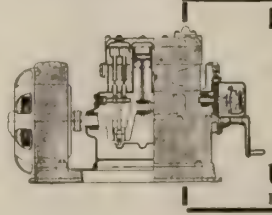

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Trade News of the Week

Gathered by Our Own Correspondents

Big Canadian War Tax

Toronto Picture Men Show Patriotic Readiness to Bear Their Part of the Burden of the Tremendous War Expenses—One-Fourth of the Net Profits of All Companies Capitalized at $50,000 or Over.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario.—The officers of Toronto's many film exchange companies are not showing signs of worry because the Canadian Government has decided to slap on a war tax on business profits in order to meet a further $250,000,000 war expenditure. The Government has decided to take one-fourth of the net profits, above seven per cent of the paid-up capital, of companies incorporated for $50,000 or over for a period of three years from August 4, 1914, to August 3rd, 1917. This arrangement means that the companies with small capitalization and comparatively large profits will be hit hardest.

Incorporated theaters, as well as commercial enterprises, are called upon to pay this tax and, although there is considerable conjecture as to the amount such theaters will have to pay, there have been few, if any, real complaints from either the theaters or the exchange companies, many of whom have issued considerable stock. Some managers have expressed the opinion that if any theater or exchange company is making more than seven per cent upon invested capital it will not be a hardship for the concern to share up with the Government. Patriotic sentiment is also a controlling element in the tax situation.

OPERATORS WALK OUT.

Union Recently Strengthened Makes Demands—Trouble Settled.

Toronto, Ont.—For a time trouble between the number of exhibitors and moving picture operators threatened to tie up the whole theater business in Toronto but the matter has been adjusted and diplomatic relations between employers and employes have been resumed.

The labor disturbance was started after Local 143 of the International Moving Picture Operators' Union had absorbed the Canadian Union of Operators, which was a more or less local organization. The members of the latter union were instructed by their new International officers to present agreements to their employers for immediate signature. In some instances the theater proprietors hesitated to sign with the result, it is claimed, that a number of operators walked out, leaving the managers to conduct shows in the best possible way. Complaints were also made that some of the operators willfully destroyed machines, generators and other equipment in operating booths.

The trouble proved to be only temporary, however, it is declared, although some houses now have non-union operators. It is claimed by union officials that only twenty-two theaters in Toronto and vicinity are not employing union men but the International organization now has the entire field to itself and appeals are to be made to the so-called "open houses" to recognize the union.

DELEGATION VISITS V-L-S-E.

Toronto, Ontario.—A delegation of three officers of the Moving Picture Exhibitors' Association recently waited upon Manager G. W. Gookin, of the new Toronto branch of the V-L-S-E, to secure an explanation of the policy of the "Big Four" and, according to Mr. Gookin, the statements of the delegation to him were very encouraging. He went fully into the company's "cash-basis no-contract" system which is a new wrinkle for the local moving picture field.

The three men who represented the exhibitors' organization, make up the Board of Management, H. Jennings, Sr., W. F. Sexton, and L. Feighan. They have reported back to their association the nature of the details secured.

Mr. Jack Droy, formerly booker with the Famous Players and the Mutual exchanges, has been signed by Mr. Gookin for a similar position with the V-L-S-E in Toronto.

NEW MANAGER AT MUTUAL.

Toronto, Ontario.—A number of staff changes at the Toronto branch of the Mutual have been announced. Jack Harris, manager of the branch, has tendered his resignation which has been accepted. Jack Droy, booker and assistant manager, has also stepped out.

The successor to Mr. Harris is announced as Arthur Larente, formerly with the Mutual and recently assistant general-manager of the Pathe in Canada. Mr. Larente has had eleven years' experience in the moving picture business and knows the field from the ground up. He was born in Brooklyn, N. Y., but spent many years of his life in the Province of Quebec. At one time in his life, Mr. Larente could speak nothing but French through being educated in the French portion of Canada.

Changes at Specialty Film Company.

Toronto, Ontario.—General Manager Ouimet of the Pathe, New York, was a recent visitor to the Toronto office of the Specialty Film Import Company which handles the Pathe in Canada. Mr. Ouimet discussed the local situation generally with Mr. James Travis, the Toronto branch manager.

The local Pathe headquarters are being re-arranged to provide more suitable facilities for the handling of the business.

Two members of the branch staff, Clifford Valis, shipper, and Jack Green, assistant shipper, recently resigned in order to enlist in the Canadian overseas army. Jean Larente, the booker, brother of Arthur Larente, new local Mutual manager, has also left the employ of the company.

Manager Travis announced that he had booked "The Red Circle" serial solid for three months in twenty-eight houses of Toronto and vicinity. "The Iron Claw" is not to be released by him until after the run of "The Red Circle" has been completed.

Local Universal Doings.

Toronto, Ontario.—Assistant General Manager of the Canadian Universal, F. R. Lennon of Toronto, recently returned to the company's headquarters after a business tour extending from Nova Scotia to Manitoba.

A prominent visitor to the Toronto plant of the Universal was George Weekes, the Detroit branch manager of the Universal, who came to exchange views and ideas with the Canadian and Toronto officials of the company.

W. A. Bach, publicity manager of the Canadian company, now sends twenty copies of his "Canadian Universal Bulletin," a house organ, to Universal City, Cal., each week.

Announcement is made that the Regent theater, Ottawa's new amusement house, has contracted for Blue Bird photoplays.

Such great crowds thronged to see "The Campbells Are Coming" at Griffin's theater, Yonge and Shuter streets, Toronto, that arangements were made for the showing of the thrilling feature for a second week.

Paramount Branch Managers Change Posts.

Toronto, Ontario.—An unusual change has been made by President Allen, of the Canadian Paramount, in the switching of managers of the most distant branches of the Canadian Paramount Company, namely St. John, N. B., on the Atlantic Coast, and Vancouver on the Pacific border. Mr. I. Saskin, formerly in charge at Vancouver, goes to St. John, while Mr. Price of St. John jumps to the far west post.

Toronto Business Notes.

Toronto, Ontario.—According to an announcement by Mr. Granby, Toronto branch manager of the Fox corporation, Mr. F. Campbell, of Boston, Canadian divisional manager for the Fox interests, has started a coast-to-coast tour of the Dominion for the purpose of sizing up the field.

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

H. Quintus Brooks Dead.

MONTREAL, Can.—There died in Montreal on February 18, a well-known and popular theatrical man, H. Quintus Brooks. His most recent position, and one which he had held for quite a period, was manager of His Majesty's theater. For a short time he managed the Globe theater, a local house. He was a son of Holman Brooks, the English artist, and started in the business on the staff of the New York Dramatic Mirror, under Harrison Gray Fiske.

Changes at Local General Film.

Mr. Lotz, formerly Montreal manager for the Mutual, is now general manager for the General Film Company in this territory. Geo. Rotsky, also formerly of the local Mutual office, is likewise with General as special representative.

Empire Theater Reopens.

The Empire theater, on Stanley street which has been closed during many a long month, re-opened on the 23rd of February. The house has been renovated, and photoplays and several acts will make up the program. Prices will be a dime in the afternoon, and ten and twenty cents at night.

Films for Sunday Shows

Massachusetts State Police Chief Holds Conference With Film Men on Censored Sunday Films—Unapproved Films in Use—Inaccurate Titles on Request for Permits—May Number Sunday Films.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Sunday shows, that much-mooted and vexing problem to the public and moving picture men in general, is once more on the carpet in Massachusetts. This time it is the manner in which the films passed by the inspection department of the state police force for Sunday use shall be designated.

Chief John H. Plunkett of the state police claims that films passed by his men after certain eliminations had been made have been later shown in Massachusetts theaters on Sunday with the "eliminations" retained. Therein lies the trouble. The chief called a conference of the managers of the various film exchanges in Boston, which was held in his office at the State House on the afternoon of Thursday, Feb. 24.

The conference lasted more than two hours. The whole matter was threshed out but practically nothing definite was accomplished as the issue fell between the film men handling one and two-reel features and those distributing five and six-reel photoplays.

Exchange Men Present.

Among the moving picture men present were Samuel Bernfield of the Pathe exchange, Frank H. Vine of the World Film, George Balsdon of the "Big Four," Lawrence J. Hacking of the General Film, Harry F. Campbell of the Fox Film, J. A. Eslow of the Universal, Fred B. Murphy of the United Film, and George B. Curtis of the Union Film.

Besides Chief Plunkett there were also present at the meeting Chief Clerk Frederick W. Macer and Special Officer Harry Atkinson, who have charge of the film inspection department of the state police. Chief Plunkett had sent out notices to practically all of the exchange managers in Massachusetts outlining the reason for the conference and after the "roll call" he said:

Eliminations Not Followed.

"I have called you gentlemen here for the purpose of deciding upon some designation of the films approved by this department for Sunday use. Now at the present time we find that some films which we have passed after making certain eliminations are being used on Sundays with these cut-outs still in them. Now, with the help of you gentlemen, I want to establish a system whereby anything like this will be impossible. I want you to settle it yourselves. You know more about the business than I do."

Chief Clerk Macer then went on to explain that he has found instances where the same film has been booked on two or three programs sent in by different exhibitors for the same Sunday and that he knew his department only had cut outs from one print and did not have knowledge that any more prints of that film was in existence. Most of the trouble, he said, was in the western part of the state and the exchangemen present said that this was probably due to the fact that the western part of Massachusetts is included in the New York territory of some of the film corporations and that the houses in that section were booked from the New York offices.

Won't Send Films for Sunday.

"You are not talking about any of my films," said Mr. Bernfield with a smile. "I have never had any passed by your department for Sunday use and now I don't send any up here to be inspected. The most of them show somebody smoking a cigarette or taking a drink, and if I send them up here you want to chop all that out of it. They will go anywhere else in the country on Sunday except Massachusetts."

"I don't bother sending any of my films up here to be passed for Sunday use either," added Mr. Campbell.

"I know we don't get any films from some of the exchanges," said Clerk Macer. "I am referring now to those whom we do get films from and we want to straighten this thing out. We have got to find some way of identifying those films we have approved and some exhibitors in this state have been showing films, parts of which we did not approve and which we cut out when they were sent to us for inspection. There should be something on the films, some wording or mark to show that they have been passed by this department."

"I am perfectly agreeable to any system that can be worked out as long as it doesn't hurt the business," declared Mr. Murphy. "I do not believe, however, in forcing the exchangemen to put on every film that has been passed for Sunday use, some line such as 'Passed by the State Police.' Moving picture exhibitors are peculiar in some ways. Once they get the idea that a film has been passed by this department for Sunday use they won't use that film on week days. And what's the result? That film becomes practically useless. They say they don't want it because it is too tame."

Mr. Murphy's sentiments were echoed by the other exchangemen. They said that if the title, heading, inscription or whatever it was was put on a "leader" that the operators in moving picture houses would be tearing them off and the exchanges would never know where they stood in shipping these Sunday films from one place to another. The same condition would maintain if the mark of identification was placed on the "trailers."

Mr. Vine and Mr. Eslow objected to punching the films as a mark of identification. They claimed the films would tear and that the operators would probably treat them in the same manner as the others. One suggestion after another went by the board as the hearing progressed until finally it was suggested that when any exchange manager sent a film into the state police for the department's approval he should be obliged to state the number of prints he had of that film and that if any eliminations were made the same eliminations should be made of the other prints in his possession and forwarded to the state police before that film was finally passed.

"That would hardly be fair to me and the people I represent," said Mr. Balsdon. 'I handle five and six-reel features. Sometimes I have four or five prints of the same subject, only one of which I want to use for Sundays as an accommodation for my clients. That one I send up here to be approved. You make certain eliminations and I put it aside only to be used on Sundays. The other prints from which nothing has been eliminated I use on week days. If this suggestion should go into effect I would have to send up the cutouts of all four or five films and then I couldn't use any of them on week days. My clients would not take them and it would mean the unjust loss of a lot of money to my firm."

"If you can't pass a film without eliminations, why not refuse to approve the whole reel?" asked Mr. Eslow.

"That might work well as far as the one and two-reel features are concerned," interrupted Mr. Balsdon, "but if I send up a five-reel feature and somebody finds an objection to one scene that does not interfere with the thread of the story, that whole reel would have to be thrown out and the entire film spoiled."

The Exhibitor Suffers Most.

"The exhibitor is the fellow who suffers," said Chief Plunkett. "We get word of somebody who is showing a film that has not been approved by us even though a film by the same title is on the approved list, and we send a man to his theater. His show is stopped and he loses whatever he had to pay for that film."

"Why don't you compare the programs in advance?" asked Mr. Hacking. "You know how many prints there are of a certain film from which parts have been eliminated, and if you find this film booked on more programs than there are prints recorded here in your office it ought to be an easy matter to find the trouble."

"That would be putting too much work on this department," interposed Clerk Macer. "This young lady here (pointing to the stenographer) has all she can attend to now trying to find out if the films scheduled on the programs have been approved by this department. The programs come in here on a Thursday and they have to be O. K.'d and sent out in the mail by Friday noon so that the exhibitors can get them on Saturday. We wouldn't have time for all that."

The conference then got away from the main subject and wandered into the question of disapproving Sunday programs because of inaccuracies of film titles filed for approval by exhibitors throughout Massachusetts. Clerk Macer told the exchangemen that sometimes exhibitors are denied Sunday permits because they have failed to put in the whole title of a film.

Deny Permits for Inaccurate Titles.

"You should not be too strict with the exhibitors," ventured Mr. Campbell. "Many of them are having a difficult time at present to make both ends meet. Business has not been any too good with a large number of the smaller houses and some of the big ones, too, and when a man loses the right to run a Sunday show through some slight inaccuracy in his program he has to pay for the film he has booked just the same, with the result that it costs him a good deal of money. This happened in the case of a house of mine in Marlboro where a stenographer left out part of a title, and I would not want to suffer the same experience again."

Mr. Eslow condemned the practice of withholding the state's approval of a Sunday show just because somebody in the office force of a theater failed to put in an "a" or an "an" in the title of a film. Clerk Macer denied that the department was acting as small as that and said that some of the exhibitors guess at titles and when they come into the office these films cannot be found under the proper index on the approved list.

Those present then entered into a long discussion of some method by which this trouble could be avoided and an exhibitor could be sure of securing a license for a Sunday show if he did happen to slip up on the title of a film. Clerk Macer said there were more than 5,000 films on the list of photoplays approved by the state police for Sunday use during the last seven years. He declared the office force were acquainted with the titles of most of them, but the principal trouble came with those films with which they were not familiar.

Give Sunday Film Numbers.

"Why not give every film a number?" asked Mr. Eslow. "That ought to simplify matters. Number the films as they are approved. Then every film will have a number and a title. When an exhibitor is looking up films for his Sunday show he can get the title and the number too. Then if the title to some film on his program should be wrong in some respect you would have the number to go by and

his program would not have to be rejected. He will have two chances then instead of one. If he should have both the title and the number wrong why then you would have some excuse in throwing out his application and the exhibitor would have nobody but himself to blame."

This scheme met with the general approbation of the moving picture men present. Clerk Macer started to object on the ground that it would necessitate the keeping of two accounts and increase the burden of his office force, but his objections were gradually overcome and it is probable this system will be adopted.

MAINE NEWS LETTER.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

Flynn & Appleby Take the Jefferson.

PORTLAND, Me.—The Flynn & Appleby theatrical corporation has taken over the management of the old established Jefferson theater at Portland, which opened on Feb. 21 with "Under Fire" and will follow up with "It Pays to Advertise" and other high class productions. Messrs. Flynn & Appleby are well known in moving picture circles. George I Appleby was at one time manager of the Empire theatre in Portland, and has been manager of the Strand theater, Haverhill, Mass.

John Goodwin Gets Bangor's Palace.

Bangor, Me.—John Goodwin, manager of the Acme Amusement Co., operating several houses in central Maine, has acquired the Palace theater, Bangor, and will conduct it starting Feb. 28. He will use Universal service and expects to make extensive improvements. The most recent lessees of the house were Charles M. Stern and Samuel Stern of the New England Universal exchange at Bangor.

To Open Educational Exchange.

Ellsworth, Me.—Rev. T. S. Ross, pastor of the Ellsworth, Me., Methodist Episcopal church, is using pictures each Sunday in connection with his service. "Doc" a temperance story by Eleanor Gates, handled by Phoenix, was a recent successful Sunday film there. Mr. Ross has expressed himself as prepared to embark on a conservative scale in supplying theaters with an educational program. After negotations with various producers and dealers, a supply of films suitable for children has been arranged for and the program will first be put about March 1. Many local theaters with which Mr. Ross has been in communication have expressed a desire to use it.

Two Bangor Picture Men.

Bangor, Me.—Here are two of the live wires in the film trade in Maine, one an exhibitor and the other an exchange man. They are Geo. H. Newhall, recently appointed manager of the General Film Company exchange at Bangor, and Peter

Geo. H. Newhall and Peter H. Murray.

H. Murray, well known theatrical man and former manager of the Murray Stock Company, who recently opened a winter garden at Bangor and introduced the combination of moving pictures and dancing to Bangor, which is a novelty in this city. This photograph was made exclusively for the Moving Picture World by the Maine correspondent. Both gentlemen report that business is very satisfactory and they have nothing to complain of. They agree that General Film service is quite the thing.

Children's Matinee at the Star.

Fairfield, Me.—A new organization in Maine is known as the Parent Teacher association, designed to foster closer relations between teacher and parent for the child's benefit. The Fairfield, Me., branch of this organization gave a matinee at the Star theater recently in conjunction with Manager Wing of the theater. The program was "Landing of the Pilgrims," "Sunny Jim and the Valentines," "The Children's House," "The New York Zoological Park," "Seen through the Makeup" and "The Grouch Chaser," cartoon. The show was a success, socially, educationally and financially, and owing to its success, it is planned to hold a number of such matinees in the future. It would seem that theater managers in other Maine towns might follow the example of Fairfield with profit to themselves and the community.

Recalls Good Old Films.

Ellsworth, Me.—The Strand theater at Ellsworth has adopted a policy that is becoming quite general among Maine picture theaters, that of repeating many of the best features of the past year. "The Spirit of the Conqueror" and "As a Man Sows," two Phoenix features, have played this house twice.

CENSORSHIP CROPS UP.

By Jacob J. Kalter, Newark (501 Century Bldg.) Correspondent of Moving Picture World.

ORANGE, N. J.—Mayor Daniel F. Minahan is again contemplating the forming of a local board of censorship because of complaints by patrons of the local motion picture houses.

Bloomfield, N. J.—Mayor Frederick Sadler appointed a board of censors Friday, Feb. 25. The board is composed of seven leading citizens, two of whom are women. The action has been deemed necessary because of the frequent complaints made concerning the films. There are but two moving picture theaters in Bloomfield.

Bayonne, N. J.—The Bayonne's Woman's Club has decided to aid a movement to secure federal supervision of moving picture films.

PARAMOUNT'S NEW MANAGERS.

Newark, N. J.—One of the most important transactions in local motion picture circles was the deal recently put through whereby the firm of Putnam & Jacobs, two of Newark's oldest theatrical men, gained possession of the Paramount theater, Broad and Hill streets. The Paramount is without doubt the prettiest picture house in the state. Designed at first for a place for high-class attractions, such as symphony concerts, recitals, etc., the Paramount finally became a picture house, showing nothing but first-class productions.

W. B. Putnam has been a film exhibitor for many years. He was one of the first to realize that the motion pictures were here to stay. He was accordingly among the first exhibitors in the state. When the pictures first appeared, Mr. Putnam posed for the then popular steriopticon views. He was president and general manager of the Essex Amusement Company, when that concern built the Criterion and Playhouse theaters.

George W. Jacobs, the other member of the firm, literally was born into the theatrical business. His father was one of the first producers to stage popular shows at popular prices in this city. He was also connected and associated with the Proctor interests. Four years ago Putnam & Jacobs organized the Progressive Moving Picture Exchange for the purpose of buying state rights on films. This combination was very successful, and when they were offered the Paramount theater, Messrs. Putnam & Jacobs accepted the proposition.

DELINQUENT IN TAXES.

Newark, N. J.—Warrants were issued for the arrest of three moving picture theater owners for failure to pay the special tax required by the govenment under the emergency revenue law. Those named are Chester Edwards, 91 Watson avenue; Abraham Sincoff, Montgomery and Charlton streets, and Samuel Singer, 7 Avon avenue, all of Newark.

Mr. Edwards called at the office of the collector Friday, Feb. 25, and stated that he was willing to pay his fee. Mr. Singer claimed that he was not the owner of the Avon theater, but that he was merely the lessee.

An impostor, according to Deputy Collector C. Irving Dennett, is going the rounds of the city collecting money and receipting bills, using Mr. Dennett's initials. The authorized collectors are supplied with credentials, and theater managers should be careful in paying their taxes.

ANOTHER JERSEY CITY HOUSE.

Jersey City, N. J.—The Mertens Amusement Company, which now runs the Regent theater and Apollo theater, is having plans prepared by Christian H. Ziegler, architect, for the erection of a new picture house this spring at the corner of Fulton and Jackson avenues, Jersey City. The approximated cost is $50,000.

Accessory Company Incorporated.

The International Film Accessory Corporation filed its certificate of incorporation in the office of the county clerk at Jersey City, with offices at 938 Angelique street, North Bergen, and Frederick G. Knapp as resident agent. The capital stock is $35,000, of which $20,000 is paid in. The incorporators are: C. J. Gotti, of Tuckahoe, N. Y., Antonio and Sebastian Fasanello, both of Brooklyn. The concern will make and sell the Gotti patented apparatus for the cleansing and waxing of moving picture films.

Fire in Lyric.

Elizabeth, N. J.—A small fire, evidently the work of small children, broke out in the Lyric theater, Main street, Elizabeth, last Sunday, but much damage was prevented by the prompt work of the firemen.

No Show Sunday.

Kearny, N. J.—The opening of the Grand theater, Kearny, Sunday, even though in the interests of religion, was protested by Mayor Robert E. Torrence and the town council. Since the rental for five Sundays had been paid in advance, Mrs. Augusta C. Treat, the lessee, refunded the amount to the International Bible Students' Association.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Screen Club at Buffalo

Local Exchange Men Form New Club—Welfare of Picture Business Its Object—Officers Elected Are Dan Savage (General Film), President; G. H. Christoffers (Mutual), Vice-President, and F. S. Hopkins (Universal), Secretary-Treasurer.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

Buffalo, N. Y.—An organization known as the Screen Club of Buffalo was formed Feb. 21st at the Lafayette Hotel and its membership includes all the film men of the different exchanges represented in Buffalo. The film men in this city have been anxious for a long time to form some sort of an organization and the Screen Club bids fair to become a powerful one. Its object will be the welfare and the promotion of good fellowship between every person connected with the motion picture industry here.

B. J. Brandon acted as chairman at the first meeting until these officers were elected; Dan Savage, manager of the General Film, president; G. H. Christoffers, manager of the Mutual Film, vice-president; Frank S. Hopkins, manager of the Universal, secretary-treasurer.

These honorary members were elected: John F. Freuler, president of the Mutual Film Company; J. C. Graham, assistant general manager of the Mutual Film Company; Carl Laemmle, president of the Universal Film Company; P. A. Powers, treasurer of the Universal Film Company; George Kleine, president of the General Film Company; A. H. Hodkinson of the Paramount Feature Film Company; H. E. Aitken of the Triangle Film Company; William Fox; W. S. Sheehan, general manager of the Fox Film Corporation; Arthur Speigel of the World Film Corporation; Fred B. Murphy of the United Film Company; R. A. Rowland of the Metro Film Service. E. M. Saunders, manager of New York Metro Film Service; Charles Pathe; A. S. Smith, president of V-L-S-E Company, W. W. Irwin, general manager of the V-L-S-E Company; Joe Brandt, general manager of the Universal Film Company.

Popular Film Exchange Grows.

Buffalo, N. Y.—The Popular Film Exchange of 39 Erie Street, Buffalo, has taken over the All Theaters Film and Accessory Co. J. M. Sitterly and Harry Marsey are proprietors of the first-named concern. Their road men are George Buckley and James Coombs.

The Popular Exchange is successfully booking Annette Kellerman in "Neptune's Daughter" throughout New York State. They have also released "Traffic in Souls," "Damon and Pythias," "Williamson's Submarine Pictures," Henry B. Walthall in "Beulah," Carlyle Blackwell in "The Key to Yesterday" and other productions.

Becker Feature Film Co.

The Becker Feature Film Co. is now located at 29 Franklin street. The proprietors are Henry J. Carr, manager of Shea's theater, Buffalo, and Albert Becker, who has been a moving picture operator at that house for several years.

Joseph Kessel Likes "World."

Joseph Kessel, manager of the United Film Service, 23 West Swan Street, Buffalo, is an enthusiastic reader of The Moving Picture World.

"I couldn't go without this paper" said Mr. Kessel. "Even while I was in the film business in Brazil and Argentina last year The Moving Picture World arrived regularly, and I can assure you that it was mighty welcome."

Temple Theater, Geneva, N. Y.

Frank C. Pierce, a member of the firm of Pierce & Nagle, proprietors of the Temple theater, Geneva, N. Y., was a recent visitor at the Buffalo exchanges and downtown theaters.

"There are four moving picture theaters in Geneva" said Mr. Pierce. "These have a total of 3,800 seats, and the population of Geneva is 12,000. You will therefore understand that the total seating capacity is out of proportion to the size of the place."

Mr. Pierce's prices of admission are 10, 15 and 20 cents. He says his patrons want 80 per cent. moving pictures and 20 per cent. vaudeville. He uses the Triangle, Fox, Metro, and Big Four programmes. Receiving hints from the Strand theater, New York, Mr. Pierce has arranged his stage in an elaborate fashion and has built a $5,000 lobby. He has an orchestra of five pieces. He makes occasional trips to New York, Buffalo and other cities to get new ideas to help him in his business. He says audiences in the smaller cities are usually very critical. He is meeting with success in serving his high-class patrons. He will probably dispense with vaudeville entirely.

New Mutual Office.

Here is the smiling countenance of G. H. Christoffers, manager of the Buffalo branch of the Mutual Film Corporation, who recently arranged a new home for the Mutual at 106 Pearl street, this city. He is always ready to welcome visitors and show the Mutual programme, and the new Mutual Masterpictures De Luxe. Before taking charge of the Buffalo office nine months ago he traveled all over the United States as special Mutual representative. Mr. Christoffers says Buffalo will shortly have a Main street "franchise theater," using Mutual service exclusively. He will give details later. He has appointed J. M. Gorchof as his Rochester representative to succeed G. H. Penn, transferred to Cleveland. Jerome Wilson is covering the Pennsylvania territory for the Mutual office in Buffalo. Mr. Christoffers was one of the enthusiastic organizers of the Reel Fellows Club of Buffalo.

G. H. Christoffers.

Buffalo and Vicinity Changes.

William Leyser has taken over the management of the Rialto moving picture theater, Buffalo.

J. Leon Brick is the new manager of the Elmwood moving picture theater, Buffalo. He was formerly in charge of the Regent, this city.

M. J. Valley of the Savoy moving picture theater, Lackawanna, a Buffalo suburb, has reopened the Happy Hour theater, that village.

Manager Davis of Keith's theatre, Buffalo, is having that house generally refitted and redecorated, so it will be as bright as on the opening day.

WATERVLIET SUNDAY SHOWS.

No Legal Power in State Can Force Theaters to Close Sunday.

WATERVLIET, N. Y.—Mayor Foley recently received from the official board of the Third Avenue Methodist church a formal protest against the opening of the moving picture theaters on Sunday evening. The communication asks the Mayor to secure the immediate enforcement of the city ordinance which makes the Sunday opening illegal. No other church has yet taken action on the matter.

Mayor Foley stated that until the theaters opened he would make no decision on the matter. He informed the ministers that he would be glad to talk with them later and it is probable that another meeting will be arranged.

The matter from a legal point of view seems to be entirely up to the Mayor inasmuch as the supreme court has decided that the cities of the state have no right to adopt laws to close the theaters on Sundays. The Mayor, however, has the right to revoke licenses.

[To open on Sunday in the State of New York is not, at this time, an illegal act, according to decision of Court of Appeals, so the Mayor lacks the right to revoke licenses for that alone.]

PRICES IN PHILADELPHIA.

Higher Admissions Being Asked by More Exhibitors.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—It seems to be a sign of the times that each week witnesses an addition to the number of theaters who are raising their prices of admission from the traditional 5 cents to 10 cents, at least on several evenings a week. Three years ago the Philadelphia Exhibitors' League made a fruitless effort to accomplish this very point, but the higher prices now being paid for films, together with a decrease in attendance at the theaters located upon non-transit streets have compelled proprietors to take this step in order to keep their houses open. The better class of theaters are charging 15 cents and since they are doing a fine business it has dawned upon the smaller men to make the plunge. It is the only way nowadays to bring back prosperity.

THEATER AGAIN CHANGES HANDS.

Philadelphia, Pa.—The Wyalusing theater, corner of 52d street and Wyalusing avenue, has once more changed hands, this being about the sixth change within a period of twelve months' time. This proves an excellent illustration of the fact that the 500-seat neighborhood theater which is forced to compete with a better program in a larger house is having a fight for its existence. This can be seen in the fact that the Bellevue theater, located at 61st and Vine streets, which a year ago was valued at $200 per month, has recently been in the market at $125, and there have been no takers.

PLAZA THEATER CHANGES HANDS.

East Stroudsburg, Pa.—Frank Fabel, former manager of the Plaza theater, East Stroudsburg, Pa., has relinquished his house to Messrs. Albert H. Beachh and A. L. Fox, who have leased this popular photoplay house. The theater was closed for several days recently for many necessary repairs to be made and much new equipment was added to the former stock. The new managers are young men of excellent reputation and have proved themselves to be energetic and enterprising. It is their plan to exhibit nothing but the best of films and they are preparing to give the moving picture fans of East Stroudsburg a run of the best pictures obtainable. Such methods are sure to meet with success.

TO ENLARGE GEM THEATER.

Reading, Pa.—James Calvin Young, well known architect, and who has drawn the plans for more than fifty moving picture theaters scattered throughout the country, has recently completed plans for the enlarging and renovating of the Gem theater, 10th and Spring streets, Reading, Pa., owned by Julius G. Hansen. The theater proper will be widened ten feet. The south wall will be removed and the addition built on the vacant lot adjoining the theater on the south side. The entire interior will be entirely renovated and beautified.

To Put Projection in Schools.

Allentown, Pa.—Following a discussion by the Jefferson Parent-Teaching Association of Allentown, Pa., relative to the topic of the uses and abuses of moving pictures, the association took steps toward securing a moving picture machine for the use of the pupils in the public schools, to be used in the co-ordination of various studies, particularly geography, history and natural science. This plan follows that adopted by the authorities of Quakertown, Pa., who have purchased a first class projecting machine and have met with excellent results as a result of their venture.

Leases the Olympia Theater.

Proprietor Wolf of the Empress theater, on South Seventh street, has taken a lease of the Olympia theater, Broad and Pine streets, which theater has a seating capacity of 4,000 people. On two evenings of each week this house is used as a boxing club and is owned by a syndicate controlled by Harry Edwards, a sporting celebrity of this city. Mr. Wolf reports having met with excellent results to date with his latest venture and declares that he is of the opinion that the attendance will continue to increase during the near future.

Broadway Theater Sold.

The Broadway theater, on the west side of Broad street, north of Snyder avenue, lot 157 feet by an irregular depth, has been conveyed by Solomon Hopkins to the Broadway Amusement Company, subject to a mortgage of $165,000. The theater is assessed at $160,000.

WASHINGTON, D. C., NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

United Film Office in Kimball, W. Va.

WASHINGTON, D. C.—Sidney B. Lust, proprietor of the United Film Service in this territory, has opened up a branch office in Kimball, West Virginia, which he has fully equipped and prepared so as to give quick service to his patrons. This territory is in charge of Edward Leon, who is well known to the exhibitors of that locality by reason of his formerly having managed the Lyric theater, at Bluefields. At the main office in Washington, Mr. Lust has made a number of changes. He has increased his line of releases and has put in a supply of theater accessories, machine parts and deodorizers. He is adding to his lines and will soon be able to fill all requirements of the theaters.

Back for Metro Meeting in New York.

L. M. Day and Frank Brown, of the local Metro Film Service Company, have just returned from a trip to New York, where they attended a meeting of the managers handling the Metro output, just full of enthusiasm over the possibilities which they see in the ensuing months of the year. While in the "big city" they picked up a number of good ideas that will lead to greater efficiency in their office, which they will soon get into working order. These ideas, they declare, mean greater service to the exhibitors.

May Demolish Casino Theater.

It is reported that plans are under way to demolish the present Casino theater building on E street, near Seventh street, Northwest, and to erect on its site a modern department store building. This theater has been used for stock, traveling and vaudeville shows and is now being operated as a feature motion picture house by A. J. Faulkner. It is owned by the A. C. Mayer Amusement Company.

Mrs. J. A. Haga, formerly of Baltimore, Md., is reported to have secured control of the Raphael theater, at Ninth and O streets, Northwest.

Club Against Censorship

Pittsburgh Screen Club Working to Get Repeal of the Pennsylvania Censor Laws —Committee Appointed to Begin Aggressive Movement—Wants Co-operation of Allied Forces—Gets After Candidates for Election.

Special to Moving Picture World from Philadelphia News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club has started a determined fight against censorship, with its object the repeal of the present censorship laws in Pennsylvania. At the last meeting of the club preliminary plans were drawn up and a committee appointed for carrying out what is expected to be the most aggressive movement yet undertaken in this state on the censorship evil. Steps have also been taken to secure the co-operation of the allied forces in Eastern Pennsylvania.

For Rights of the Industry.

Before the coming election of delegates to the state legislature a state-wide battle will be waged to guarantee the rights of the industry. One of the club's first objects in view is to get in touch with all candidates for election to the Senate and House of Representatives, ascertaining their sentiments toward the moving picture industry and to support only those who agree to be friendly to the industry when the question of censorship comes before the state law-making bodies early next year. At the recent meeting evidence was presented by members of the club showing that the state board of censors desires to increase its powers by obtaining the right to confiscate films. A legislative committee to devise ways and means to prevent the carrying out of any such proposition and to combat the present obnoxious laws was appointed by President Kester. The committee consists of John McAleer, Mayer Silverman, M. J. C. Kornblum, M. A. Gibbons, Max Herring, Joseph S. Skirboll and C. W. Eckhardt. Meetings are to be held every Monday, Wednesday and Friday night.

Gets After Candidates.

The committee organized at its first meeting with the election of M. J. C. Kornblum as secretary and Mayer Silverman as treasurer. Arrangements were completed to send communications to all the present members of the state legislature inquiring whether they will be candidates for re-election, and if so, what their attitude is in regard to the censorship question. There are about 200 members of the legislature and 50 senatorial districts in the state, and each district will be covered in this way. As new candidates are announced the committee will communicate with them and by the time of the spring primaries a good idea will be had as to the standing of those seeking election. Plans were also formulated for the furthering of newspaper advertising and publicity and preparation of slides to be shown by moving picture theaters throughout the state.

BENDER & WILLIAMS DISSOLVE.

The firm of Bender & Williams, which has for a number of years past conducted in a successful manner the Colonial theater, Troy Hill, Pittsburgh, Pa., was recently dissolved. Ralph Williams has assumed the sole ownership of the house and will operate it alone. John Bender, who is a pioneer exhibitor in this city, is completing plans for the erection of a new theater of modern design in the near future on the North Side. The site has not yet been decided upon, two locations being held under consideration.

Buys Interest in Young's Theater.

Greenville, Pa.—Charles H. Rabson, of Monongah, W. Va., has purchased half interest in Young's theater, operated by D. B. Helm, at Greenville, Pa. Plans are being made to improve the house this spring.

Films of Pittsburgh Ball.

The moving pictures of the Screen Club Ball, February 14, are proving a good drawing card at local houses, having been shown by the downtown Cameraphone and other prominent theaters. The Universal made one film which is being booked by Charles F. Miller at the Independent Exchange. The other was made by the Photoplay Entertainment Company, J. Frank Martin, manager, and is being booked by the Hudson Exchange.

An Error.

State College, Pa.—Exhibitor C. C. Curry, lessee of the Pastime theater of this city, has called our attention to an error in a recent issue. He has not been appointed manager of the house by Mr. Wood; for that man has no interest in the house whatever. C. C. Curry is himself in authority at the Pastime.

Among Local Exchangemen.

Al. W. Cross, manager of the Hudson Feature Film Co., 212 Fourth avenue, Pittsburgh, has returned from a very successful trip through Northwestern Pennsylvania, visiting Erie, Corry, Titusville, Franklin, Stoneboro, Mercer, Sharon and New Castle. Mr. Cross reports that industrial and general business conditions are thriving throughout that territory and that the theaters are receiving their share of the prosperity.

The Roshon Photoplay Service, of Johnstown, Pa., has removed its exchange and office from the Garden theater building, on Main street, to 130 Market street. The concern has increased its working forces and found larger quarters necessary. The company's service includes Mutual, Universal and General and a variety of exclusive feature productions, and Manager Roshon reports business exceptionally active.

F. L. France, the busy road man of the Feature Film & Calcium Light Co., Pittsburgh, returned recently from a business visit in Chicago, and is now on a trip to various cities in West Virginia. Mr. France has just completed his biggest month, and his company also reports that the past month was the best in the history of the concern.

James T. Tarr, of the J. Frank Hatch Film Company, 109 Fourth avenue, left Pittsburgh recently for Newark, N. J., where he has assumed charge of that office of the company.

To Cleveland Club Women

President Benjamin J. Sawyer of Northeastern Ohio Exhibitors' League Writes an Open Letter to Cleveland Club Women and to Mrs. Maud Murray Miller on Activities of State Censors—Eminently Worth Reading.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, has forwarded to Cleveland club women and Mrs. Maude Murray Miller of Columbus, member of the state board of censors, a reply to her recent letter attacking the Cleveland exhibitors.

President Sawyer's Letter.

"There has come to my attention a letter purporting to have been written by Mrs. Maud Murray Miller of the Board of State Censors of Moving Pictures and while no names are mentioned I am perfectly willing to wear one pair of shoes that seem to fit.

"I was interested and active in the referendum petitions and still have them in my possession for future reference. Mrs. Miller claims that because the referendum was not filed the State is overwhelmingly for censorship outside of Cleveland. Mrs. Miller's name has continually been in print on censorship and the papers have printed column after column for the Board. Now she desires to lecture, but why lecture or write if the people are so strongly for censorship. Why not earn the money paid so lavishly into the State Treasury by doing the work expected of an employee.

"The Supreme Court of Ohio has said it was double taxation to place upon an article a greater fee than necessary to pay for inspection. Would we be led to believe from Mrs. Miller's statement that the officers of the State of Ohio would place a double tax knowingly upon any of its citizens. It is not long past that Mrs. Miller was drawing a salary from Ohio to inspect pictures and one from a newspaper, and exchangemen were unable to get their pictures examined in time to keep business going. Now Mrs. Miller desires to go on a lecture trip at the expense of the picture men I believe, or would she remit her salary for the time she is away.

"It has always been a strange thought to me how any one could get the idea into their head that they held all knowledge of right and wrong and all others were incompetent to judge the same. Another strange thought is how any one can make themselves believe that the people have no sense of right and wrong and knowing of the same has been given by some strange power to a certain few, who give out their conception of right only at so much per right.

"Mrs. Miller has wonderful thoughts concerning the National Board of Censors because they work for nothing and because they are not legalized. Our experience with paid office holders has not proven to us that the question of pay gives any added assurance of either integrity or ability. We believe people can be honest without being paid to be so, and that they may possess ability even though they do not hold a political job. As for a board being legalized, from Mrs. Miller's letter we fail to see what the difference is, for she says her Board is unable to carry out their orders, the same trouble she finds with the National Board. There was a time when a political office was looked upon as one of high calling, one that called upon patriotic men to sacrifice both of their time and means to lead the people into broader paths. Now it seems that political office consists principally of making the people believe that they should continue one in office so that one can continue to draw the salary attached thereto and that it is a disgrace for any one to attempt to do anything for the moral uplift of the people without first creating a political office and having a salary attached to the same."

Eleven States Defeat Censor Bill.

"Mrs. Miller says other states are passing censor bills, did she name them? Did she mention the fact that Censor Bills were defeated in eleven States last year and that the States that have them are seeing the hand writing on the wall? I wish to say to Mrs. Miller that I have always been on friendly terms with the members of the Censor Board, as far as I know, and that if she is unfriendly toward me it does not worry me in the least, that while I would have all friends, life is too short to try and make friends of those who only are friends when you agree with them. I have said this of Mrs. Miller that in my opinion her disposition and entire lack of the sense of humor disqualified her for the work before her. I am still of that opinion.

"Let me say this, that as long as the Board does not agree among themselves why should they expect others to agree with them. Let me further say that I have never appeared before any body of people to talk upon Censorship except upon invitation and when I have tried to show how the Censor Board worked. I have been exceedingly careful to show their work by actual facts. Neither have I advised anyone to disregard the law. But so long as there is left a little freedom to think for oneself, would the Censor Board deny us the right? Concerning Mr. Bullock whom Mrs. Miller undoubtedly refers to as the exhibitor, I wish to say that while I do not always agree with Mr. Bullock's methods I agree with his spirit and must say that the world would be blessed if there were more Sam Bullocks, who takes a fatherly interest in every waif that comes to his picture shows. I have defended Sam Bullock and would do it again for though he makes mistakes his virtues hide them all.

The Sam Bullock Case.

"The State, with an attorney from the Attorney General's office tried to convict Sam, the jury stood seven for acquital and five for conviction. A word about that case. It was not a case of a picture but of a film having on it a criticism of censorship. The law says that the Censor Board shall pass such pictures as in their judgment are of a moral, educational and of an amusing and harmless nature. The words in the film, criticising Censorsh'p, not the Board, were ordered eliminated from the film on the ground that the words were harmful. I asked Mr. Williams, a member of the Board, in what way they were harmful. The State objected and the justice sustained the State. The State took the ground no matter how wrong the Board might be in rejecting a film the only question in a criminal case was, has it been rejected? Yet this is or was America.

"Mrs. Miller utterly fails to get a proper view point of the ladies of Civic Clubs. They are not wasting their time with the State Board of Censors, but are working along a line of helpfulness that means much. It is gratifying to know that Mrs. Miller is willing to hold the job on the Board of Censors in order to keep alive the Motion Picture business which she says would go to ruin but for the protection afforded by the Board. For myself I am old enough to remember that the business lived and the people lived before the Board existed and I believe will continue to live long after the Board ceases to exist. Mrs. Miller, give the people credit for a little brains and a few ounces of moral instinct and you may see the light.

A NEW DIRECTOR.

Robert H. McLaughlin, president of the Reserve Photo-Plays Company, has just announced that J. A. Fitzgerald of New York, will be director of the company's studio at 717 Superior ave., to succeed Ralph C. Cummings, formerly of the Kalem Company.

Johnny Ray.

Mr. Cummings, who came to Cleveland to supervise the installation of the studio equipment had returned to New York. He was in charge of the first two pictures in which Johnny Ray and Mrs. Ray appear.

The company will begin releasing comdies on April 1. The latest comedies the company is to produce, "Casey the Bandmaster," and "Casey's Dream," are now being made. Ten comedies will be ready on the release date.

Mr. Fitzgerald has twelve regular people at his disposal, in addition to the Rays, and a large staff of substitutes. "Flatiron," former noted Barnum and Bailey circus clown, is a member of the producing staff.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

Billie Burke's Film Pleases.

CINCINNATI, Ohio—The first Cincinnati appearance of Billie Burke as a film figure was seen by repeated large houses at the Family, the first half of last week, the popular star appearing in the Triangle-Kay-Bee production, "Peggy." Advance notices regarding the attractiveness of the play, and the success of Miss Burke, were fully justified, in the opinion of local critics and of the large audiences who saw the picture. The five reels constituted the sole program at the Family during the engagement, the usual Triangle-Keystone being omitted. Manager Libson was immensely pleased with the success of the engagement, which may be classed as one of the most profitable of the numerous successes which the Triangle, in its comparatively short career, has already sent to the Family.

Liberty Will Have More Seats.

The New Liberty Amusement Co., which owns and conducts the Liberty, on West Liberty street, Cincinnati, recently acquired property in the rear of the house which will give sufficient space to enable the seating capacity to be increased to about 800. The necessary changes and additions to the structure will be made this spring, after warm weather sets in, and will afford an opportunity to make the house practically a new one, as well as much larger.

New Theater in Akron.

Akron, O.—The Mill & High Theater Co., recently incorporated at Akron, with a capital stock of $100,000, will probably construct a large modern house in that city. C. T. Grant and others are interested.

Kids With Big Triangles.

Urbana, O.—The management of the Clifford, at Urbana, O., recently put on a clever advertising stunt to get people talking about the Triangle program, which is now a part of the regular offerings at the Clifford. Free admisison was offered one Saturday afternoon to all children presenting big cardboard triangles, with equal sizes not less than 15 inches long, and it is recorded that cardboard was at a premium for several days preceding the date on which the offer was good.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Local V-L-S-E Promotes.

ATLANTA, Ga.—Among the promotions made by the V. L. S. E. during the past week is that of H. P. Allen from the position of shipper to that of booker in the Atlanta office. Mr. Allen has only been with the V. L. S. E. for a short time, but has made an excellent record, and his advancement is well deserved. It is understood that another salesman will be added to the Atlanta office soon, making four representatives of the Big Four traveling out of the Atlanta branch.

"Nation" Film Back in Birmingham.

Manager Douglas, of the Jefferson, Birmingham, Ala., announces a return of "The Birth of a Nation" for two weeks, beginning Sunday, March 5. He announces it with a smile, as this wonderful film on its former showing at his theater, broke all box-office records for the season.

CHATTANOOGA NEWS LETTER.

By G. D. Crain Jr., Chattanooga Correspondent of Moving Picture World.

T. S. Wilcox to Build Theater.

CHATTANOOGA, Tenn.—C. E. Bearden, an architect of Chattanooga, has completed plans for Thomas S. Wilcox, for the erection of a new fireproof theater at 116 East Ninth street. The theater is to cost about $5,000 and will be heated by gas. The building will be 40 x 100 feet.

New Knickerbocker Theater Ready.

Nashville, Tenn.—W. H. Wassman, of Nashville, Tenn., is preparing to have the new Knickerbocker theater ready for the opening date which has been set for March 15. A large Kimball organ costing $10,000, was recently purchased through W. A. Leatherman, of Nashville, and is now being installed in the new photoplay house. This instrument is divided into two sections, the main instrument to be placed behind the screen and in a concrete room built especially for it. The echo organ will be located in the other end of the building and will have an opening on the mezzanine floor. Manager Wassman states that the musical program along will be worth the price of admission.

Big Features in Memphis.

Memphis, Tenn.—The Majestic theater, No. 2, of Memphis, Tenn., opened on February 27 for a week's run with the big film, "The Battle Cry of Peace." Prices were advanced to fifty cents on the first floor and twenty-five cents on the balcony, and all seats were reserved. Two shows were given daily one at 2.30 and one at 8:30.

Memphians took considerable interest in the recent exhibition by the Majestic Amusement Company of the five-reel Mutual Masterpiece, "The Drifter," featuring Lucille Taft, a former well-known Memphis girl. Miss Taft was very well known in the city before becoming a moving picture actress.

The Bijou theater, of Chattanooga, opened a three-day engagement with "The Birth of a Nation," starting February 28. Two shows were given daily. This picture has been so extensively advertised that the entire South is awaiting its showing.

"Stocking Inspector."

Louisville, Ky.—A new position, that of stocking inspector, was created temporarily at the Mary Anderson theater during the showing of "Green Stockings," the five-part Vitagraph feature starring Lillian Walker. Mrs. M. C. Russell, the theater matron, was assigned to the job as a result of the management's offer of free admission to any woman or girl wearing green stockings at the matinees during the showing of this film.

"Nation" Film Arrest

In Louisville, Kentucky, Exhibitor A. A. Bigelow of Macauley's Theater is Arrested Under Race Prejudice Law of 1906 After Showing "The Birth of a Nation" in His House—A Great Surprise to Picture Men.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, Ky.—Local exhibitors were greatly surprised on Friday afternoon, February 18, when a warrant was issued for the arrest of A. A. Bigelow, manager of Macauley's theater, on a charge of violating the Kentucky statutes in allowing the presentation of "The Birth of a Nation." The warrant was served, and Mr. Bigelow was at once released on bond to appear before Magistrate R. O. Dorsey the following day.

On Saturday a demurrer was filed by counsel for Mr. Bigelow questioning the right of the magistrate's court to try the case. The objection was based on Section 1093 of the Kentucky Statutes, which provides that the jurisdiction of the Magisterial court in penal actions is limited to those cases in which the punishment is fixed at a fine not exceeding $100, or imprisonment not exceeding fifty days, or both.

Statute Was Passed in 1906.

Mr. Bigelow was arrested under section C, Kentucky Statutes 1376, which makes is unlawful to arouse race prejudice by stage presentation, this law having been enacted in 1906.

In the demurrer it was argued that the section of the law provides a fine of from $100 to $500 and imprisonment of from thirty to ninety days, or both. The defendant claims that the maximum punishment as to both the fine and imprisonment or for either of them is in excess of the jurisdiction of the magistrate's court.

The case was continued until a later date on order of the Magistrate and a ruling will be delivered as to the jurisdiction at the postponed hearing, which will then be of slight interest since the theater will have finished presentation of the film.

Mayor Buschemeyer Commended Film.

The entire case has been in the nature of a big surprise to moving picture circles. Before the showing of the picture delegations of negroes and others made efforts to prevent the presentation, but Mayor John H. Buschemeyer stated that he had seen the picture in Chicago, was pleased with it, and would not undertake to suppress it.

W. R. Heck, a local attorney, started the trouble when he swore out the warrant for the arrest of Manager Bigelow. Heck stated that there was no one behind him in the movement and that he was acting on his own initiative. He claimed that the picture was "demoralizing and anarchy-breeding," contending that it stirred up race hatred. He claimed that he overheard threats made by negroes and whites on the streets, and decided to take steps toward suppression of the film.

It is generally thought that prominent negroes were behind the movement for Manager Bigelow's arrest.

As injunction proceedings were not instigated the showing of the film was continued for the second week with even larger crowds than during the first week's run.

New Big Features Rights Corporation.

Louisville, Ky.—The Big Features Rights Corporation has been incorporated with a capital stock of $5,000 divided into shares of $100. The incorporators are Fred Levy, Lee L. Goldberg and Joseph Selligman, each holding three shares. The debt limit is placed at $25,000. The company has been formed for the purpose of booking big feature films in Ohio, Kentucky, Indiana and Tennessee and will make its bookings through the United Booking Office Feature Co. The first film the company has undertaken to book is "The Battle Cry of Peace," for which bookings to run 120 days have been secured. The film was recently started at Winchester, Ky., having been shown in Louisville several weeks previously. Officers of the company include Fred Levy, president, and Lee Goldberg, manager of the Mary Anderson theater, secretary-treasurer and general manager.

New Capitol Theater Company.

Louisville, Ky.—The Capitol Theater Company of Louisville, with a capital stock of $3,000, divided into shares of $10 each, has filed articles of incorporation for the purpose of operating the Capitol Theater, of Frankfort, Ky., which has been operated for some time by the incorporators of the new company. The incorporators named are Fred J. Dolle, Dennis H. Long and Henry Reiss. These men are also actively interested in the Broadway Amusement Enterprises Company, of Louisville, operators of a string of theaters. The debt limit of the new concern is placed at $10,000.

Old Novelty is New Rex.

Louisville, Ky.—Work is being pushed on the repairs and redecorations of the old Novelty theater, which will open shortly as the Rex, showing the new DeLux edition of Mutual Masterpictures. It is generally thought that the house, after being thoroughly renovated and remodeled, and with a first run service will regain its old time popularity.

Helps Local Athletics.

Pineville, Ky.—Wrestling matches and basket ball games have been some of the added attractions which the management of the Lyric theater, of Pineville, Ky., has been featuring. A basketball game between two girl teams was recently featured on Tuesday night, and a two-fall match between professional wrestlers was featured on the following Friday night. The theater has started its matinees at 3 o'clock in the afternoon in order that patrons from Harlan, Ky., may make the afternoon train.

New House in Corbin.

Corbin, Ky.—Announcement has been made of another theater in the Cumberland mountains at Corbin, Ky. This theater will be opened by W. W. Sawyers and Jess Mershon, Former Manager Callaway, of the Palace Theater, will be in charge of the new house.

Alamo Theater Goes.

Georgetown, Ky.—The management of the Georgetown Opera House, at Georgetown, Ky., has decided to dismantle the old Alamo theater building, the programs having been consolidated with those at the Opera House some time ago. The building will be changed into store rooms.

Dreamland Leased.

Clay, Ky.—E. L. Rakes, manager of the Princess theater, of Sturgis, Ky., has leased the Dreamland theater, of Clay, Ky., and has announced that the new theater will be operated as the Princess under the management of his son.

May Build Near Bardstown.

Bardstown, Ky.—It has been announced at Bardstown, Ky., that George Mann is preparing to establish a new picture show. Mr. Mann recently purchased the equipment of a theater in a nearby city which quit business, and will not have to purchase much in the way of new equipment.

KUNSKY THEATERS CHANGE POLICY.

Detroit's Alhambra, Garden and Strand to Keep Films Two Days.

By Jacob Smith, Detroit Correspondent of the Moving Picture World.

DETROIT, Mich.—John H. Kunsky announces a radical change in policy at his Alhambra, Garden and Strand theaters starting March first. These theaters have heretofore played new pictures every day, but under the new policy every picture will be run two days, excepting Sunday which will be "open."

WHAT EXHIBITORS ARE SAYING.

World Correspondent Asks Forty Managers What They Think.

Detroit, Mich.—Approximately 40 motion picture exhibitors were visited by the local correspondent of Moving Picture World in the past ten days and in talking with them he has found that they all have some complaint or some suggestion to make, which, in their opinion, would improve conditions in the trade. Space does not permit the mention of them all, but we will give some of the suggestions as we believe them worthy of consideration:

Names on Slides.

"Why do producers send slides with their own names in bigger type than the star or the name of the film? The things that draw people to a theater are the name of the star or the name of the film? The public is interested to only a small extent in the name of the producer.

Fewer But Better Films.

"Give us fewer pictures, but better pictures. There are altogether too many pictures on the market; manufacturers are getting them out so fast that they haven't time to give them the right kind of attention.

Advertise Running Time.

"Exhibitors should get the public educated to the running time of their shows. By starting their shows week in and week out on the same hour, the public would soon know it and the result would be less congestion in the lobby. It would also cause less trouble in seating your patrons, and would save much annoyance.

S. R. O. Sign Out.

"As soon as all seats are taken, a sign should go up in the box office 'Standing Room Only,' because it is wrong to sell tickets when your house is crowded and there are several hundred people standing.

On Captions and Leaders.

"Some of the captions used in films are very poorly constructed. The grammar is often wrong, the English is poor, spelling is wrong, punctuation is wrong and the wording is very amateurish. It looks as if there was a lack of attention on someone's part to see that their captions were properly constructed.

"All descriptive titles should be in big type so that they can be easily read from all parts of the theater. Another thing, it is wrong to show copies of letters which are written in small type. The average person cannot read small handwriting on the screen, especially if the lighting happens to be a little poor. If letters must be shown, then let them be reproduced also in regular printed large type."

On Prepayment for Films.

Detroit Mich.—There is a movement on among Detroit film exchanges to require exhibitors to pay in advance for film. Practically all of the Detroit exchanges, with the possible exception of one or two, are in favor of this policy. "There is nothing wrong with the pay-in-advance method if you give it a little careful thought," said one exchange manager. "People have to pay to get into the theatre; if they don't pay in advance, they don't get in. The producer has to pay his screen stars and the cost of a film before it is completed; the exchanges have to pay their rent in advance and other expenses. It is not a case of where the exchange does not trust the exhibitor; it is simply a business proposition. If the exhibitor is making money and expects to remain in business, why should he object whether he has to pay before he shows the film or after. It has to be paid for, and the amount he pays each day is really a small item. I am sure that if exhibitors will just think it over they will not have the least objection in the advance-payment policy."

At the New Crystal.

One of the most modern theatres on Detroit's west side the Crystal, is located at 1499 Michigan avenue, and is managed by Arthur D. Baehr. The Crystal opened for business the middle of January and accommodates 600. It is similar in style to the Fine Arts theatre on Woodward avenue. It is of brick and strictly fireproof. A pipe organ is now being installed. Manager Baehr shows only the best features at ten cents. The Crystal employes two ushers, a house fireman, doorman, and special officer. The projection equipment consists of two Powers 6a machines and a generator.

Geo. Sparth to Manage Majestic Garden.

Grand Rapids, Mich.—A. J. Gilligham, of Detroit, announces the appointment of George Spaeth as manager of the Majestic Garden theater in Grand Rapids, to succeed Bert Lowe, who has returned to New York. Mr. Spaeth was former manager of the Majestic Gardens.

Harvey Arlington to Run Isis.

Harvey Arlington has been appointed manager of the Isis theater Grand Rapids, having formerly been manager of the Orpheum theater, also controlled by Mr. Gilligham.

Enforcing "No Smoking" Rule.

The latest report of Insurance Commissioner John T. Winship of Michigan says: "Many of the theaters in Michigan are co-operating with the state fire marshal in enforcing the state law prohibiting smoking in and about the building and have posted notices of the law in the lobbies and upon the stage.

New Ferry Field Theater to Open May 30.

The Ferry Field theater in course of erection at the Boulevard and Grand River avenue has added a balcony which will increase the seating capacity by 300, making a total of 1600. A pipe organ has been ordered that will be the same size as the one at the Majestic; the seats will be of the barrel back type and specially constructed of mahogany and leather. This house will open about May 30th.

Kunsky Takes Paramount First Runs.

John H. Kunsky of Detroit has signed a contract with the Paramount Film Corporation for first run Detroit rights. The new contract starts March 1st and represents an investment on his part of $250,000 for 12 months. It is the biggest contract of its kind ever made by a Detroit exhibitor. The arrangement gives the first presentation of Paramount pictures to the Washington, Alhambra, Garden, Strand and Empress theaters, which he controls.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Princess at Omaha Gets Injunction.

OMAHA, Neb.—"Intimidation or Coercion" are forbidden to Local No. 343 of the stage employees' union of Omaha, Neb., in a permanent injunction granted by Judge Redick in the case brought by the Princess moving picture theater.

The defendants are restrained from interfering with the management of the theater or with the public, from loitering in the vicinity of the theater, either singly or in groups, from picketing or patrolling, from carrying placards or banners proclaiming the place to be "unfair" or requesting the public not to patronize it. The order states that it is not to be construed as preventing proper address to the public, either by speaking, or through newspapers or circulars, but will not permit intimidation or coercion.

A No Show Area.

Omaha, Neb.—Motion picture theaters are prohibited on Thirty-eighth avenue between Dodge and Farnam streets in Omaha, Neb., under a new building restriction ordinance passed by the city council.

Special Train for Film Patrons

Hastings, Neb.—The high school in a body and part of the townspeople of Kenesaw, Neb., went to see "The Birth of a Nation" at the Kerr theater at Hastings. A special train of four coaches was used. The Kerr reports that of the 6,199 paid admissions, 4,500 were from out of town.

Nebraska Theater Changes, Etc.

Franklin, Neb.—The Lyric theater at Franklin, has been leased to Austin Brothers.

Minden, Neb.—Dreamland theater here has been closed.

Ansley, Neb.—Rolla Townsley of Broken Bow, Neb., is now manager of the Star theater at Ansley.

O'Neill, Neb.—Mrs. Viola Brown, who operates a moving picture show in this place, will erect a modern building this spring.

Genoa, Neb.—H. O. Peterson has purchased the lease on the Grand theater at Genoa, from Charles Lucas.

Howells, Neb.—Thomas Verba has been making arrangements to open a moving picture theater in the Hein building here.

Tilden, Neb.—Vernon Hales is now manager of the Gem theater at Tilden.

West Point, Neb.—Will Brothers of Holstein, Ia., have purchased the Ideal theater at West Point, from E. W. Sass.

Hastings, Neb.—A. G. Hess has purchased the interest of H. S. Johnson in the local Plaza theater.

Guide Rock, Neb.—O. L. Ricord has sold the Electric theater at Guide Rock, to J. M. Nash.

IN THE DAKOTAS.

Theaters Change Hands.

Volga, S. D.—Joseph Daum has sold his moving picture theater at Volga to Lars Moen and Hugh Getty.

Crary, N. D.—A. H. Yeoman of Devils Lake has been making arrangements to open a moving picture theater at Crary.

Pettibone, N. D.—A building at Pettibone will be remodeled into an opera house.

Hitchcock, S. D.—H. B. Stewart of Hitchcock, has been giving moving picture shows in surrounding towns.

Volin, S. D.—The Nace Theater Company has leased the opera house at Volin, and will operate a moving picture show.

Wagner, S. D.—Manager Pyper has closed the Alco theater.

Devils Lake, N. D.—The Unique theater here, gave one day's proceeds to the Catholic church building fund.

SAGINAW CENSOR PLANS.

Special to Moving Picture World from Midwest News Service.

SAGINAW, MICH.—From three plans for censorship the Civic League in Saginaw, Mich., selected the Chicago idea—police censorship and an ordinance is being drafted for presentation to the city council. A list of Chicago rejections and cut-outs will be secured and these will be demanded.

Constructive work in Saginaw, Mich., was promised by the Civic League. This will begin with Saturday morning childrens' shows at the Mecca theater.

Labor Approves Special Shows.

Kalamazoo, Mich.—Organized labor in Kalamazoo, Mich., has gone on record as endorsing the educational work of the special moving picture shows for children at the Elite theater under the auspices of the Junior Branch of the Drama League. These shows are given free and the Elite has been unable to handle the crowds.

Acquits Sunday Exhibitor.

Colfax, Mich.—A jury acquitted George Harsh, manager of the only moving picture theater in Colfax, Mich., of a charge of violating the act which prohibits work on Sunday. The defense claimed this statute did not affect moving picture shows while the state alleged the operation of a theater was not an act of necessity or charity.

Praise for Muskegon Theaters.

Muskegon, Mich.—State Deputy Fire Marshal E. E. Winship says the theaters in Muskegon, Mich., are well guarded against fire dangers.

Michigan Changes.

Whitehall, Mich.—A new opera house to cost $7,500 will be erected in this city.

Reading, Mich.—W. A. Chancellor has sold Dreamland theater at Reading, to Clayton Birch of Fremont, Ind.

Ideas from Michigan Exhibitors.

Beechers theater, Division Avenue S and Franklin street in Grand Rapids, Mich., gave a special show for the boulevard lighting fund of a neighborhood improvement association.

When the Michigan Retail Hardware Dealers were in convention at Saginaw, Mich., the Empress theater made up a program of films showing various hardware industries.

The Temple theater at Sault St. Marie, Mich., had a special Saturday morning matinee of "The Rosary" for children.

Bird Day was observed at the Cozy theater in Big Rapids, Mich., by two shows of slides and films relating to bird life. The show was under the auspices of the Ladies Union Literary club.

Michigan Brevities.

Kalamazoo, Mich.—Two free Saturday morning programs for children, under the auspices of the Junior Branch of the Drama League, were seen by more than 1,200 kiddies at the Elite theater.

Hillsdale, Mich.—The IXL theater has added the IXL orchestra under the direction of Raymond L. Amoreaux.

The Gem theater at Hillsdale, Mich., has added Tuesday, Wednesday, Friday and Saturday matinees.

Munising, Mich.—The Delft theater gave a Paramount program and vaudeville for the benefit of the Sacred Heart Church.

Iron Mountain, Mich.—Only two cents admission was charged school children at matinees when the Bijou theater here showed Edith Taliaferro in "Cinderella."

The Paramount feature "Are You a Mason?" was an attraction for a joint entertainment given at the Lyric theater in Manistee, Mich., by the Order of Eastern Star and the Fellowcraft Club of the Masons.

A Benton Harbor, Mich., dry goods store with each 25-cent purchase gave a ticket to the Princess theater when the attraction was Blanche Sweet in "The Clue."

FIRE MARSHAL WILL INSPECT.

Springfield, Ill.—State Fire Marshal Walter H. Bennett and staff of Springfield, Ill., will go on an educational campaign, visiting all cities in the state over 5,000 population. They will inspect public buildings. They will carry a moving picture machine and use pertinent pictures including the film "The Story of the Flames." Later they will visit the smaller cities.

License Rates Increased.

Lincoln, Ill.—Licenses for moving picture theaters in Lincoln, Ill., have been increased by the city council from $30 to $100 a year, but license for the "legitimate" theaters remains at $30.

Exhibitor and Program

Exhibitor Burr Swan of the Knights of Pythias Opera House in Pittsfield, Illinois, Has Got the Program "the People Ought to Have"—Wants to Know Whether They "Want" It—Interesting Publicity.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PITTSFIELD, Ill.—Burr Swan of the Knights of Pythias opera house at Pittsfield, Ill., has started to give the people of that community "Education—Sugar-Coated," in that convincing style of his, he announces:

"Every motion picture exhibitor must, sooner or later, answer two question. 1. Shall I give my patrons WHAT THEY WANT? or 2. Shall I give them WHAT I THINK THEY OUGHT TO HAVE?

"I believe absolutely that my new Educational, See America First, Around the World Program, is what the people of Pittsfield should have. If Pittsfield people should determine that this program is not what they want, it will be the biggest disappointment in my near five years of picture show management.

"I will submit it to you Thursday Night, February 17, and every Thursday hereafter, just as long as I don't lose over ten dollars a day. I have for two or three years, lost six to twelve dollars a day on my average Thursday night program, an average of nine dollars a day. I am willing to lose a dollar more than that on this ideal program. I am not afraid of the first night. I am going to do a capacity business the first night, because I have done some spendid advertising, and because I have been playing to your CURIOSITY. I've got you interested. Anybody, nearly, can excite your curiosity. I have done that, now, I want to know if I've got the goods

"I know this—I HAVE DONE MY BEST.

"I Couldn't Buy a Better Program With a Thousand Dollars.

"I want to say something in parenthesis, right here. I am not going to get sore if this program doesn't get by. I won't even be discouraged. A good sport is ALWAYS willing to draw another hand."

Swan also is editor of the Pittsfield Republican. He is boosting both his enterprises by printing in his Wednesday issue a coupon good for admission to these Thursday shows. There are no strings—a coupon is as good as a ticket.

Then he has a special Thursday matinee of the same show for school children. Coupons clipped from the Republican will be good for admission. Without coupons, the admission will be five cents for children and ten cents for adults.

"I calculate that seeing this program will be as good as a half day in school for any child in Pittsfield. The children can go right from school to the opera house. The program will start at 4:15, and be over just about supper time. You will know where the kids are. They will be seeing America First, and traveling Around the World, and seeing How the Plants Grow, and How Birds and Animals Live, and How Railroads Are Built in Africa, and Oregon—and What people are Doing in Japan.

"This Educational, Seeing America First, and Around the World Program, is such a program as the Pittsfield public school or some Pittsfield church, should be showing each week. Neither the church or the school is showing it, and I'm going to show it myself.

"I'll either make it PAY or I'll be able to say that Pittsfield people do not want an educational program.

"When I put the matinee proposition up to Superintendent Reeder, he asked me, what about the boy or girl who has to stay in after school on account of deportment?

"I told him that any kid with a matinee coupon in his pocket would be pretty apt to be good in deportment on Thursday. Reeder thought so too.

"I believe this makes good on the proposition that I would arrange so that school children could see the program without staying out at night.

"I am not begging for anybody's commendation, support or sanction, or recommendation, or sponsorship of this program—I want it to make good on its merit.

"I am doing my best for you, but if my judgment is bad, I've got to take my medicine, and I'm good enough sport to take it without making any faces. The goods I've got are all right, but if you don't want them, I'll get something else. Here it is, my program de luxe, my IDEAL PROGRAM:

"Reel 1. Movements the Eye Misses. Reel 2. An Intimate Study of Birds. Reel 3. Mutual Weekly. Reel 4. Seeing America First. Reel 5. Burton Holmes Travelogue. Reel 6. South American Series. Comedy Sketch by C. R. McCauley. Does the program look WORTH WHILE to you? Am I a nut?"

Admission Price in Quincy.

Quincy, Ill.—More shows in this city are to exceed the ten cent maximum admission. The city council has given Anton Padavic, proprietor of the Gem and Savoy theaters, a new license which will allow him to charge up to twenty-five cents.

Sunday Referendum in Pontiac.

Pontiac, Ill.—Petitions are being circulated in Pontiac, Ill., to have placed on the ballot at the spring election the question of allowing moving picture theaters to open on Sundays.

Working With the Exhibitor.

Decatur, Ill.—Working with, not against the moving picture theaters is the policy of the women's organizations in Decatur, Ill. The mothers' club, college club, Drama League Art class and others will suggest programs to the moving pictures and vaudeville theaters.

New Illinois Charters.

Secretary of State Stevenson at Springfield, Ill., has issued charters to the Dixie Film Company of Chicago which has $5,000 capital stock. The incorporators are William B. Fairchild, Lee Roy Brigham and B. Iralson, and to the Cicero Amusement company, also of Chicago, which has $500 capital stock and was incorporated by Max Shabsin, Samuel Spitzer and May Wolf.

Theater Changes and Notes.

Lewistown, Ill.—Pittman & Garn sold the Princess theater here, to Ralph Lee.

Marshall, Ill.—Lewis Brake of Mt. Vernon, Ill., has taken over the Pythian theter at Marshall.

Witt, Ill.—Antone Avena has added to the Avena opera house at Witt, a room 20 x 60 which will be a lobby and rest room with a refreshment counter at one end.

Tuscola, Ill.—Manager Brownie Linton expects to open the new Olympia theater at Tuscola, Ill., about March 1. He tried to get "The Birth of a Nation" for an opening attraction, but there are no open dates before June.

Oak Park, Ill.—D. R. Brothers of Marietta, O., has bought the Park theater, Park and Austin avenues in Oak Park.

Chatsworth, Ill.—Mr. and Mrs. C. N. Jacobs of Cuba, Ill., have repurchased the moving picture theater here.

Steger, Ill.—W. Rutowsky has opened a moving picture theater at Steger Hall.

Ellis Grove, Ill.—Harns & Schweppel have closed their moving picture show at Ellis Grove. Next summer they will open an airdome.

Bowen, Ill.—Dayne Walton is now manager of the opera house at Bowen.

Get-Together Meeting

New Orleans Exchange Men Hold Meeting to Revive the Former Film Trades Club, Organized Last Year, but Allowed to Grow Stale—The Object Is to Strengthen the Film Business Locally Through Co-operation.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Two important meetings, having as their object the forming of an exchange men's association, were held on Thursday and Saturday of this week. Every manager in the city attended the meetings, which were held at the De Soto hotel. At the Thursday meeting not much was accomplished, due to the lure of the races, which called many managers away from the solemn consideration of moving picture matters.

Saturday night's meeting brought out the same bunch. Al. G. Shear, manager of the Consolidated Film & Supply Company, who usually presides at all moving picture meetings locally, was again conspicuous at the head of the board of an interview with the correspondent for MOVING PICTURE WORLD, Mr. Shear said that it is the purpose of the local exchanges to place the business on a firmer and stricter basis to the end that many of the abuses now existing may be eliminated.

If the sense of the Saturday night meeting is carried out, organization steps will be taken within the next few weeks.

The Film Trades Club of New Orleans, an organization similar to the one now planned, was formed by New Orleans managers last winter. It did some good, and was meeting regularly, but was allowed to fall into a state closely resembling "innocuous desuetude."

MONTGOMERY CENSOR BILL.

Effort to Pass Drastic Censor Measure Combatted by Exhibitors.

Montgomery, Ala.—A determined effort to foist a local Board of Censorship on this city met with spirited opposition from Montgomery exhibitors, and their cooperation at a recent meeting of the City Commissioners has knocked the odious measure in the head; for quite a while, at least.

The measure was introduced by Commissioner W. T. Robertson. It gave absolute power to the censorial board. The picture men were not even to be allowed the right to appeal, according to the terms of this ordinance. On the day appointed for the public hearing a number of exhibitors appeared at the meeting of the City Commissioners. Walton Hill, an attorney and stockholder of the Strand Amusement Company, delivered the opening and very effective arguments against the measure. A. B. Meyer, of the Strand Amusement Company; Hoxey and Louis B. Farley, of the Empire theater, also spoke against the ordinance. The Rev. G. J. Gannon, assistant pastor of St. Peter's Catholic church, advocated the passage of the measure.

After both sides had been heard the commissioners ordered an indefinite postponement of the ordinance, which means, practically, that it will not be reintroduced, moving picture men think. The censorship ordinance was as follows:

Happy Hour Opens.

New Orleans newest and finest suburban house, the Happy Hour, Magazine and St. Andrew streets, opened to record-breaking inaugurarl audiences on February 18. The erection and construction of the theater cost the owners $20,000. It is owned by the Central Amusement Company, and managed by Bertrand Kiern.

Heard Along Exchange Row, New Orleans.

Manager J. A. Billett of the new College theater in St. Charles street, New Orleans, was suddenly taken ill last Thursday, and was removed to the hospital, where he is in a serious condition. The opening of the College theater has been indefinitely postponed.

The new Empire theater, which is nearing completion at 1010 Canal street, will not be opened until February 27, although at first the opening date was planned for February 15. "The Whirl of Life" will be the inaugural bill.

Harry K. Lucas, well known supply man of Atlanta, Ga., was suddenly taken ill here while a guest at the Hotel Grunewald, but is recovering rapidly. Mr. Lucas is a brother of Arthur Lucas of the Triangle Film Corporation, and was on one of his periodical visits to New Orleans when stricken.

Sid Berry, well known exhibitor of Meridian, Miss., was a visitor at the races this week. Mr. Berry is one of the old timers of the racing game, and is credited with bringing the first big string of horses to New Orleans for racing.

Gulf States Notes.

Monroe, La.—J. V. McStea, acting manager of the Sugar theater, in Monroe, La., has been named manager of the Lyceum in Duluth, and assumed his new duties in the far Minnesota city on February 14.

Alexandria, La.—The Saenger theater, in Alexandria, La., has installed a $10,000 pipe organ, the largest in Louisiana, outside of New Orleans. Fred. W. A. Witt, of Chicago, representing Hillgreen-Lane & Co., of Alliance, O., installed the organ in the theater.

Albany, Ga.—Newspapers here have started a movement for a children's day at the local picture theaters.

During the running of "The Birth of a Nation" in Albany, Ga., recently, the city celebrated "The Birth of a Nation" week in excellent style.

Galveston, Tex.—A. Martini, well known exhibitor of Texas, with several motion picture houses in Galveston, has announced plans for a new theater at 2114 Market street, Galveston. The new house will be known as the Dixie Vaudeville theater and the location of it is directly between two motion picture theaters owned by Mr. Martini, Dixie No. 1 and Dixie No. 2.

Birmingham, Ala.—Marvin Wise, of the Odeon, in Birmingham, Ala., has secured absolute control of the Mutual program in that city.

Our Correspondent Makes More St. Louis Calls

On Way to a New Building at End of Arsenal Street, Calls on Several Managers, Including a Renowned Jinx Killer

By G. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—"James," he said, as we climbed into our high-power domestic car at Sixth and Pine, "do you known where the Hudson theater is?"

"Sure I do," said James, "it's at 'leventh and Park."

"Can you drive there direct?" we asked.

"If I don't I'll be off the track, because we're supposed to pass right by the door."

"Do you care if we sit here with you, or do you prefer for us to go back and sit in the limousine part of the car?" we asked.

"You can camp over there on the sand box, but you'll have to shut down on that line of nutty talk," he said, pointing to a large sign which forbids conversation.

Soon we rolled over the velvety smoothness of Pine street, and then up and over the Twelfth street bridge, high above the turgid waters of the freight cars and switch engines that flow in a constant and smoky stream under this famous structure. Five more minutes and we made our first stop.

"Drive on, James," we said, to the chauffeur of the car. "Do not wait for us."

"Sure, I'll do that," he said, "but you ought to go on out near the end of the line, they're putting up a new place out there that you oughta see," and he sped away.

At Manager Rathheim's Hudson.

It was 8:30 when we arrived at the Hudson, at Eleventh and Park avenue. A lot of people were standing up in the back part of the house. "Why do these people stand up?" we asked Joseph Rathheim, the manager. "Do they like it?"

"Listen," he said, "and I'll tell you why. There are only four hundred seats in this house, and when six hundred come, somebody has to stand."

It was perfectly plain after that, but Rathheim contends that he didn't have much of a crowd. "They are packed in here tonight," he said, "but last Wednesday we had them packed out on the sidewalk."

We stayed with the Hudson a few minutes and watched Helen Gibson do one of her famous railroad thrillers, while Mr. Rathheim told us about his plan of starting Saturday matinees and charging ten cents admission. When we started to go we remembered James' words. "Is there a new house going up anywhere on Arsenal street?" we asked Rathheim. "Not that I know of," he said. "The only building out there is a new wing being added to the city insane asylum." We wondered if that motorman meant anything by that remark of his.

Calls on a Jinx Killer.

We next stopped at the 18th Street theater, and found the same condition as at the Hudson, people standing in the lobby. Wm. O. Reeve manages the theater, and there is an interesting story connected with the place. When Reeve took it over it was regarded as one of the worst Jonahs in that end of town. The bad luck jinx had built a nest in the lobby and had hatched out a brood of little jinxes that swarmed all over the place and occupied nearly all of the four hundred seats in the house, till there was no room for patrons.

Reeves was the tenth manager to take over the place, and he has made it pay, and the full house and crowded lobby is a regular thing. Reeve charges five cents admission on all but Saturday and Sunday, when he runs a V-L-S-E or a Metro subject, and gets a dime. "The Children of Eve" is one of the best pictures I have had this season," said Reeve. "Pass it along to others if you want to."

The Arsenal, a Fine Theater.

We took a little jump from the 18th Street theater to Grand avenue, and lit right in front of the Arsenal theater, on the corner of Grand and Arsenal street. Manager G. L. Loeffler opened the Arsenal just recently with a Triangle program. The Arsenal is one of the finest little theaters in the city, but it has been dark for more than three years on account of its closeness to the Juniata, a short block farther south on Grand. The Arsenal is being operated by a neighborhood stock company, and is doing a nice business. Mr. Loeffler says that the idea

that the neighborhood would not support two theaters has been dispelled since his house opened. Both places are doing a fine business, he said, and the only thing he has to complain of is the fact that the Arsenal has such a small seating capacity, only a little over six hundred. There is talk of putting in a balcony by the management, however. Seven and eight reels of Triangle features constitute the program at the Arsenal.

A Comfortable Crowd at the Juniata.

We dropped down the street to the Juniata, and found Manager L. V. Stephens with a nice comfortable crowd. If the competition of the Arsenal is hurting him any, the crowd did not show it. It was 10 o'clock, and there was not a vacant seat in the house. Mr. Stephens has been at the Juniata, which is one of the string controlled by the Associated Theaters, of which W. J. Flynn is the head, for a long time, and he has built up a nice patronage for the house. Just now he is very proud of a brand new Minusa gold fibre screen that has just been installed.

At Joseph Halleman's Theater.

The hour was getting late, but we know that the folks down on Chippewa street keep late hours, so we made for that bailiwick as fast as we could. The first stop was at the Melvin, Joseph Halleman's beautiful theater, in the 2900 block on Chippewa. Mr. Halleman was showing Cleo Madison in "Souls Enslaved." "It's great stuff," he said. "I've watched it all through, and am now taking a second look at some of the finer scenes." Mr. Halleman has one of the neatest little program cards we have seen in a long time. It is small enough to slip in the pocket, and contains the program for a week. "People don't like to walk out of a theater with a great big program as big as a one sheet in their hands. That's the reason I have them small," is Halleman's argument for the size of the cards, and it is a good one.

We also met our friend, John Billmeyer, the crank-turner at the Melvin. Mr. Billmeyer is the oldest moving picture operator, in point of service, not years, in the city, and can tell some very interesting things of the early picture days in St. Louis. He comes down to work in his own automobile, just like any other plutocrat, and when we were bemoaning the fact that we had to depend on Shank's mare, and the street cars as a means of transportation, he showed the bigness of his heart by offering to sell us his "tin lizzie" at a bargain. Think of a trade-paper correspondent with an automobile. "Ain't it funny?" [Frame up, Mr. Correspondent. The seats are not comfortable near the end of the line].

The Monroe.

We went on down another block to the Monroe, owned and operated by Mrs. L. B. Stoddard, one of the five women managers in St. Louis, and found her not at home. But the Monroe looks very nice, and vastly improved since the seating capacity has been increased, and the new concrete floor has been put in.

The Chippewa.

There was one more stop to make and we missed it. When we got to the Chippewa, at 3807 South Broadway, the doors were closed, but the big electric lights were shining and winking away as big as life. This sign is one of the best we have seen. It stretches across the entire top of the building in long rows of winking colored lights about twelve feet high. Underneath are the words: "Chippewa Theater, The House of Quality,"

Jai-Ali Building Passes.

St. Louis, Mo.—The Jai-Ali building, one of the largest amphitheaters in this part of the country, is to be dismantled. Seats over five thousand, was constructed some ten years ago at an expense of over $200,000. We bought the entire fixtures (sent you a quarter-page ad a few days ago) and will place it on open market.

Fees Under Protest

Kansas City Film Exchanges Are Writing "Paid Under Protest" on Their Checks to the State Censor Board for Passing Upon Films—Hope to Get Their Money Back on Unreasonable Profit Plea.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, Mo.—A new move in the war of the film companies against the state censorship board was taken recently by several of the Kansas City film managers, who in their last payment for the inspection of the films, gave all checks for this purpose to W. D. Ross, state moving picture censor, marked "Paid under protest." This action is in line with the constant fight the moving picture exchanges have been having with the Kansas state censor board for the last year.

E. R. Pearson, of Kansas City, chairman of the executive committee of the Amusement Association of Kansas, is doing all he possibly can to carry this new idea through and is very enthusiastic regarding the outcome, being of the opinion that the new point will not only be gained, but that all money paid in fees will be returned.

Unreasonable Profit.

The main point involved in the action of the association in paying their fees under protest is backed by an opinion handed down by the State Supreme Court in the case of oil inspection fees. The oil companies were being charged ten cents per barrel for inspection, and brought suit to test the law which was making them do this. The constitutionality of the statute was upheld, but the opinion rendered was that this inspection fee was in excess in that it allowed an unreasonable profit. The constitutionality of the film inspection law already has been decided once by the United States Supreme court, in favor of the state, but the question of the size of the fee charged was not brought up as practically no fees had been charged.

Mr. Pearson was the person who thought of this idea. Some years ago a suit was on between commission houses regarding prices charged by railroads on iceing fees on cars from the Pacific coast and the railroads, which finally went to the hands of the Interstate Commerce Commission. While the matter was in the hands of the commission, two of the houses, for one of which Mr. Pearson was a bookkeeper, paid all iceing charges with checks marked "Under Protest." The decision as finally rendered was in favor of the merchants, the commission declaring that the prices were in excess of what was fair and reasonable.

Want to Cut Down Inspection Rate.

Arguing on the same line and backed up by the victory of the oil men, the moving picture managers are endeavoring to cut down the price of inspection.

"With the profit the Kansas board shows for the past eleven months, it has enough money to run for two more years," said Mr. Pearson recently. "We are not trying to evade the law. We know that we have to pay, but we are surely going to protest and we think we will win. The oil case is identical to ours and the oil men got all of their money back, and so can we. We are protecting ourselves by adopting this measure so that when we finally do win out, the State will have to pay us back." Mr. Pearson further explained that one of the reasons he was protesting was because of the fact that this profit is being turned back into the general fund of the state and is being used for general purposes, thereby creating a tax on the moving picture men which is neither authorized or fair, as it is a tax on them alone.

Lew Nathanson, representative of several of the film exchanges in Topeka, who pays the inspection fees by a personal check and in turn is repaid by the various exchanges, has been notified of this procedure by Mr. Pearson, and acting accordingly, announced to the Kansas authorities that hereafter all inspection fees would be paid under protest. A similar course of action made the state take the initiative in bringing suit to test the validity of the oil inspection law.

Local Theater Changes.

Marshall, Mo.—The Orpheum theater at Marshall, has been sold by Arnote & Denton, former proprietors, to C. A. Rohner, who will take immediate possession. The Orpheum has not been opened for some time, and it is probable that a few improvements will be made.

Kansas City, Mo.—W. L. Lord announces that he has purchased the World theater, 8th and Highland, this city, from Mrs. Gertrude Harrington, owner. This is another theater in the Kansas City district that is opening after being closed for some weeks.

Trenton, Mo.—The Majestic theater here, formerly the property of Ted Lane was recently sold to R. A. Moore. Mr. Moore is the past owner and manager of the Orpheum at Ft. Madison, Iowa, and is an experienced moving picture man.

Lathan, Mo.—Dr. L. L. Lathan, of this place, has opened a moving picture theater. Dr. Lathan is the proprietor of the Lathan Sanitarium there and the picture house is in line with his general improvements for the town named after him.

Hamilton, Mo.—The Rex theater at Hamilton, which has previously been owned and managed by Hugh Fleming is now the property of B. M. Hick.

Worthington, Mo.—Don H. Crooks, owner of the Star theater here, has sold his interest in the house to Nova E. Husted, who takes immediate possession.

Clinton, Mo.—March 1 is the date set for the opening of a new modern picture theater at Clinton. Turpin & Hunkin, formerly of Conception, Mo., will be in charge of the house, which will seat nearly three hundred people.

Baxter, Kas.—The theater at Baxter, Kas., under the management of A. L. Rehm is closed for a short time, while the floor of the house is being elevated.

Kansas City, Mo.—The Rex Theater, 3919 Main St., Kansas City, Mo. was recently sold by Mr. J. D. Goldstein to Mr. Saunders, of Southwest City, Kas., who took possession March 1.

Among Kansas City Exchange Men.

P. O. Proctor, Kansas City manager of the General Film Co., is in the South recuperating from a minor operation which he recently was forced to undergo. During his absence, H. L. Orear, assistant manager, is in charge.

Harry A. Sherman, owner of the rights to "The Birth of a Nation," in sixteen states, including Kansas, was recently in Topeka conferring with attorneys regarding the mandamus writ filed against W. D. Ross, state censor to compel him to place the censor approval stamp on the big picture.

C. S. Edwards, Jr., manager of the Pathe Exchange, recently returned from Oklahoma City, Okla., where he, with two Pathe salesmen, attended the annual meeting of the Oklahoma Exhibitors' Association. Mr. Edwards reports that he was the only Kansas City exchange manager in attendance and incidentally remarks that the Oklahoma gathering was the biggest attended state convention that he has ever attended.

Wants Sunday Shows

Texas Sentiment Favors Liberal Sabbath Laws—Referendum at Waco Shows Splendid Majority for Open Shows—Vote Coming This Week at Fort Worth to Decide Same Question—Other Cities to Follow.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—Moving picture exhibitions in Texas seem to be gaining greater favor regularly, and it looks as if some of the narrow-minded blue laws in this state will soon go "kerplunk."

At an election held at Waco, Tex., February 15, the question of permitting the shows to run on Sunday won out most decidedly. The final count gave the Sunday exhibitions a majority of 1,686 out of about 2,000 votes cast.

Fort Worth, Tex., will vote on the same subject March 8, the city commission having taken official action and ordered the election for that day. The commission was unanimously in favor of the election, only the mayor opposing it. Quite a little opposition has developed in Fort Worth, but it is not anticipated that this will be strong enough to prevent carrying, as the labor element, which is very influential in that city, is in favor of it. A petition was gotten up by the opposition, but it is noted that a large proportion of the signers are students in the theological seminary there. The physicians composing the Doctors' Luncheon Club have gone on record in favor of Sunday shows.

Austin, Tex., is expected to be the next one in line, as the agitation has already started there.

Although there is a law in Texas—a state law—prohibiting Sunday exhibitions, there is a clause in the law which makes this, in so far as cities of a certain size are concerned, a local option proposition. This option has not been used heretofore, except in a few of the largest cities.

HOUSE COLLAPSES.

Mexia, Tex.—The old opera house building at Mexia collapsed on the evening of February 16 and the wreck and fire which followed caused a loss of nine lives, many injuries and property to the extent of about $100,000. The primary cause of the wreck is a little in doubt, but general opinion seems to favor placing the blame on a gas explosion.

An art exhibit for the benefit of the public schools was being given by the Mothers' Club in the vacant storeroom on the first floor of the opera house building and the crowd had just begun to gather when the upper floors fell in, crushing to death those who did not get away when the noise of the falling walls was first heard. The upper floors at the time were unoccupied. The wreck caught fire and the opera house and two adjoining buildings were burned.

SOME SPORTS.

Dallas, Tex.—Baseball season in film circles has opened up. The Consolidated offices took possession of the Fair Park grounds Sunday, February 20, and played a nice little game in which the Blue Birds won out over the Red Feathers by a score of 6-5. "Smiling Jimmy" umpired the game and came out devoid of black eyes, etc., and his "won't-come-off" smile still intact.

Clegg Banqueted.

El Paso, Tex.—C. A. Clegg, Texas manager of the Mutual, spent the week of February 14-19 in El Paso and other western Texas cities. While in El Paso Mr. Clegg was banqueted by a number of Mexican exhibitors from Mexico City Chihuahua, Monterey and Torreon who had come up to meet him, and he states that the banquet was one of the most enjoyable affairs that he ever attended.

Business conditions in the neighbor republic are most encouraging, says Mr. Clegg. All houses except one in Mexicc City have reopened, all in Torreon, and all in Chihuahua and Monterey have done likewise.

Mr. Clegg is also very enthusiastic about trade conditions in south and west Texas, and he looks for a fine year.

More Solid Ivory.

Another beautiful exhibition of "bone head" censorial authority was given in Dallas February 14, but in this case it was not the censor who pulled it off, but the president of the board of appeals. The Roseland theater had on a hypnotic stunt, and, as a ballyhoo, had a subject in front on a bicycle which caused quite a blockade of traffic. President S. D. Hanley took exception to this, ordered this place closed and put a policeman on the door. Manager Verne Phelps of the Roseland appealed to the welfare board and was told to go ahead and open his theater. Mrs. Finley, the censor, came to the rescue and after a search of a couple of hours Mr. Hanley was located and the policeman pulled off.

Pathe Incorporates.

A charter has been issue to Pathe Exchange, Inc., of Dallas, by the Texas secretary of state, with a capital stock of $20,000, and incorporated by Charles Pathe, Paul Fuller and L. E. Burgess.

Strictly speaking this makes no change in the local exchange, merely changing it from an agency to an independent corporation. W. G. Underwood will remain in charge.

New Houses and Changes.

Fort Stockton, Tex.—Edwin and Arthur Haefs of Pecos have closed a deal with H. H. Butz and James Rooney for a 40-foot front lot in Fort Stockton, on which they will erect at once an up-to-date opera house.

Durant, Okla.—The Colonial theater, a moving picture house in Durant, Oklahoma, has been sold to W. T. Davidge of Hugo, Okla., who has assumed charge of the show. The show was formerly owned by O. Gill, also of Hugo.

Stephenville, Tex.—Miller's theater, Stephenville, seating about 400, opened up February 20, under the management of J. R. Miller.

Brownsville, Tex.—The Queen, a new 500-chair house, at Brownsville, has been opened by Andrew Pappas.

Cuero, Tex.—A new house, the Royal theater, owned by Buckingham & Fought, has been opened here.

Trade Notes from Dallas.

J. D. Jones of the Crescent theater, Greenville, was in town during the week of February 13-19.

Mrs. LeRoy Bickel, wife of the Blue Bird special representative for this territory, was compelled to undergo a serious operation recently, but at last reports was doing fine. She was visiting in Oklahoma City at the time and LeRoy went up to be with her.

Mrs. H. T. Peebles and H. T. Jr. have gone from Dallas to San Antonio to be with Mr. Peebles, who is a Mutual traveler in that territory.

W. M. Byrd of the Fox office spent the early part of the week of February 14-19 in Houston.

Dave Reed of the Metro, Dallas office, has been in New York City on business.

F. A. LeRoy, from the Mutual's accounting department in New York, was recently in Dallas installing a new system of accounting.

Dallas was well represented at the convention of the Oklahoma Moving Picture Exhibitors' League at Oklahoma City, February 14-15. Among those who went up were C. A. Meade, Big Four; C. A. Logan, Paramount; L. B. Remy, Triangle; E. T. Peter, United; A. H. Russell, Metro, and C. A. Walker of Motion Picture Journal.

V. B. Andreas of the Grecian theater, El Paso, Texas, was a visitor in Dallas recently.

Chas. St. Clair, Corsicana, Texas, has bough the Texas state rights to "Guarding Old Glory," and will probably secure other big features. He will operate under the title Old Glory Feature Film Company.

C. R. Sullivan of the Deandi theater at Amarillo, Texas, was in Dallas recently, and reports good business, even though his house does seat 1,200.

Reesing & Co., Gatesville, Texas, have purchased for their Royal theater a new Minusa screen from H. K. Barnett.

The new house being constructed by J. J. O'Malley at Abilene, Texas, will have two 1916 Motiographs, purchased through H. K. Barnett at Dallas.

J. B. Wilson, an exhibitor from Knox City, Texas, was in Dallas February 21, "dickering" for a projection machine for his new house.

NEW INDIANAPOLIS KRITERION.

Exchange Reorganized, Will Have Fifteen-Reel Service.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, Ind.—Brandt C. Downey, banker and capitalist of Indianapolis; L. J. Meyburg and James Gavin have taken over the stock of the Kriterion Film Service of Indianapolis and will operate it hereafter. Mr. Downey of the Commercial National Bank of Indianapolis will be president of the new concern. Meyburg is the secretary of the new company.

By March 15 the new company expects to have a fifteen reel service and will supply sixty theaters in Indiana, Illinios, Ohio and Kentucky. They have taken over the business of the Old Kriterion and the Associated service. The combine is expected to prove a business getter and will liven up the keen competition already in the Indianapolis and Indiana field.

BUYS NEW ALBANY GRAND.

New Albany, Ind.—The New Albany Amusement Company of New Albany, Ind., purchased the Grand theater and will operate it with the Kerrigan, already the property of the amusement company. The sale was hailed as the end of a motion picture theater war in New Albany, but it is hailed with pleasure by the business men who are pleased with the announcement that afternoon shows will be put on at one of the theaters. The business men have been working for months to get this done.

Charles Miller, director for the amusement company, will have full charge of the two theaters. Louis Thorn is the president of the company. The Grand was bought from Michael Switow.

INSPECTOR STOPS CHURCH SHOWS.

Evansville, Ind.—Building Inspector Kerth of this city interfered in church motion picture and stereopticon shows and as a result several programs were cancelled at the last minute. The building inspector held that the churches were not equipped to give adequate fire protection and notified the congregations that unless they complied with the law to the letter that show would be stopped and that other action might be taken. The added expense put the performances out of the question.

Owned House for One Night.

Gary, Ind.—Employes of the Twentieth Century theater in Gary, Ind., became managers for one night and ran the show while the bosses stepped down. Manager U. V. Young turned over the theater to the employes and then watched the show from a seat in the audience. Miss Bessie Hardenbrook, who has charge of the ticket window; I. P. Loring and Foy Smith turned out a real performance.

Indiana Trade Notes.

Indianapolis, Ind.—Alterations are being made at the Crystal of Indianapolis. The house is closed.

Crawfordsville, Ind.—The Theatorium here, a pioneer motion picture theater, closed its doors when the owners of the building announced that they would remodel. The Theatorium was owned by A. S. Miller.

Nashville, Ind.—Brown county, the "wilderness" of Indiana, is to have a motion picture theater. Arrangements have been made by Dan and William David to erect a new building and install a modern theater in Nashville, the county seat.

Shelbyville, Ind.—Sam Grimes, who owns the four houses in Shelbyville, was in Indianapolis recently and visited the Mutual exchange.

Mishawaka, Ind.—The Princess theater here closed its doors temporarily and will remain closed for several weeks while extensive repairs are being made. John J. Berschiet and George Senger, the owners, announce that when the remodeling is completed "the folks won't know the new house."

Ft. Wayne, Ind.—Rose A. A. Kleinrichert, owner of a theater at Ft. Wayne, Ind., has filed a voluntary petition in bankruptcy in the Federal Court for the district of Indiana.

MINNEAPOLIS NEWS LETTER.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

The Holmes Opens.

MINNEAPOLIS, Minn.—The Holmes theater is the latest addition to Minneapolis film houses. It is in Camden at forty-second avenue north and Washington, and seats 350. It is under the management of Edward A. Campbell.

Starland Changes Hands.

The Starland theater, one of the larger downtown St. Paul theaters on Ninth and Wabasha, has been bought by Morton S. Nathan, commercial traveler, residing in St. Paul. It was formerly owned by a Canadian company. No change of policy has been announced for the theater.

J. H. Margoles Heads Local Nest.

J. H. Margoles, formerly with the Minneapolis branch of the World Film, has succeeded Willis Kent as manager of the Minneapolis office of the Blue Bird Photo Plays corporation.

Health Department Slides.

Over fifty of the Minneapolic picture houses are running "germs in action" slides prepared by the Health Department and the Associated Chartites. The film men will be provided with a different set of slides each month. The February pictures show grip germs, and are under the caption "Ventilation and Hibernation."

Changes in Local Mutual Office.

Max J. Weisfeldt, assistant manager of the Mutual branch in Minneapolis, has recently been transferred to Omaha, where he is to have charge for the same company. George Fosdick, who was formerly booker for the branch here, has been promoted to assistant manager. The Minneapolis branch is in charge of W. H. Stafford.

Prosper Schwie Back at Lyric.

Prosper Schwie, for the last year manager of the Calhoun theater, has returned to the Lyric, and will have charge of that theater under its new regime of showing Mutual master pictures, with three changes a week.

Mr. Schwie was with the Lyric for several years under Saxe management. He made the house one of the most popular houses in the city, with a reputation for clean bills. He was also the first moving picture manager in the city to put on special programs for children working three seasons ago with the local chapter of the Drama League and with Minneapolis club women in giving a series of specially chosen programs at the Lyric.

When the Calhoun was built last May, he went there as Manager, being succeeded at the Lyric by William Mick. For several weeks the Lyric has been running "The Birth of a Nation." With its return to regular bill this week and the institution of Mutual program Mr. Schwie was called back as manager. Another change affecting the Lyric during the past week was the sale of the half of the contract owned by Sherman and Elliott to A. G. Bainbridge, Jr. This makes Mr. Bainbridge full owner of the Lyric contract.

Screen Club Opens Rooms

Rocky Mountain Screen Club Elects Officers for Its First Year—Committees Appointed and Club Rooms Opened in Savoy Hotel in Denver—Introductory Luncheon to Be First Public Activity.

By E. S. Day, Denver Correspondent of Moving Picture World.

DENVER, COLORADO.—An example of what can be done by those connected with the moving picture business when they set their minds on it is shown in the organization of the Rocky Mountain Screen Club. Within three weeks of the time that a casual suggestion was made that the exchange men and exhibitors should have an organization for the mutual benefit of both, a life sized club has been established, a full set of officers and committees elected and sumptuous clubrooms opened.

Harry Noland of the Swanson and Noland Supply Co. and owner of a string of theaters in this territory is the first president of the new organization. Other officers follow: First vice-president, W. S. Rand, second vice-president, Frank Tammen; third vice-president, F. H. Fairchild; fourth vice-president, E. L. Walker; fifth vice-president, Ed. Anderson; secretary, H. E. Huffman; treasurer, H. H. Quine, house manager, Thomas Foley.

The committees are:

Membership: W. E. Scott, Charles R. Gilmour, Louis Stern, Al Hagan and W. H. Cree.

Publicity; H. H. Buckwalter and Ed Anderson.

House Committee; Field Carmichael, H. H. Quine, Harry Nolan, James Curran and Frank Harris.

Legislature; William Foley, H. H. Buckwalter and George A. Killam.

Clubrooms have been opened in the Savoy Hotel in Denver. They consist of a suite of three rooms and are elegantly furnished. They have been equipped with billiard tables and a library. A piano is to be added later.

Plans have been put on foot for an Introductory Luncheon, the first of a series of such affairs that the club proposes to hold. This will be the first public activity of the club and it is planned to have city and state officials as honor guests.

At the last meeting of the club, resolutions were adopted putting the club on record as being opposed to the Hughes Censorship Bill now before the National Congress. Copies of the same have been forwarded to Colorado's senators and congressmen with the request that they vote and work against any legislation that tends to retard or injure, unjustly, the moving picture industry.

Harry Leonhardt Visits.

Harry Leonhardt, Western manager of the Fox, spent three days in Denver recently on his way to Chicago. His trip is in the nature of an inspection tour and he reports prosperous conditions throughout his territory. Mr. Leonhardt has just transferred his headquarters from Los Angeles to Chicago.

During his stay here he was the guest at a dinner given by Samuel Baxter, owner of the Isis theater. Those present were Mr. and Mrs. Leonhardt, Mr. and Mrs. Field Carmichael and Mr. and Mrs. Baxter, Mr. Carmichael is local manager for Fox.

Harry Cassidy Back.

Harry Cassidy, road man for the Mutual Film Corporation in the Rocky Mountain territory has just returned from an extensive trip through Wyoming, the Black Hills and Western Nebraska. He reports extensive bookings on "Damaged Goods" and "The Girl and the Game."

W. B. Glasser Goes to Mutual.

W. B. Glasser, recently made booking agent for the Metro company here, has returned to the employ of the Mutual Film. He will be connected with the Kansas City office and will handle the company's features and serials. Mr. Glasser was in charge of the serial department of the Mutual exchange in Denver at one time and later was connected with the Detroit office of the same company. E. L. Hanson, formerly with Mutual, succeeds Mr. Glasser as booking agent for the Metro.

J. M. Hayden, V-L-S-E Roadman.

Manager Frank Harris of the V-L-S-E exchange has announced the addition of J. M. Hayden to his staff of road men. Mr. Hayden was formerly associated with the moving picture game in Chicago but recently has been in the automobile business in Denver.

Circuit Show in Colorado.

Wray, Col.—A rural moving picture route has been established out of Wray, Colorado, by Charles Moore. Once every week he goes to Otis and Eckley, rural communities near Wray and puts on picture shows. He travels by auto and takes his projecting machine and other paraphernalia right with him. Heretofore residents of these settlements were forced to go to Wray for entertainment. The plan of taking pictures to the patron instead of making him travel miles to it has proved exceedingly popular.

New Houses Projected.

Riverton, Wyom.—Mrs. Less Mote of Riverton has started work on a modern show house to replace her present theater building.

Chadron, Neb.—Jas W. Pace in this city will erect a $20,000 theater made entirely of concrete blocks. It will be the finest playhouse in Western Nebraska.

Bridgeport, Neb.—W. M. Busey of Bridgeport, has let a contract for a $15,000 theater building.

Julesburg, Col.—The Hipp theater at Julesburg, has been sold by C. W. Rozell to R. E. Tower of Pine Bluff, Wyoming.

Tax on Slot Machines

San Francisco Exhibitors Close Up Candy-Selling Machines in Theaters—City Board of Supervisors Levies Tax of Dollar a Year on Each—Validity of the New Ordinance Will Be Tested in the Courts.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—Practically all of the candy vending machines installed in moving picture houses in San Francisco are closed at the present time, owing to the action of the Board of Supervisors in imposing a yearly license of one dollar on each machine. Several years ago a license was imposed upon machines of this character, amounting to eight cents a machine, but the owners of these carried the matter to the courts and last April the Supreme Court rendered a decision declaring that license taxes on merchandise vending machines were invalid, as a tax was thus imposed on methods of doing business. Soon afterward officials connected with the Tax Collector's office drew up a new ordinance to cover this matter and this was passed by the Board of Supervisors, going into effect on the first of the year. Many of the machines scattered around the city are still being operated, but the managers of moving picture houses desired to have no trouble with the city authorities and are not allowing the machines in their places of business to be used until a test of the validity of the ordinance is made. The services of attorney Fred J. Goble have been secured by the vending machine interests and a test case will probably be tried shortly. It is estimated that there are about six thousand candy vending machines used on the backs of chairs in local theaters.

VALENCIA THEATER IMPROVED.

San Francisco, Calif.—Extensive improvements are being made at the Valencia theater, at Valencia and Fourteenth streets, and the house will be redecorated and renovated throughout. A pipe organ to cost $10,000 is to be installed to supplement the orchestra and a specialty will be made of the musical program. Ben D. Levin has been placed in full charge of this spendid theater which will feature moving pictures exclusively. "The Strange Case of Mary Page" has been booked for this house and many invitations have been issued for the initial presentation.

YORK THEATER REOPENED.

San Francisco, Cal.—The York Theater at Twenty-Fourth and Bryant streets has been reopened under the management of Hannell & Matthews. Mr. Hannell is well known in the local exhibiting field, having for several years been with the Turner & Dahnken Circuit, and until recently manager of the Tivoli Theater conducted by this concern.

PROMINENT PRODUCER WEDS.

Alexander Ernst Beyfuss, vice-president and general manager of the California Motion Picture Corporation, which conducts a large studio at San Rafael, a suburb of San Francisco, was married in this city on February 17th to Mrs. Wilhelmina Steer Hudson of New York. The happy couple left shortly afterward for New York and on their return will reside at the St. Francis Hotel. While in New York Mr. Beyfuss will consult with Otis Skinner regarding the details of the coming production of "Kismet," which is to be produced this summer at San Rafael.

Collector of the Port Approves.

J. O. Davis, Collector of the Port of San Francisco, and a number of inspectors whose duty it has been for many years to search incoming vessels for contraband drugs, recently witnessed a private review of "Hop" in the exhibiting room of the California Film Exchange and highly commended the production. In a letter to the exchange Collector Davis states that the methods of search shown are absolutely authentic, as well as the devices employed by the smugglers.

J. Weinberger with All Star.

J. Weinberger has joined the forces of the All Star Feature Distributors, Inc., in the capacity of booker.

C. O. Winrick Joins Local Mutual.

C. O. Winrick, formerly of Indianapolis, Ind., has joined the staff of the local San Francisco branch of the Mutual and is now visiting the outside trade.

Visitors Here.

C. H. Howell, of the Gaiety theater, Porterville; Mr. Judah, of the Jewel theater, Santa Cruz; Dave Solari, of Stockton, and Mr. and Mrs. J. W. Di Stasio, of Sacramento, were recent visitors in San Francisco.

News from the Golden Gate.

San Francisco, Cal.—Max Alpert, who is well known in the Pacific Northwest, has joined the staff of the New Film Corporation as road man.

J. L. Warner, manager of the New Film Corporation, is the proud owner of a new Overland car and is using this to visit the nearby exhibitors.

The Elite theater on Market street, San Francisco, has done away with its former policy of changing daily and is now showing feature productions from five to seven days.

Walter Preddey recently installed a Powers Cameragraph No. 6B on the United States Supply ship Glacier, which makes its headquarters at San Francisco.

The Desmond Commissary Company has placed an order for two late model Motiograph machines with Edward H. Kemp and will send these on the road shortly in charge of lecturers to show the wonders of the Yosemite Valley.

E. H. Emmick, manager of the local branch of the Picture Playhouse Film Company, is making a visit to Los Angeles to open a film exchange. In addition to the present releases, Mutt and Jeff comedies will be handled, as well as the productions controlled by the Clune interests at Los Angeles.

The La Bonita theater at Twenty-fourth and Clement is now showing feature productions, and has booked the Triangle service for this district.

Leon Netter, of the All Star Feature Distributors, Inc., will leave for New York early in March.

The Cortland theater on Cortland Ave., has changed its policy and feature productions have supplanted the regular program.

G. A. Metcalfe has taken over the M. & F theater recently opened at Twenty-fourth and Castro streets.

California Business Pointers.

Wheatland, Cal.—C. R. Bellby is preparing to open a moving picture house at Wheatland.

Oakland, Cal.—Fest & Siedell will shortly open the Columbia theater on Tenth street, Oakland, with moving pictures and musical comedy.

Porterville, Cal.—A new theater with a seating capacity of about 800 is being erected here by Edward Howell.

Alameda, Cal.—A new Kimball pipe organ to cost $8,000 and to contain a number of distinctive features to adapt it for photo-play work is to be installed shortly in the New Alameda theater, Alameda, conducted by C. W. and Rex Midgley.

Los Banos, Cal.—A new Powers Cameragraph No. 6A has been installed in the Crescent theater at Los Banos, Cal.

Taft, Cal.—The Star theater at this place, which has been closed for more than two months, is to be re-opened by Claud Kennell, W. D. McElliott and C. E. Ellis.

Bakersfield, Cal.—M. R. Parra has disposed of his interests in Parra's theater here to Charles Freear and plans to leave shortly for South America to engage in the film exchange business there.

San Jose, Cal.—Exhibitors in a number of the towns between San Francisco and San Jose are now having their films brought to them and returned to the exchanges by automobile delivery, instead of carrying them or having them shipped by express. The notice of the railroads to the effect that the carrying of films in passenger cars after the first of March would be prohibited is responsible for the placing in operation of the new system.

Washington, D. C., Letter (Continued).

Earle E. Reese Here.

Earle E. Reese, formerly a member of the Exhibitors' Co-operative Booking Agency, is making a lengthy stay in West Virginia, where he is securing bookings for "In the Whirl of Life," on behalf of the Metro Film Service Company.

A. N. Watters in Ohio Valley.

The World correspondent was pleased to receive a postal card postmarked Louisville, Ky., from A. N. Waters, who is now in that state securing bookings on "The Spoilers." He reports this feature as proving very popular at the theaters where it has been shown. Mr. Waters is well known in Washington and his many friends here wish him a very successful trip.

Criterion Office in Film Exchange Bldg.

D. J. Sonneborn, proprietor of the Criterion Film Service, with offices in Baltimore, Philadelphia and New York, has secured quarters in the Film Exchange Building, 903 E street, Northwest, from which he intends to serve exhibitors in this locality.

Summer Films at the Belasco.

There is a rumor afloat that the Belasco theater, one of the best known playhouses of the city, will be devoted to the exhibition of motion pictures during the summer months. A number of exchange men are said to have received letters from the management which would indicate that a program of high class features is being projected for it. There has been more or less talk for many months to the effect that there are more legitimate houses in the city than the size of the population should warrant and that some one of these would either be dismantled, turned into vaudeville or utilized as a motion picture theater. It is to be remembered that the Columbia theater, on F street, was formerly a stock house, but some months ago was taken over by Marcus Loew, of New York, and is now devoted to high class features. This is one of the most successful motion picture enterprises in the city at this time.

Mrs. Hawkins Takes Georgia Theater.

Mrs. F. E. Hawkins, who operates the Revere theater, on Georgia avenue, Northwest, has also taken over the Georgia theater, formerly operated by S. Robbin & Bro. Mrs. Hawkins is one of Washington's best known film women. She is energetic, up-to-date, and has a very thorough knowledge of the motion picture theater business. The Revere theater is generally well patronized, it is always kept in first class shape. It is her hope that the new acquisition will soon attain some of the popularity now enjoyed by

the Revere and from the present outlook this would seem about to be realized.

Reopens Elite Theater.

Mr. Clark, who was formerly connected with the Lafayette theater, at 13th street and Pennsylvania avenue, Northwest, has opened up the Elite theater, on 14th street, which has remained dark for some time.

New House in Alexandria.

Alexandria, Va.—The Alabama, a new motion picture theater for the colored motion picture fans of Alexandria, Va., has just been opened by Mr. Rowland.

Will the Washington Colonial Go?

It is understood that another of the city's photoplay houses is to be turned into a business property. For some time past the rumor has been afloat that a Baltimore cutlery merchant has been negotiating for the Colonial theater, on Pennsylvania avenue, near Ninth street, Northwest, operated by the Brylawski interests, and it may be that the coming month will see the passing of this house. The Colonial is one of the oldest and best known houses in the downtown district and it will be the second one in the same block to have been dismantled during the past few months. Pennsylvania avenue was the motion picture street of Washington until it was supplanted by Ninth street, although there still remains several houses along that thoroughfare.

Ira P. Gillette's New Offices.

Ira P. Gillette has taken quarters in the building at 1301 G street, Northwest, for the International Film Service, Inc., and the Hearst-Vitagraph News Pictorial.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theatre Changes and Notes.

DELAVAN, WIS.—Gardner & Wilder purchased the Pastime theater at Delavan, from Ted Lewis.

La Crosse, Wis.—W. F. Gage has purchased from H. G. Wohlhuter, his partner for ten years, his interest in the La Crosse theater. The house is now owned by Gage who lives at Atoka, Okla., and D. J. O'Leary of St. Paul. Wohlhuter will retire as manager.

Cameron, Wis.—Edwin Hegna, who operates moving picture theaters at Bruce and Weyerhauser, Wis., has purchased another at Cameron, which will be managed by E. J. Bartlett.

Milwaukee, Wis.—After March 1, Hurley & Jones will devote their time to the Colonial theater in Milwaukee. They have been operating the New Park theater at 339 Broadway. Jacob Schiffman owner of the theater will take it over with his son in charge.

DePere, Wis.—Damage of $3,000 was done by fire to the Pearl theater in DePere, owned by G. A. Van Susteren and leased by J. A. Speaker. The operating room was the only thing not damaged. One reel of film was destroyed.

Sturgeon Bay, Wis.—Harvey Stock and Teddy Hayes of Sheboygan, Wis., have leased the Crystal theater at Sturgeon Bay, from Will Marquardt.

Richland Center, Wis.—Roscoe Anear and Thomas Bird contemplate the erection of a moving picture theater here.

Muscoda, Wis.—Fred Paulick will erect an opera house at this place.

Wisconsin Brevities.

"Marta of the Lowlands" was shown at the Antigo opera house at Antigo, Wis. under the auspices of the local lodge of Eagles.

The Toy theater at Milwaukee held "The Battle Cry of Peace" over for a second week.

Manager McWilliams of the Strand and Casino theaters and Gibson & Miller of the Dome at La Crosse will show "The Girl and the Game."

Southern Oregon Booms

Depression in Film Business South of Portland Has Apparently Passed—Theaters Open—Prices Raise to 15 Cents—Ashland, Grant's Pass, Cottage Grove and Albany Exhibitors Active.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—During the past six months road men making the territory south of Portland have returned to this city with tales of dull times among the exhibitors in the Willamette Valley and south. Recently, however, road men have come from this territory with reports that business has received an impetus and that a tone of optimism prevails.

At Salem and Grants Pass prices of admission were recently raised to 15 cents and George Bligh, who controls the theatrical situation in Salem, stated that the price raise had made no difference in the attendance of his theaters. At Grants Pass a $600,000 sugar beet factory is building, work on the Crescent City railroad has started and theater men there are pleased with the prospects. At Cottage Grove C. H. Hall will open the Arcade theater, which has been closed for some time.

J. H. Cook will open the Lyric, at Ashland, which was closed recently. A new policy of showing a mixed program will be in effect in this theater and the admission will be 5 and 10 cents. The Vining at Ashland will continue its policy of features at 10 and 15 cents.

At Albany C. A. Myers has taken charge of the Globe and at Glendale K. B. Wesleder has opened the Glendale theater, which will run twice a week.

NEW THEATER FOR PORTLAND.

Portland is to have a new downtown theater. It is being built in the Alisky block at Third and Morrison streets, near the center of the downtown shopping district. The Alisky block was recently gutted by fire and in being remodelled a theater auditorium was included in the plans. It was orginally intended to construct a theater with a seating capacity of 1,200, but after the plans were drawn it was seen that extensive trussing for the large auditorium would take up a large part of the building that was wanted for offices and an auditorium seating 400 was finally decided upon.

The new theater will be operated by J. G. Fleishman, who, with his son, S. M. Fleishman, has operated the Novelty in Portland for seven years. Mr. Fleishman has taken a five years' lease on the new theater and will occupy it in 60 days. He has already arranged for two Power's 6B machines for the lamp house and upholstered chairs for the entire auditorium. A policy of showing a mixed program at 5 and 10 cents is contemplated.

PATHE MANAGER TRANSFERRED.

Walter S. Wessling, manager of the Portland Pathe exchange, has been transferred to a better position in the eastern division of Pathe exchanges and left for New York City February 18. Mr. Wessling has been prominent in all the activities of the Portland film fraternity and his departure from the West is regretted.

Mr. Wessling's transfer resulted in a step-up of the Portland Pathe employes. B. J. Sperry, road man, was installed as manager; M. E. Wyman, booker, as road man; L. A. Samuelson, shipper, as booker, and Ed Hudson, poster clerk, as shipper.

FINED FOR CROWDING AISLES.

On a charge preferred by Fire Marshal Stevens of Portland, George M. Harris, manager of the Burnside theater, was fined $25 before the Municipal Judge for crowding the aisles of his theater. The judge stated that the practice of crowding aisles in theaters had been the cause of many tragedies during panics and imposed the fine as a warning to the managers of other theaters.

Essanay Representative in Portland.

W. Fay Lynch, special representative of Essanay, was a recent visitor at the General Film Company's exchange at Portland en route from San Francisco to Seattle.

R. R. Nave Goes to Seattle.

R. R. Nave, booker at the Portland Mutual, has been transferred to Seattle, replacing A. J. Smith, formerly of Portland, and who was recently assigned as booker to the Mutual office at Minneapolis. O. R. Hanson, bookkeeper in Portland, takes Mr. Nave's place as booker.

Sunset's Lobby Attractive.

One of the most unique lobby displays shown in Portland for some time was used at the Sunset theater, Portland, when that house showed "The Black Crook," commencing February 10. Hangings of black, toned with red and gold and lighted by concealed crimson lights gave the

Lobby of the Sunset.

lobby a cavernlike appearance such as is credited to the nether regions. Skulls hung at random on the walls and a figure of his Satantic Majesty seated on a rock in the foreground added to the lobby's weirdness. The entire effect was just uncanny enough to be attractive and "The Black Crook," with an augmented orchestra, played to record houses during its stay at the Sunset.

Heard on Film Row.

South Portland, Ore.—A theater in South Portland has cut the price of admission to two cents. Fifty tickets for a dollar are said to be the rule.

Dalles, Ore.—C. C. Smith of this place was a recent visitor in Portland, buying equipment for his new theater which will open in March.

Salem, Ore.—George Bligh, now theater magnate of Salem, passed through Portland on his way home from Seattle. While in the Sound city Mr. Bligh booked "The Battle Cry of Peace" and "Damaged Goods" and also "Inspiration" from Portland for a return date.

G. A. Reed, manager for the Portland Mutual, made a flying trip through Southern Oregon recently and booked "The Girl and The Game" in every large town on the line.

No Standing in Lobbies

Edmonton, B. C., Manager Found Guilty in a Local Police Court of Permitting Patrons to Stand in the Lobby of His Theater While Waiting for New Reel to Start—Case Will Be Appealed.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

EDMONTON, ALBERTA.—A court decision of considerable importance to the exhibitors of Alberta has just been made in Edmonton. John Hazza, manager of the Empress theater in that city, was charged in the local police court with committing a breach of the Theater Act, in permitting patrons to stand in the entrance to the theater on a recent Saturday evening, and on Feb. 11 was found guilty.

Counsel for Mr. Hazza admitted that people were allowed to stand in the entrance, but contended that this did not constitute a violation of the Act. No charge was made that the theatre itself was overcrowded, nor even, so far as known, that the exits were blocked, but the court decided that the provisions of the statute covered the lobby as well as the interior of the theatre.

If the law is to be construed in this manner, and enforced, it simply means that patrons waiting to enter a theater must remain on the sidewalk, in which case the manager would probably be arrested for collecting a crowd and obstructing the sidewalk; and during inclement weather it can hardly be expected that people will stand outside for a half or quarter of an hour. If they walk up and down they are apt to lose their chance to get a good seat when the reel then running is finished.

Mr. Hazza has announced that he will appeal the case.

V-L-S-E PROGRAM HERE.

Vancouver, B. C.—W. P. Nichols, general manager of the National Amusement Company, and one of the incorporators of the National Film Service, Limited (the name chosen for the new company which has just been formed in British Columbia to handle the V-L-S-E features throughout Western Canada), last week informed the Vancouver correspondent of the Moving Picture World that arrangements are just being completed for taking over, as well, the distribution of the Triangle program in the same territory.

The whole program of fourteen reels per week will be used, according to Mr. Nichols, and both the Rex and Globe theaters in Vancouver will be first run Triangle houses, using a five-reeler and a Keystone for a half week each, with a V. L. S. E. subject the other half. Mr. Nichols stated that the Triangle Film Corporation have accepted the proposition made by the local men, and there remain only a few minor details to be settled.

NEW 1,000-SEAT THEATER.

Vancouver, B. C.—A new theater and store building is about to be erected at Main street and Broadway, Vancouver. The site comprises a plot of ground 100 by 100 feet, and the building will be of two stories, with offices on the second floor. The theater itself will have a seating capacity of about 1,000, and the building complete is expected to cost somewhat over $75,000. Work is to be started this week on preparing the site, and the house will probably be ready for opening some time in June. F. H. Gow, at present manager of the Broadway theater, near the location of the new building, will be manager of the theater when it is completed, and will have an interest in the company controlling it.

TO WATCH FOR ILLEGAL ADS.

Vancouver, B. C.—The discussion of illegal advertising at a recent meeting of the executive committee of the Vancouver Board of Trade, and the ensuing consultation with the local Retailers' Association, has resulted in the promulgation of the following self-explanatory warning, officially issued by the Retail Merchants' Association of B. C.:

"This association wishes to warn merchants and others who advertise the sale of goods in newspapers or by any other method, that extreme care should be taken in verifying the accurary of all statements included therein before allowing the same to be published.

"Statements falsely representing merchandise as being of greater value or worth a higher price than that advertised are illegal and come under the section of the criminal code known as the False Advertising Act, which provides for a fine of $200 or six months' imprisonment, or both. Convictions have already been obtained under this act, in one case the maximum fine of $200 being inflicted.

"The Retail Merchants' Association has appointed a special committee from amongst its members for the purpose of watching statements contained in advertisements published locally, and advertisers responsible for the publication of any statements of a character likely to or intended to mislead the public along the above line, will be vigorously prosecuted."

A similar campaign has just been undertaken in Winnipeg, where the Manitoba Retail Merchants' Association, the Winnipeg Advertising Club and the local newspapers have combined to raise the tone of advertising. A permanent committee to consider complaints which may arise in the future, has been appointed, with H. W. Daly of Dingwalls, Ltd., as chairman, and J. H. Curle, secretary of the Merchants' Association, as secretary.

BECOMES A PICTURE HOUSE.

Calgary, B. C.—Still another important theater in Western Canada has joined the ranks of the moving picture theaters. The Grand in Calgary, one of the houses in the so-called Walker Circuit, beginning Feb. 17 will use picture programs during the last half of each week, with the first half of the week given over to vaudeville.

Manager R. J. Lydiatt has announced that Charles L. Cadwalader, of the Lee Lash Studios, who recently completed a special stage setting for the Walker theater in Winnipeg, has painted a very beautiful setting for the Grand, in the form of a Japanese Garden. With the inauguration of the new policy the orchestra, under the direction of Will H. Davis, has been considerably augmented. Seats at all performances are reserved, and prices range from 10 to 25 cents.

Pathe's "The Beloved Vagabond" was the feature for the opening week, and the first night of the new policy took the form of a benefit for the Returned Soldiers' Club, under the auspices of the Calgary Canadian Club. Many veterans are now returning from European battlefields, and the proceeds of this performance will be used in helping to furnish the club rooms which are being fitted up for them.

The Saturday morning "Children's Hour" is to be a feature at the Grand, and an effort will be made to have the juvenile programs especially attractive and suitable, as Mr. Lydiatt has for a long time been interested in this aspect of the business. A matron will be in attendance, and young ladies will act as ushers. The opening children's attraction will be Ince's five reel fairy tale, "Rumpelstiltskin," shown with shorter subjects at 5 cents admission.

E. A. Langley in Charge of Blue Bird.

Vancouver, B. C.—A telegram received by James E. Finch, Universal manager at Vancouver, from Clair Hague, Canadian general manager, says that, E. A. Langley, formerly with Pathe, has been placed in charge of the distribution of Blue Bird photo-plays throughout Canada. He took charge on Feb. 21.

CLEMMER'S ANNIVERSARY FILM.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH., Feb. 18.—Dr. H. S. Clemmer, manager of the Clemmer theater, has made special arrangements with the producers for the presentation of Mary Pickford in "Poor Little Peppina" to run for the entire week starting Sunday, February 20.

This picture is set for release for March 28, but Manager Clemmer obtained the permission to run it ahead as an anniversary feature, he having opened his theater a year ago.

CASINO'S NEW REST ROOMS.

During the week manager Will T. Reed of the Casino theater at Spokane threw open, to the women patrons, attractive and well equipped rest rooms under the main auditorium floor. There are three rooms and an entrance hall in the suite.

The rooms are carpeted in green, and lighter shades of the same hue are used in the walls and ceilings, with woodwork in Washington fir. The furniture is the new split fiber ware, of artistic design, and includes writing desk, tables, easy chairs and couch. The pieces are upholstered in cretonne in harmonious tones, the lighting fixtures are of the alabaster urn type, in classical design.

McWilliam Entertains Old Soldiers.

Members of the G. A. R., Sons of Veterans and affilliated societies were the guests of manager Alexander N. S. McWilliam at the Majestic theater when "Fighting for France," was shown at that play house four days this week. The attraction was a good drawing card. Representatives of the Washington National Guard and soldiers from Fort George Wright also viewed the pictures.

Albert W. Eden Here.

Albert W. Eden of Chicago, representing the Fox Film is spending a few days in this territory, and plans to spend several months in the Pacific northwest, visiting theaters where Fox attractions are shown.

Local Film Hits.

Among the film hits in Spokane theaters for the week of Feb. 13, were Mary Pickford in "As it is in Life," at the Lyric; The German War pictures at the Hippodrome, Lois Meredith in "The Precious Packet," and Vivian Martin, in "Merely Mary Ann," at the Casino, "The Turmoil," and "The Five Faults of Flo," at the Class A.; "The Green Swamp," and "The Price of Power" at the Liberty and Dustin Farnum, in "The Call of the Cumberlands" and Pauline Fredericks in "The Spider," at the Clemmer.

To Open Exchange in Great Falls, Mont.

R. F. Kemble and B. F. Hibbard experienced exchange men, who recently organized the Interstate Film Supply Company in Spokane, announce that they will open a branch office in Great Falls, Mont., soon. Mr. Hibbard also announces that the new company will handle Fox's Box Office Attractions, Apex, Sawyer, Alliance, Warner Features and the regular releases of the United program, and that they are negotiating for some comedy cartoons and some big state right features.

Some of the features they are now handling include Henry B. Walthall in "Beulah," Max Figman in "The Hoosier School Master"; Carlyle Blackwell in "The Key to Yesterday," also "Prohibition," "East Lynn" "Hunting Big Game in the Artic," "Chocolate Soldier" and "Guarding Old Glory."

"Prohibition" was shown to a large audience in the First Methodist Episcopal Church Sunday, Feb. 13, Mr. Hibbard said, "We received the hearty endorcement of L. R. Horton district superindent of the Anti-Saloon League, and members of the W. C. T. U., and expect to show the picture in other sections of eastern Washington Idaho and Montana.

"THE ADVENTURES OF KATHLYN"

Filmland's Initial Revival of the **First** and **Most Successful** Movie Serial Story Featuring **KATHLYN WILLIAMS**, Supported by **THOMAS SANTSCHI** and a notable cast.

Cut to Eight Thrilling and Spectacular Episodes, "The Adventures of Kathlyn," Written by Harold McGrath, Scenario by Gilson Willets, is Chock Full of Soul-Stirring Situations. A Menagerie of Wild Beasts! Thousands of Performers!

Stands 'Em Up In Chicago's Fine Arts Theatre!

Characterized by excellent photography, it moves briskly from one point to another. "Kathlyn" has come back! The close-ups of wild animals are thrilling and effective.—Kitty Kelly, Chicago Tribune.

A great photodrama, clean, thrilling and worthy. A series of spectacular scenes and situations unsurpassed.—Chicago Post.

A thrilling revival that has captured the public.—Chicago American.

"The Adventures of Kathlyn," revival in eight reels, is an idea that has captured the public. A sensational feature drama that is crowding the Fine Arts theatre.—Luella O. Parsons, Chicago Herald.

"The Adventures of Kathlyn," a revival of the famous movie serial, has proved a tremendous success.—W. K. Hollander, Chicago News.

Eight reels of suspense, logical story, beautiful scenic effects.—Chicago Journal.

SELIG POLYSCOPE CO.

Chicago and Everywhere.

Calendar of Daily Program Releases

Releases for Weeks Ending March 11 and March 18

(For Extended Table of Current Releases See Pages 1730, 1732, 1734.)

General Film Company.

Current Releases

MONDAY, MARCH 6, 1916.

	Serial No.
BIOGRAPH—The House of Darkness (Drama) (Biograph Reissue No. 40)	20158
ESSANAY—The Strange Case of Mary Page No. 7, "A Confession" (Two parts—Drama)	.....
LUBIN—Ophelia (Drama)	20159
SELIG—Selig-Tribune No. 19, 1916 (Topical)	20157
SELIG—The Dream of Eugene Aram (Three parts—Drama)	20153-4-5
VITAGRAPH—Pansy's Papas (Comedy)	20156
VITAGRAPH—Mrs. Bane's Danger (Four parts—Drama) (Unit Program)	U-1055-6-7-8
VITAGRAPH—Bittersweet (Comedy) (Unit Program)	U-1059

TUESDAY, MARCH 7, 1916.

ESSANAY—The Intruder (Two parts—Drama)	20160-1
KALEM—Maybe Moonshine (Comedy)	20162
LUBIN—A Change of Heart (Two parts—Drama)	20163-4

WEDNESDAY, MARCH 8, 1916.

BIOGRAPH—The Mystery of Orcival (Three parts—Drama)	20167-8-9
ESSANAY—Canimated Noos Pictorial No. 6 (Cartoon-Comedy)	20166
KALEM—When Hubby Forgot (Farce—Comedy)	20165

THURSDAY, MARCH 9, 1916.

LUBIN—Soldier Sons (Three parts—Drama)	20170-1-2
SELIG—Selig-Tribune No. 20, 1916 (Topical)	20173
VIM—Bungle's Elopement (Comedy)	20174

FRIDAY, MARCH 10, 1916.

KALEM—She Came, She Saw, She Conquered (Comedy)	20178
KNICKERBOCKER STAR FEATURE—A Slave of Corruption (Three parts—Drama)	20175-6-7
VIM—Their Wedding Day (Comedy)	20180
VITAGRAPH—Beaned By a Beanshooter (Comedy)	20179

SATURDAY, MARCH 11, 1916.

ESSANAY—A Man's Work (Three parts—Drama)	20181-2-3
KALEM—A Race For a Life (No. 70 of the "Hazards of Helen" Railroad Series (Drama)	20188
LUBIN—Some Boxer (Comedy)	20184
SELIG—The Passing of Pete (Drama)	20189
VITAGRAPH—The Human Cauldron (Three parts—Drama) (Broadway Star Feature)	20185-6-7

General Film Company.

Advance Releases

MONDAY, MARCH 13, 1916.

BIOGRAPH—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
ESSANAY—The Strange Case of Mary Page No. 8, "The Perjury (Two parts—Drama).
LUBIN—The Butler (Comedy).
SELIG—The Regeneration of Jim Halsey (Three parts—Drama).
SELIG—Selig-Tribune No. 21, 1916. (Topical).
VITAGRAPH—Putting Pep in Slowtown (Comedy).

TUESDAY, MARCH 14, 1916.

BIOGRAPH—A Grip of Gold (Two parts—Drama).
ESSANAY—Title Not Yet Announced.
KALEM—Ham Agrees With Sherman (Comedy).

WEDNESDAY, MARCH 15, 1916.

BIOGRAPH—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
ESSANAY—Title Not Yet Announced.
KALEM—The Eveless Eden Club (Comedy).

THURSDAY, MARCH 16, 1916.

LUBIN—The Gulf Between (Three parts—Drama).
SELIG—Selig-Tribune No. 22, 1916 (Topical).
VIM—Nerve and Gasoline (Comedy).

FRIDAY, MARCH 17, 1916.

KALEM—A Flock of Skeletons (Comedy).
KNICKERBOCKER STAR FEATURE—Mismates (Three parts—Drama).
VIM—A Pair of Skins (Comedy).
VITAGRAPH—Freddy Aids Matrimony (Comedy).

SATURDAY, MARCH 18, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Girl Who Dared (No. 71 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Dare Devil Bill (Comedy).
SELIG—Toll of the Jungle (Wild Animal-Drama).
VITAGRAPH—Miss Warren's Birthday (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

AB

No Release Date

New prints and posters of Biograph Comedies are now at your exchange ready for booking.

Featuring
Mabel Normand
Mack Sennett
Charles Murray
Ford Sterling
Fred Mace, etc.

The INDIAN

A Spectacular Three Reel Feature

Destined to rank with such great spectacles of Indian warfare as **"The Massacre"** and **"The Battle at Elderbush Gulch."**

Released
Wednesday, March 1

BIOGRAPH COMPANY
807 E. 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending March 11 and March 18

(For Extended Table of Current Releases See Pages 1730, 1732, 1734.)

Universal Film Mfg. Company.

SUNDAY, MARCH 5, 1916.

	Serial No.
LAEMMLE—The Blacksmither (Drama)	01246
L-KO—Gertie's Awful Fix (Comedy)	01247
REX—Saved by a Song (Two parts—Drama)	01245

MONDAY, MARCH 6, 1916.

NESTOR—Their Only Son (Comedy)	01250
RED FEATHER PHOTOPLAY—The Target (Five parts—Drama)	01249
UNIVERSAL SPECIAL FEATURE—Graft No. 13—"The Powder Trust and the War" (Two parts—Drama)	01266

TUESDAY, MARCH 7, 1916.

GOLD SEAL—The Winning of Miss Construe (Three parts—Human Interest-Comedy-Drama)	01251
IMP—Sunlight and Shadows (Western—Drama)	01252
REX—No release this day.	

WEDNESDAY, MARCH 8, 1916.

ANIMATED WEEKLY—Number 10, (Topical)	01255
LAEMMLE—The Windward Anchor (Drama)	01253
L-KO—False Friends and Fire Alarms (Two parts—Comedy)	01254

THURSDAY, MARCH 9, 1916.

LAEMMLE—Lavinia Comes Home (Two parts—Heart Interest Drama)	01256
POWERS—Warriors of the Air	01258
—A Romance of Toyland (Novelty)	01258
REX—The Dumb Bandit (Drama)	01257

FRIDAY, MARCH 10, 1916.

IMP—The Doll Doctor (Two parts—Modern—Drama)	01259
NESTOR—When Lizzie Disappeared (Comedy)	01261
VICTOR—Their Act (Comedy—Drama)	01260

SATURDAY, MARCH 11, 1916.

BISON—The Quarter Breed (Three parts—Western Drama)	01262
JOKER—No release this day	
POWERS—Uncle Sam At Work. No. 12 "The Heart of a Nation" (Educational)	01263

SUNDAY, MARCH 12, 1916.

L-KO—No Release this day.	
REX—His Brother's Pal (Two parts—Drama)	01264
VICTOR—Love's Spasms (Comedy)	01265

MONDAY, MARCH 13, 1916.

NESTOR—The Deacon's Waterloo (Comedy)	01268
RED FEATHER PHOTOPLAY—Terence O'Rourke in "The Pool of Flame" (Five parts—Drama)	01267
UNIVERSAL SPECIAL FEATURE—Graft No. 14 "The Iron Ring" (Two parts—Drama)	

TUESDAY, MARCH 14, 1916.

GOLD SEAL—Born of the People (Two parts—Society Drama)	01269
IMP—Her Invisible Husband (Comedy)	01271
REX—The Bold Bad Burglar (Comedy-Drama)	01270

WEDNESDAY, MARCH 15, 1916.

ANIMATED WEEKLY—Number 11 (Topical)	01274
LAEMMLE—Lonesomeness (Drama)	01273
VICTOR—Orders Is Orders (Two parts—Comedy)	01272

THURSDAY, MARCH 16, 1916.

BIG U—The Fatal Introduction (Three parts—Western-Drama)	01275
LAEMMLE—No release this day.	
POWERS—Sammie Johnson Strong man (Cartoon—Comedy)	01276
—Safety First (Educational)	01276

FRIDAY, MARCH 17, 1916.

IMP—Paterson of the News (Two parts—Newspaper-Drama)	01277
NESTOR—Across the Hall (Comedy)	01279
REX—The Cry of Erin (Drama)	01278

SATURDAY, MARCH 18, 1916.

BISON—The Iron Rivals (Two parts—Railroad-Drama)	01280
JOKER—Mackey Married (Comedy)	01281
POWERS—No release this day	

Mutual Film Corporation.

SUNDAY, MARCH 5, 1916.

	Serial No.
BEAUTY—Dad's College Widow (Comedy)	04527
GAUMONT—See America First No. 25 (Scenic)	04526
—Keeping Up with the Joneses (Cartoon-Comedy)	04526
VOGUE—All Balled Up (Comedy)	04528

MONDAY, MARCH 6, 1916.

MUTUAL MASTERPICTURE DE LUXE—According to Law (Gaumont—Five parts—Sociological—Drama) (No. 77).	

TUESDAY, MARCH 7, 1916.

AMERICAN—The Silken Spider (Three parts—Society-Drama)	04529-30-1
FALSTAFF—Oscar The Oyster Opener (Comedy)	04532

WEDNESDAY, MARCH 8, 1916.

BEAUTY—The Gay Blade's Last Scrape (Comedy)	04536
THANHOUSER—The Cruise of Fate (Three parts—Society-Drama)	04533-4-5

THURSDAY, MARCH 9, 1916.

FALSTAFF—Ambitious Awkward Andy (Comedy)	04538
MUTUAL MASTERPICTURE DE LUXE—True Nobility (American—Five parts—Drama) (No. 78).	
MUTUAL WEEKLY—Number 62 (Topical)	04539
VOGUE—Love, Music and Cannon Balls (Comedy)	04537

FRIDAY, MARCH 10, 1916.

CUB—Jerry's Big Game (Comedy)	04543
MUSTANG—Quagmire (Three parts—Western—Drama)	04540-1-2

SATURDAY, MARCH 11, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Flight of the Duchess (Thanhouser—Five parts—Comedy-Drama) (No. 79)	

SUNDAY, MARCH 12, 1916.

BEAUTY—Persistent Percival (Comedy)	04545
GAUMONT—See America First No. 26 (Scenic)	04544
—Keeping Up with the Joneses (Cartoon-Comedy)	04544
VOGUE—More Truth Than Poetry (Comedy)	04546

MONDAY, MARCH 13, 1916.

MUTUAL MASTERPICTURE DE LUXE—In the Web of the Grafters (Signal—Five parts—Drama (No. 80)	

TUESDAY, MARCH 14, 1916.

AMERICAN—The Suppressed Order (Three parts—Drama)	04546-7-8
FALSTAFF—Theodore's Terrible Thirst (Comedy)	04549

WEDNESDAY, MARCH 15, 1916.

BEAUTY—Blotters and Papers (Comedy)	04552
THANHOUSER—The Whispered Word (Two parts—Drama)	04550-1

THURSDAY, MARCH 16, 1916.

FALSTAFF—Reggie's Rube Relations (Comedy)	04554
MUTUAL MASTERPICTURE DE LUXE—The Fugitive (Thanhouser—Five parts—Modern—Drama) No. 81)	
MUTUAL WEEKLY—Number 63 (Topical)	04555
VOGUE—Title not yet announced	04553

FRIDAY, MARCH 17, 1916.

CUB—Title not yet announced	04559
MUSTANG—Curfew Corless (Three parts—Western—Drama)	04556-7-8

SATURDAY, MARCH 18, 1916.

MUTUAL MASTERPICTURE DE LUXE—Overalls (American—Five parts—Modern—Drama) No 82)	

From Seth D. Perkins, manager of the New Garrick Theatre, Los Angeles, comes a telegram reading:

"AM NOW EXHIBITING DAVID HORSLEY PRODUCTION 'VENGEANCE IS MINE!' STARRING CRANE WILBUR. BROKE HOUSE RECORD AND HAVE ARRANGED RETURN DATE."

As the New Garrick Theatre has been doing big business it can be seen that this David Horsley production exerted extraordinary drawing power; and as Mr. Perkins has booked "Vengeance is Mine!" for a return date it is evident that his patrons were more than pleased with it.

And so it is with all David Horsley productions. They make good in the box office and on the screen.

Current and forthcoming five reel productions of the same high artistic calibre and attraction value are: "A Law Unto Himself," featuring Crane Wilbur, released Feb. 28; "The Heart of Tara," with Marvel Spencer, Margaret Gibson, William Clifford and the Bostock Animals, released March 4; "The Hidden Law," with Margaret Gibson, William Clifford and the Bostock Animals, released March 25; "The Love Liar," featuring Crane Wilbur, released March 27.

In addition, a David Horsley Cub Comedy production in one reel, featuring George Ovey, is released every Friday.

Bookings for these releases obtainable through exchanges of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

A CORRECTION.

Through an unfortunate error we have been announcing in the "Stories of the Films" department and in the "List of Current Film Release Dates" that the Hearst-Vitagraph News Pictorial reel has been released through the General Film Company, whereas from the inception of this topical subject it has been going through the V-L-S-E. In this week's issue on page 1732 can be found a correct list of the dates of this picture. Hereafter the synopsis of this release will be found under the head of V-L-S-E, Inc., in this department.

KNICKERBOCKER STAR FEATURE

A SLAVE OF CORRUPTION (Three Parts—March 10).—Mina is an apprentice girl in Mme. Louise's fashionable dressmaking shop. She is a shabby half-starved creature living with her dissolute mother in a tenement. Her mother becomes mixed up with Harry Lawton, a slaver, and is arrested. James Roderick, brother of Rev. David Roderick, is really the secret head of the slaver gang. James Roderick is engaged to Miss Graham and Mina first sees him when he comes to Mme. Louise's shop with his fiancee. She secretly admires him. She meets Rev. David the night her mother is arrested but runs away from him.

The secretary finds Mina's mother is his wife and Mina his child, and Rev. David says he will help him find Mina. Mina takes the place of a model who is ill and meets James Roderick. He, infatuated with her beauty, invites her to dinner at his apartment. She refuses, but later when she is discharged by Mme. Louise goes to him.

A month elapses and she is set up in a beautiful apartment as James Roderick's mistress. She cares nothing for him, but knows no better. He leaves to go on his honeymoon and Mina wanders into Rev. David's church, which is next door. He preaches of the Magdalene. The girl is touched and goes home heartbroken. Leaving all her beautiful clothes, she dons her shabby ones and goes back to Vespers. After service is over Mina remains. Rev. David and secretary coming out see her. Rev. David recognizes her and she is taken home with her father.

Three months elapse, and Mina assists Rev. David in references for his sermons. He avows his love for her and asks her to marry him. James, returning from his honeymoon, visits Rev. David and Mina and James are brought face to face. James tells Mina he will not tell, but Mina confesses to Rev. David she was James' mistress. She leaves, goes back to Mme. Louise's shop and gets back her position as an apprentice. An hour later Rev. David, knowing his love is stronger, goes in search for Mina, finds her and all ends happily.

KALEM.

"WINNING THE WIDOW" (Feb. 29.) The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Smith, a jealous husband (Jack MacDermott); Mrs. Smith (Adoni Fovieri); The Butler (Gus Leonard); The Undertaker (Martin Kinney). Author, Frank Howard Clark. Producer, William Beaudine.

Ham and Bud fall out and become deadly rivals for the favor of a winsome widow. She isn't really a widow, but her jealous husband has pretended suicide and Ham and Bud seek the murderer to gain the widow's hand and fortune. The fix they find themselves in is laughable, but it causes the pair to turn with a disdainful, "Never again!" from the flirtatious invitation of a still prettier lass as the reel closes.

"A RIDDLE IN RASCALS" (March 1—Third of the Ethel Teare Series.) The cast: Ethel (Ethel Teare); Jack (Jack MacDermott); Raffles, Jr. (Victor Rottman). Written and produced by William Beaudine.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

A would-be "Raffles," a near-detective, and a real minion of the law are involved in a mixup that causes Ethel some terrifying hours.

"THE GIRL TELEGRAPHER'S NERVE" (No. 69 of "The Hazards of Helen" Railroad Series—March 4.) The cast: Helen, the operator (Helen Gibson); Steve Nelson (Hal Clements); Dick Pearse (Guy Coombs); James Ogden, sheriff (Henry Hallam).

Steve Nelson, a clever crook, arrives at the little station where Helen is operator. He lives quietly at the village's little boarding house preparing for a coup when Helen receives instructions that lead her to suspect Steve. By a clever ruse she succeeds in exposing him and making him prisoner in the station. He escapes and flees on a stolen engine. Helen follows on another locomotive and after a thrilling chase overhauls him, couples the two engines together, and then crawls on the swaying coupling to the other locomotive to bring Nelson to bay.

"A LEAP YEAR WOOING" (March 3. The cast: Sis Hopkins (Rose Melville); "Sudden Sam" (Henry Murdock); Detective Joe (Frank Minzey); Mary Lee (Mary Kennedy); Phineas Lee (Richard Purdon); His Wife (Olive West); Mary's Sweetheart (Arthur Albertson); "Gentleman Joe" (Robert Ellis). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis Hopkins makes her screen debut in this production. It shows Sis as a love-lorn slavey who gets herself and the Lee household in a merry whirl of excitement when she sets out to get a mate. Sis uses leap year methods to capture "Sudden Sam" who isn't at all averse to being captured.

"MAYBE MOONSHINE" (March 7.) The cast: Ham, at the age of seven (Gordon Griffith); Bud, at the age of five (Wesley Barry); Bud's sister, four (Mignon Fovieri); Ham, himself (Lloyd V. Hamilton); Bud (Bud Duncan); His sister (Adoni Foivieri). Producer, William Beaudine.

The feud between the Ham and Bud families starts in childhood, and it continues until a revenue officer seeks out the mountain clans and the moonshiners combine for mutual protection. The revenue officer not only puts a stop to the moonshining, but captures the heart of a mountain belle.

"WHEN HUBBY FORGOT" (March 8.) The cast: Ethel (Ethel Teare); Her Hubby (Victor Rottman); Friend of the Family (Miss Griffith); "Soft-foot" Joe (R. Zell). Author, Ray Herzberg. Producer, William Beaudine.

In the first place, Hubby is absent-minded; secondly, Wifey saw him in the jeweler's with the friend of the family, though she didn't know that he was purchasing a lavalliere for her. When Hubby then hides the lavalliere and forgets where he put it there are terrible doings in the household. A sneak thief and a covetous maid complicate matters still more but the lavalliere finally turns up and with it a pretty smile and kiss from Ethel for forgetful Hubby.

"A RACE FOR A LIFE" (March 11.) The cast: The Operator (Helen Gibson); Helen's Friend (Robyn Adair); President of the Road (Charles Muigro); His Son (Percy Pembroke). Author, Herman A Blackman. Producer, James Davis.

A college boy's prank imperils the life of the railroad president's son who has worked his way up to engineer in his course that starts "from the bottom." Tied to engine, the son is speeding on a runaway engine toward the Flicker Creek bridge which has been swept away by the floods. Helen and her friend, Steve, take a short cut on horseback that enables them to overtake the engine. She swings to the other horse, then climbs to Steven's shoulders, and standing in this perilous position on the racing horse, leaps to the engine which is brought to a stop on the brink of the river bank.

BIOGRAPH.

"THE HOUSE OF DARKNESS" (Biograph Re-issue—March 6.) The cast: The nurse (Lillian Gish); The doctor (Lionel Barrymore); His wife (Claire McDowell); The patient (Charles H. Mailes.)

The doctor at the insane asylum marries one of the nurses and sets up housekeeping nearby. A patient, whose outbreaks of homicidal passion are always lulled by music, escapes from his guards and, wresting a pistol from a man who tries to stop him, makes his way to the doctor's home, where he enters stealthily, the room in which the doctor's wife sits near the piano, playing with a kitten. When she discovers his presences he pleads for her life, he gives her five minutes' grace.

She can think of nothing; the time is up. Unstrung, she falls forward and strikes the piano with her hands, producing crashing chords. The effect upon the maniac is at once noticeable. Fearfully she begins to play under the threat of the pistol, until at last the madness dies out of the terrible eyes and the man hands her the pistol. Quietly he permits her to lead him out to where the searching party, headed by her husband, is approaching. Thereafter, every day, until he is dismissed as cured, she goes to the hospital and plays the piano, while he, seated outside the window, listens and is soothed.

"THE MYSTERY OF ORCIVAL" (Three parts—March 8.) The cast: Clement Sauvresy (Charles H. Mailes); De Tremorel (G. Raymond Nye); Lecoq, detective (Charles Perley); Plantat (Jack Mulhall); Mayor Courtois (Jack Drumeir); Bertha (Gretchen Hartman); Laurence (Vera Sisson); Jenny Fancy (Eva Smith.)

Jean Bertaud and his son, poachers, discover the body of a woman in a stream near the village of Orcival and notify Mayor Courtois, who summons M. Plantat, justice of the peace. At the home of Count de Tremorel, near-by, evidence of murder is found. The count and his wife, who are known to have received a large sum of money, are missing. The dead body is identified as that of the countess. The Bertauds are arrested. Suspicion is also directed toward Guespin, a gardener. Investigation discloses that the count and countess have been married less than six months. She was the widow of the count's friend, Sauvesy, who had idolized his wife.

Lecoq, the famous detective, enters the case and determines that the elaborate evidences of murder have been carefully arranged. The mayor's daughter, Laurence, disappears. Later her father receives a note to the effect that she has been dishonored and will commit suicide. Lecoq traces the note and finds Laurence. Prior to this, however, he becomes suspicious of one Roblet, a bone-setter, who shows alarm when informed that Sauvresy's body is to be disinterred. Plantat, the justice, opens a secret drawer in the Tremorel house and reveals some history; ruined by excesses, De Tremorel had determined on suicide when Kenny Fancy, demimondaine, restrained him. His friend Sauvresy had offered him a home. Between him and Mme. Sauvresy was born a guilty passion. Sauvresy died of slow poison.

Discovered by their victim, de Tremorel and Bertha had been forced to wed a year after his death, on pain of exposure through papers left in the lawyer's hands. After the marriage the guilty pair had quarreled bitterly because of the count's passion for Laurence. The murder had resulted. Lecoq discovers Tremorel with Laurence. The girl urges her betrayer to kill himself in order to cheat the guillotine. Coward, he refuses. Laurence then avenges her honor by shooting Tremorel. Plantat, who loves her in spite of all, hears Lecoq justify the act. He marries Laurence.

SELIG.

SELIG-TRIBUNE NO. 13 (Feb. 14.)
The Selig-Tribune Valentine:

Here we must use a girl or fail,
For films we cannot use the mail;
We thought to send her thus were best
Because reel hopes must be expressed!

Tampa, Fla.—King Gasparilla IX and his Mystic Krewe land here for the carnival named in his honor.

Chicago, Ill.—The new Roman Catholic Archbishop, George William Mundelein, leaves the Holy Name Cathedral after the celebration of Pontifical high mass.

Brooklyn, N. Y.—Six persons are burned to death and two injured in a fire which destroys the $50,000 home of the widow of the President of the German-American Bank.

Saloniki, Greece.—The English soldiers here while away the time as best they may, awaiting the long expected German advance on this city, which the Allies have so strongly fortified.

New York, N. Y.—Vivacious Reba Porter, prettiest of artist's models, whose charming face is to appear on a new coin issue of the Canadian Government.

Newport, Arkansas.—After being threatened with jail and having 175 feet of pictures confiscated by the local authorities, the Selig-Tribune Cameraman succeeds in photographing the terrible flood conditions here.

Washington, D. C.—A new life saving suit for use in the water is demonstrated here to the Government officials.

Manila, P. I.—The active Filipinos, learning of the project now in Congress to grant the

Islands independence, have started their own preparedness campaign.

Glenwood, Minn.—The National Ski Tournament held here, brings together champion ski jumpers from all parts of the world. Axel Henricsen "Loops the Loop" in skis, clearing 134 feet.

Selig-Tribune Feature Picture.—Luke Smithers says, "After holdin' down a bell hop's job in a menagerie, bein' a nurse to a baby camel ought to be easy fer me—but it ain't!"

Topeka, Kansas.—President Wilson arrives in this city where he stated that in his opinion the United States should have the greatest navy of any nation on earth.

SELIG-TRIBUNE No. 14 (Feb. 17.)

San Francisco, Cal.—Thoroughly imbued with the preparedness ideas, the educational institutions in this state have reached a high standard of efficiency.

San Francisco, Cal.—Though the American Flag has practically disappeared from the high seas, on merchant ships, this great oil tanker, will bear the Stars and Stripes to many distant lands.

Pine Bluff, Ark.—Scenes like these; vast flooded areas in this and other states, have prompted Congress to send an investigating committee to ascertain the steps necessary to prevent similar inundations.

Vernon, France.—After months of dreary waiting as reserves, "Tommy Atkins" gets his marching orders, strikes camp, and leaves here for active service at the front.

New York, N. Y.—Marjorie Sterrett, who started the "Dime for a Dreadnought" fund, inspects the Battleship Washington, at the Brooklyn Navy Yard.

Winchester, Mass.—Quick to respond to a fresh air propaganda, the pupils of an outdoor school here wear Eskimo suits with evident comfort.

Washington, D. C.—Favoring the organization of a "Continental Army," and unable to agree with President Wilson's new policy, Secretary Garrison resigns and is temporarily succeeded by Major General Scott.

Providence, R. I.—Believing that men's secret thoughts, radiating from their brains can be read, Walter L. Massie conducts his experiments here:

Feature Picture:
Diki Diki's thirty-four,
His height the same, his weight no more;
His "Smoke" is of uncertain age,
This Prince's dance is narrow gauge!

Humble, Texas.—Blazing for one day only, this enormous oil gusher causes thousands of dollars of damage before the spread of the fire is checked by the felling of trees.

Chicago, Ill.—Archbishop Mundelein, on right, who, at a banquet given in his honor, narrowly escaped death, from soup poisoned, the police believe, by Jean Crones, alleged anarchist and anti-Catholic.

"THE PASSING OF PETE" (March 11.) The cast: Pete (Tom Mix); Loresta (Victoria Forde); The Prospector (Sid Jordan); His Wife (Betty Keller); Mona (Ethylyn Chrisman). Written and produced by Tom Mix.

Pete lives with his Indian wife, Mona, but has fallen in love with Loresta of the dance hall. Bob, a young prospector, and his wife, Betty, live near Pete. Pete oversees Bob find a pocket of gold. Bob takes the gold home, but after he leaves Pete enters. Pete's wife follows and sees her husband steal the gold.

After Pete obtains the gold he goes to Loresta and hands her the bag. Pete's wife tells the sheriff of her husband's theft, and the posse follows the desperado. After a desperate battle Pete is shot. His wife, Mona, finds a new home in Bob's family.

LUBIN.

"OPHELIA"—(March 6.) The cast: George Hunter (E. K. Lincoln); Ophelia (Ethel Clayton); Carter (Craufurd Kent); Mary (Helen Weir). Written by Shannon Fife. Produced by Joseph Kaufman.

Mary, a girl of eighteen, pleads earnestly with John Carter, of the city, to fulfill his promise of marriage. He leaves without giving a definite answer and Mary, frantic, appeals to her sister, Ophelia, who lives in the city. Ophelia is married to George Hunter, a good husband except that he is suspicious and jealous. Ophelia receives the letter telling that she has come to the city and wants her presence kept secret. Ophelia hears Mary's story, and pledges to do everything in her power to make Carter do the honorable thing. Ophelia leaves the hotel and carries a photo of Carter, because his address is on one side of it.

At the club, one of the members, declaring that there is nothing in a name, points out that his friend Hunter's wife is named Ophelia, meaning "serpent." Rather unpleasant for a chap like Hunter to realize that his wife's name stands for serpent, but he would have dismissed the thought except for what happened when he arrived home in the evening. Creeping softly into his wife's room he sees her hurriedly slip a photo under the dresser linen cover. The germ of jealousy prompts him to bring the photo from its place of concealment as soon as Ophelia leaves the room. The name "Carter" on the back of the photo means nothing to him, but his suspicions conquer and he copies the address.

Next day a fellow-member points out Carter to Hunter. "Yes, that's John Carter," the club member explains. "I hear he has had an unfortunate affair with a woman." Hunter is startled. He remembers the incident of the hidden photo the night before. For the first time he now really begins to take his own suspicions seriously. He tells Ophelia he will be at the office all day. Instead of going to the office Hunter watches and follows her. He sees her leave her own home and go in a cab to Carter's apartments. Furious, he follows her, knocking down the butler in the attempt to reach the room where she has entered to meet Carter. The door is locked. He breaks it in and stands face to face with Carter. The men struggle for the possession of the revolver. With the butler's aid Hunter is over-powered. As he continues to struggle Ophelia appears from the adjoining room, Mary clinging nervously to her.

In his moment of wild rage Hunter accuses her. Ophelia advances angrily upon him, bitterly denouncing him for his suspicions and his actions. She sinks into a chair hysterical and then Carter explains the truth, how he had married Mary that morning, had telephoned Ophelia the news, had asked her to come to his apartments, and to keep their marriage a secret until after their arrival in Europe—and how Ophelia had been the real agency through which happiness had been brought into the lives of Carter and Mary.

"A CHANGE OF HEART" (Two parts—March 7.) The cast: John Coglan, a retired merchant (George Berrell); Jane, his adopted daughter (Eleanor Blevins); Ralph, his son (Robert Gray); Ed Walters, a crook (George Routh); Rita Travers, a cabaret singer (Velma Whitman). Written by Julian Louis Lamothe. Produced by Leon D. Kent.

John Coglan, a retired merchant, finds his gas bills exorbitant, and has a quarter gas meter installed in his house. He lives with his adopted daughter, Jane, and Ralph his son. Ralph is young and fond of a gay life, thereby invoking his father's displeasure. Coglan dies, and when his will is read, it is discovered that Jane has been left two-thirds of the fortune. Ralph becomes infatuated with Rita Travers, a cabaret singer, who is under the influence of Ed Walters, a crook. Walters urges her to marry Ralph, as he thinks Ralph has been left the entire fortune. Rita therefore becomes Ralph's wife, and he brings her to his home.

Rita immediately conceives a violent dislike to Jane, but gradually the good woman's influence is felt. Rita ignores Walters one day while she is out with Jane, and Walters writes her a note, threatening to expose her past record if she does not bring him several hundred dollars. Rita asks Ralph for the money, but he tells her that Jane has received the greater part of the fortune, and that he has not the ready cash. When Walters learns the true state of affairs, he tells Rita they must get rid of Jane. Ralph leaves on a business trip and Walters determines to avail himself of the opportunity. He visits Rita, and forces her to turn on the flow of gas in Jane's room. Rita repents of her action a moment later, and wants to save Jane, but Walters struggles with her, and leaves her unconscious on the floor.

Shortly after the gas in Rita's room slowly goes out, the meter having run down. Jane, who has merely fallen asleep while reading, now awakens. Finding her room in darkness, she concludes that the meter needs another quarter. She puts one in it, thereby turning on the gas in Rita's room, and resumes her reading. An hour or two later, she detects the odor of gas, and is just in time to save Rita. The next morning Rita is thoroughly repentant, and confesses the whole story to Jane. Jane forgives her, but Rita says that it is best for her to leave, as Walters will continue to hound her. She writes out a confession, which she is about to hand to the unsuspecting Ralph, when Jane, who has been nervously handling a newspaper nearby, suddenly rushes up and snatches the letter away, telling Ralph it is all a joke. Alone with Rita, Jane shows her the headlines of the paper, which state that Walters was killed the night before while trying to escape arrest. Jane holds out her arms to Rita and tells her to remain.

SOLDIER'S SONS (Three parts—March 9.) The cast: Gen. James Bates (Benjamin Hopkins); Dick Bates (L. C. Shumway); Nina Rosario (Helen Wolcott); Jose Rosario (Melvin Mayo.) Written and directed by Wilbert Melville.

Dick Bates graduates from West Point when he is 22 years old. This is in the year of 1883. Dick visits Manila, Philippine Islands, and goes on a hunting trip. In the village of Iloilo, live Nina Rosario and Carlos Fulano, a scoundrel, who forces his attentions on Nina. Dick engages Carlos as a guide. Dick is seized with fever, Carlos deserts the young officer. Nina stumbles across Dick, helps him to her home and nurses him back to health. Dick's gratitude turns to love and he marries Nina.

Carlos learns of the marriage and vows vengeance. He discovers her alone and forces Nina to accompany him into the jungle. Dick believes that Nina has fallen over the cliff and her body carried out to sea. Returning home, Dick finds a letter there ordering him to join his regiment at once at San Francisco. Dick departs, leaving with Nina's father, a piece of paper which instructs that if Nina's body is found, Rosario is to notify Lieut. Dick Bates or Gen. James Bates, at the Presidio of San Francisco, Calif., U. S. A.

Carlos carries Nina into the jungle. Nina seizes a stone, knocks Carlos senseless and escapes. Carlos regains consciousness and starts in pursuit. Nina reaches her home safely. When she hears that Dick has left, believing she is dead, the girl is distracted. Later, a son is born to Nina and she names the boy Ricardo.

Fifteen years pass, Dick is now a captain of his regiment at San Francisco. The regiment is ordered to sail for the Philippines. Nina and her son, now a fine looking boy of 15, lives in Iloilo. Ricardo announces that he is going to join the Filipino insurrectos. Nina begs Ricardo not to join the rebels. The boy insists and the mother finally gives in. The regiment arrives at Manila and Dick and his company attack the insurgents. Ricardo, being a good shot, is stationed behind a stone as a sharpshooter. The boy fires several times at Dick, seeing that he is an officer, and finally succeeds in shooting away the captain's hat.

Later Nina and Dick come face to face. They recognize each other. Nina, agonized, tells Dick that the sharpshooter is his son. That night, Dick sits in his tent struggling between his devotion to duty and his love for Nina and his new found son. He writes his resignation from the army and goes to his home and family in Iloilo.

SOME BOXER (March 11.) The cast: Wilkens (Billie Reeves); His Fiancee (Margaret Adair); The Trainer (William H. Turner); The College Champion (Arthur Matthews). Written by Mark Swan. Directed by Earl Metcalfe.

Bill Sykes, an ex-heavy weight champion, tries to teach Wilkens to box, but the latter makes little headway and Bill doesn't think much of him. Wilkens, however, wants to make a bluff as a boxer and an athlete, so he sneaks around to pawn shops and buys all the trophy cups and belts he can find and decorates his rooms with them.

His wealthy fiancee, Amy Mortimer, accompanied by her mother as chaperon, and Tom and Harry call on Wilkens, and are astounded by his display of cups. He makes a bluff that he is some boxer; therefore all insist on seeing him take a lesson from Sykes. As Sykes is sore at him for being such a "dub," it loooks like his finish, but he bribes Sykes and the latter lets Wilkens knock him out.

Wilkens calls on Amy at an entertainment given by her mother, and finds her in company with Mr. Hammer, a burly young man who happens to be the college champion boxer. Hammer develops into quite a rival and Wilkens seems likely to lose his girl. Tom and Harry get up a carnival of amateur sports for charity. Hammer volunteers and signs. Not to be outdone, Wilkens volunteers and signs. He then arranges with Sykes to box four rounds with him. Wilkens is supposed to win.

However, when he goes to the hall the night of the carnival, he learns he can't box with Sykes. He is to go with Hammer. As he knows he is a bluff and Hammer will half kill him, he nearly swoons. When they get in the ring Hammer tells Wilkens the four rounds goes for the girl, too, and Wilkens can't help himself. They box and Hammer makes a monkey of Wilkens until he stops to wave his hand at Amy. This makes Wilkens mad, and as Hammer's head is turned away, Wilkens knocks him out and wins the girl.

VITAGRAPH.

"MRS. DANE'S DANGER" (Unit Program—March 6—Four parts.) The cast: Alice Dane (Lillian Walker); David Dane (Wilfrid North); Rex Gordon (Donald Hall); Jasper Dicey (William Dunn); Simon Corey (L. Rogers Lytton.) Author, Charles L. Gaskill. Produced by Wilfrid North.

David Dane, a rich man, much older than his wife, Alice, who is somewhat of a butterfly, is content that she amuse herself in society. They understand each other perfectly, but their attitude is misunderstood by others, who imagine them mismated. The gossips get busy and scent a flirtation between Mrs. Dane and her former admirer, Rex Gordon, man-about-town and gambler. Alice likes Rex, but when he attempts to take advantage of their friendship by forcing his attentions upon her, she

proves that her husband's faith in her is justified by indignantly resenting them. Their friendship ceases until Rex apologizes, after which she forgives him.

Rex is deeply indebted to Simon Corey, a grasping and unscrupulous money lender, and urged on by threats of exposure, Rex one night takes the desperate chance of entering the Dane home with the intention of stealing Mrs. Dane's valuable pearl necklace. On that same evening Jasper Dicey, a down-and-out broker, whose ruin is indirectly due to David Dane's refusal of a loan a few months previous, enters for the same purpose. He had previously fed his hatred for Dane by sending him anonymous letters, telling him "to watch his wife," etc. Dane is out at the time of their entrance, but he returns shortly and hearing a noise upstairs, he rushes up to his wife's room to confront the two thieves and his sleeping wife.

In a frenzy of rage, Dane remembers the letters and he is about to shoot Gordon on the spot when Dicey stops him and explains the true cause of Gordon's presence there. Mrs. Dane awakens, and horrified, begs her husband not to become a murderer. With a sigh of relief, Dane, certain that Dicey speaks the truth, permits the two rascals to leave without molestations, and after they have gone, a happy reconciliation takes place between Dane and his wife. Thus Mrs. Dane's Danger but cements the stronger the love and faith between herself and her husband.

"BITTERSWEET" (March 6.) The cast: Farmer Slater (George Stanley); Joan, his wife (Anne Schaefer); John (Webster Campbell); Bob (Lawrence Weingarten); Ruth (Corrinne Griffith). Author, Daisy E. Smith. Produced by Rollin S. Sturgeon.

Farmer Slater, a typical old grouch, has tyrannized over his family for so long that they never think of defying him. Bob, the younger son, is sullen and a drudge. John, the elder son, is away at college. He has promised his father to return to the farm and work out his education debt. Just before his return he marries Ruth, a light-hearted, joyous city girl, who on being told of the conditions under which she will have to live, bravely promises to "make his people, her people."

But at the Slater farm she is made to feel uncomfortable, chided and browbeaten, from the first. The breakfast hour is 4:30 a. m., the parlor curtains are kept down to prevent fading the carpet, and no hilarity is allowed at any time. Still Ruth continues her vain efforts to teach the old folks the better and brighter ways, until finally, when the father angrily refuses to let either of his sons or Ruth go to a party, she and her husband pack up and leave.

Bob, filled with rage at his father's tyrannical ways, goes to the saloon and becomes partly intoxicated. Still bitter, he returns home steals money out of his father's strong box. The old man catches him and in a rage, orders him out of the house forever. Then Joan, his mother, turns on her husband, defies him and after telling him what she thinks of his meaness and narrow-mindedness, goes out with Bob. Slater, left alone, curses and curses until he finally falls in a fit. Bob and his mother hear his fall and go back. As a result of his attack, Slater is an invalid for life and partially paralyzed, but mentally, a changed man. He is transformed into a gentle, submissive and lovable man, so that, after a life of discord, the whole family reunite in harmony and love.

"PANSY'S PAPAS" (March 6.) The cast: Pansy (Mary Anderson); Her Papa (Otto Lederer); Jack (Webster Campbell); Tom (Jack Weatherby); Billy, the Cop (Jack Mower). Author, Edwin Ray Coffin. Produced by William Wolbert.

Being an attractive young lady, Pansy Hale has many admirers, and her father not being particularly partial to any of them, they have a hard time. Not knowing how else to cope with the situation, he finally sends her to a very strict school presided over by Miss Sourdough. Pansy does not take kindly to the "prison" life as she terms it, and sends Jack and Tom catalogues of the school containing a list of the rules and regulations. Both boys are struck by the clause about parents and guardians only, being permitted to visit the girls, and each disguises himself as a gray-haired gentleman of middle age.

In the meantime, Mr. Hale has bought an automobile and drives to the school to show it to Pansy. On the way he runs into and upsets a pushcart, and is pursued by a cop. Tom reaches the school first and readily gains admittance after introducing himself as Pansy's papa. The girl recognizes him but stifles her laughter and the two stroll through the grounds. Then Jack appears in his makeup and introduces himself as Pansy's papa! Miss Sourdough is speechless with amazement, and sends for Pansy. She and Tom enter the office just as the real papa Hale arrives, followed by the policeman.

Miss Sourdough goes into hysterics and papa Hale insists on the boys being arrested for impersonation. The cop takes them all to the station house, including Pansy. She there meets her childhood sweetheart, Billy, and while the three in trouble are being questioned, Billy persuades Pansy to slip outside and marry him. On their return from the minister's they find the three "Papas" in a cell, and when Pansy introduces her husband, they collapse completely.

"BEANED BY A BEANSHOOTER" (March 10.) The cast: The Gallant Hero (Charles Richman); The Shy Maiden (Arline Pretty); The Hero's Pal (Leo Delaney); The Pal's Loved One (Ethel Corcoran); The Villainous Count (William Dunn); The Equally Villianous Baron (Edward Elkas). Author, Frank Lawrence. Produced by Theodore Marston.

The gallant hero is wealthy and has a girl; he also has a friend who has a girl, but one summer day they both get the cold shoulder. Then Count Pastry De Creampuff butts in and spoils a happy little reunion meeting, although the pals win out. But the Count has a deadly accomplice in the Baron von Thumbtack, who is determined to win the heroine, Lizzie Linksausage at all costs, so after some fearful adventure in and out of a modern castle, the villain Creampuff abducts the fair Lizzie, but the hero rescues her and tells her to lock herself in her room.

But after holding a council with his pals, Creampuff secures possession of the girl again and is taking her off in an auto when he is beaned by a beanshooter in the hands of a ferocious small boy. Again Handsome Harry, the hero comes to the rescue and takes the beanshooter away from the boy. Later on that evening, Harry visits Lizzie and discovers an auger hole in the ceiling. Taking aim with his trusty beanshooter, he hits Pancake Pinhead, who is peering through a knothole, squarely in the eye.

Then the villian gets busy again and is again defeated by our hero. In the words of the subtitle, "It isn't the cough that carries 'em off, it's the Coffin they carry 'em off in!" But Harry is pinched by the villian constable for carrying concealed weapons (i.e. the beanshooter) and is appeared against in court by the "eye witness." He is held in a million dollar's bail, but being shy one cent, has to wait until he can cable for the other cent, meanwhile languishing in jail. In the end, however, virtue triumphs and villiany is punished, to the joy of all concerned.

THE HUMAN CAULDRON (Broadway Star Features—Three Parts—March 11).—The cast: Jack (William Dunn); Tom (Lionel Adams); Liz, Mugsy's sweetheart (Mary Anderson); Mugsy (Jack Bulger); Nell (Lillian Herbert). Aunthor, Seymour Galland. Produced by Harry Lambart, in co-operation with New York Police Department.

This picture shows the wonderful police system of New York City, and how the prisoners, for whom there is hope of reform, are weeded out from the incorrigibles, and given the proper environment.

Tom and Mugsy are leaders of rival gangs in the Underworld. In a gang fight both are arrested and sent to the reformatory. There their true natures begin to show. Mugsy rapidly goes the downward path among the lower criminals, while Tom is sent, for good behavior, to Hampton Farm. There he is soon on the way to becoming a good and useful citizen.

After his release he takes up the study of law, but when Mugsy's term has expired he is arrested as a pickpocket. Jack, a country boy, arrives in the city and after many interesting experiences, decides to join the police force. We see him go through the usual routine and he is assigned to the Detective Squad.

Then he is placed on a murder case, the clues of which lead straight to Mugsy's door, and after an exciting chase over the tenement roofs, he is caught. The Bertillon system confirms his guilt and he pays the last penalty for his crime, while Tom marries Nell, his former sweetheart.

ESSANAY.

THE STRANGE CASE OF MARY PAGE, Episode 5, "The Alienist" (Two Parts—Feb. 21).—While a way out seems to have shown itself to Philip Langdon, unforeseen circumstances serve to lessen the advantage he imagined he possessed. The young attorney defending Mary Page, accused of murder of Dave Pollock, calls a specialist in brain disorder, a Dr. Foster, who testifies concerning the unusual circumstances surrounding his first acquaintance with the case. He describes how Mary Page, insane, had lost herself in a wood for a night and how, when found by her lover, Langdon, had been brought to his attention.

He found her to be suffering from repressed psychosis, a stage of mind originating in a prenatal influence which caused her to lose her reason at the sight of intoxication. His operation on her and later meeting in New York, shortly before Dave Pollock spirited her away, were retold for the jury.

During the course of the testimony of the alienist, Langdon is obviously worried concerning a paper which the prosecutor's assistant presents to his chief. "Serve it," Langdon hears him order.

But before there is an opportunity for any development along this line a juror is stricken with heart trouble and court is adjourned.

Mary Page goes back to her cell and Langdon, worried, wanders about and finds himself walking into the office of Daniels, the theater manager, head of the show in which Mary Page was appearing when Pollock, the "angel" of the production, interfered.

A torn piece of paper catches his eye. He finds more and pieces together part of a note. It read:

"For any repetition of today's outrage you will answer to ME, even with your life. Daniels."

Langdon becomes a changed man as he reads. The note has changed his whole program of defense.

THE STRANGE CASE OF MARY PAGE, Episode 6, "The Depths" (Two Parts—Feb. 28).—Dr. Foster continues his testimony. He tells how Langdon, a detective and himself were led to an insane asylum by a crook. Here they found Mary Page under the care of quack doctors who had issued a written statement adjudging her insane. While here Pollock enters. All of them, including Pollock, go to the office of Dr. Foster, where Pollock offers Foster money to adjudge Mary insane. He is refused. Dr. Foster then testifies that his wife had seen Mary at work two weeks afterward and that was the last he had heard of her.

Daniels, the theater manager, is then called to the witness stand. He tells of accompanying Mary to the banquet the night of the murder and how he left through the back entrance after discovering the murder. He says he was unaware that Mary had escaped. Langdon then produces the note he had found in Daniels' office, which threatened Pollock and was signed by Daniels. The jury is asked to leave the court room during the showing of this evidence.

The judge rules that the letter is not admissable, unless proven that Pollock received the note. This is a blow to Langdon and a victory for the prosecuting attorney. Daniels then goes on to tell how he met Mary's father in a saloon the night of the murder, and how he nearly went insane when told of Mary being suspected, declaring that he had told her not to kill him. The jury is puzzled by the new evidence.

THE STRANGE CASE OF MARY PAGE, Episode 7, "A Confession" (Two Parts—March 6).—Philip Langdon calls Amy Lerue, companion of Mary Page, as a witness, and she tells how the two girls were even forced to steal off a dumb waiter in order to eat, so frequently were they rejected in seeking employment. How Pollock luckily happened to find them at this time and saved them from an embarrassing situation for their theft is related. How he further places Mary in his debt by saving her from the advances of a crooked theatrical man also furnishes part of her testimony.

Finally, according to the witness, the girls find places with a show. So well does Mary please the manager that he shortly advances her to speaking parts and then suddenly gives

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her a place as leading woman. Thankful to him for making her a star, Mary goes to dinner, taking with her Amy, her companion. Pollock is introduced to them by the theater manager, and while he had seen them shortly before, he accepts the presentation without indicating previous acquaintance.

At this point in her testimony Langdon's aid hands him a note, which tells that the missing Dan Page, father of Mary, has been found. Langdon asks an adjournment, goes to the place with a detective and discovers his man.

"She's not guilty," shrieks Page. "I killed Dave Pollock."

Langdon is dumbfounded.

THE STRANGE CASE OF MARY PAGE, Episode 8, "The Perjury" (Two Parts—March 13).—This episode opens with a continuation of the testimony of Amy Lerue, companion of Mary Page, who was interrupted in the last episode by the sudden discovering of the missing Dan Page, which caused an adjournment of the trial.

The girl told how the show managed by Daniels strangely went on the road for one night stands, although doing quite well in the city. How it finally became stranded and only the appearance of Pollock saved their trunks from the sheriff. This was their first intimation that Pollock was backing the show.

Dan Page, found the preceding day by Philip Langdon, is offered as a witness by the latter. Page, the drunken father of Mary, relates the story of the crime in all its details, saying that he had gone to Pollock's office with the frenzied idea of killing him or doing anything else which would release him from the hold the capitalist maintained on him.

Here, according to the testimony, he found Mary, and, taking a pistol away from her, he shot Pollock. Then, excited, he forgot his faint-daughter and passed out of the room by another door.

The prosecuting attorney, skeptical, places five pistols before the eyes of the witness. Page picks out one with which he was supposed to have killed Pollock. It was not the right one. He is held as a perjurer.

THE INTRUDER (Two Parts—March 7).—The cast: Malcolm Jarvis, a broker (Richard Travers); Betty Marsh (Marguerite Clayton); Chandler Waldron (Ernest Maupain).

This story is a sequel to "The Edge of Things." Betty Marsh tells Malcolm Jarvis with a blow on the head when he tries to make love to her while intoxicated. Betty is arrested, but Jarvis orders the case dropped and, calling Betty to the hospital apologizes. Later they are married. Chandler Waldron, Betty's employer, who had tried to force his affections upon her one day, and was knocked down by Jarvis, learns of their marriage and plans his revenge.

By humble apologies he comes into the good graces of both Jarvis and his wife. He becomes a caller at their home. One night Jarvis and Betty quarrel. Jarvis goes to his club, telling Betty to phone him when she is more reasonable. In a rash impulse she phones Waldron. He tries to make love to her. As she fights him off, a burglar steps out and confronts Waldron with a gun. He proves to be a man whose downfall was caused by Waldron. After urging Betty to phone her husband and make up, he takes Waldron outside and gives him a good thrashing.

CANIMATED NOOZ NO. 6 (Cartoon by Wallace A. Carlson—March 8).—This is a split reel release containing five hundred feet of animated cartoons, part of which are a burlesque on the topics of the day, and the remainder one of the adventures of Dreamy Dud. Among the topics reviewed this week is the bombardment of Zipzowokwowi on the River Blooey-blooey at midnight. Our camera man had great difficulty in filming this bombardment as the bursting of shells hardly furnished enough light to make the scene register well on the film. However, he got some good results. Another interesting topic, is the meeting of the Woman's Harmony Society at Kokomo to discuss international peace. A "sour note" broke up this meeting and our camera man says he took greater chances here than at the bombardment of Zipzowkowwowi. Also this week we have a terrific duel between two airships at a height of 15,000 feet. This duel took place during the battle of Cheezancrackerz. The remainder of the cartoons is devoted to one of the adventures of Dreamy Dud.

Five hundred feet of the daring ice sports around Quebec are also shown on this reel.

A MAN'S WORK (Three Parts—March 11).—The cast: James Wilberton (Richardson Cotton); Thomas, his son (John Junior); Ellen Barth (Elizabeth Burbridge); Pete Gillon (John Cossar).

Thomas Wilberton, son of the wealthy James Wilberton, secretly becomes engaged to Ellen Barth, who lives with her sister, Mary, in a cheap boarding house. About this time Pete Gillon is released from prison, after serving 20 years. He happens to stop at the same boarding house. A man was convicted with Gillon, but escaped years before. Gillon recognizes Wilberton as the man. He tries to blackmail him and finally sends Mary Barth, over whom he holds an influence, to make the demands.

Thomas overhears the threat. A few days later Mary is found murdered in a hotel in one of the suburbs. Thomas, who had followed her and upbraided her for threatening his father, is accused. A detective traces a clue which leads to Gillon as the murderer. He is killed trying to escape. This same detective then discovers in the police files a picture which points to Wilberton as the escaped convict. When Wilberton is called to the station he breaks down, but soon is rejoicing when he learns that proof of his innocence was established after his escape.

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LAEMMLE.

THE WINDWARD ANCHOR (March 8).—The cast: Mr. Jamison (Frank Newburg); Mrs. Jamison (Myrtle Gonzalez). Written and produced by Lynn Reynolds.

Jamison is a big real estate operator and, like many of his kind, is land poor, due to depressed business conditions. One morning, at the breakfast table, his wife tells him of her need of new wearing apparel, such as evening gowns, hats, etc. The husband, depressed by poor business conditions, angrily refuses her requet, telling her he has no money. She calls his attention to the fact that he has five hundred dollars in the bank at home, and that will buy the articles she wants. Her husband seriously tells her that they have been living beyond their means and the money she speaks of he intends to set aside for a "windward anchor" so that in case of complete failure he will have something to fall back upon.

He leaves for his office, and she goes to her room and falls upon the bed, sobbing. She sees Jamison go to a large real estate concern and try to sell a piece of land upon which he holds an option. If he is not able to sell the land he will lose the option. She goes to the safe and takes out the money and buys the articles she wishes and has them sent to the house, while she goes to a cafe.

The husband, unable to sell the land, loses the option money and returns home. He learns that his wife has taken the money and bought the articles she desired. Angered beyond reason, he grabs a pistol and sets out in search of his wife, finding her in the cafe. Before her friends he accuses her of virtually ruining him by her extravagance and that this is the last she will see of him. He then hurriedly leaves.

She angrily follows, but cannot find any trace of him, and in despair she goes to a high bridge, climbs upon the railing and throws herself forward—and comes down on the bedroom floor with a thump. She awakens to find her husband in the room. He tells her that he has just closed a big deal and that she can have all the gowns and pretty things she wants.

LAVINIA COMES HOME (Two Parts—March 9).—The cast: Jonathan Parker (R. Sterling); Mme. Yvette (Marcia Moore); James Madison (William Quinn); Mr. Corwin (Thomas Jefferson); Mrs. Corwin (Helen Wright); Merry Andrews (Lee Morris). Scenario by Leonora Ainsworth. Produced by William C. Dowlan.

Zenus Corwin and his wife are enjoying a long expected treat at the circus. One of the numbers on the program is an equestrian act, listed as "Madame Yvette." With a tight grip, Zenus' wife grasps his arm and exclaims, "Our little Vinny!" The two set out to interview the girl. The girl's life among the show people has been a hard one. Her act is mediocre, and she has been held with the show for the simple reason there was no one better to take her place. Merry Andrews, the head clown, has done much to make her lot a little happier, and there was warm friendship between the two.

Zeinus and his wife, meanwhile, have sought out the manager of the show and explained to him that their child had been lost during a flood ten years before, and that the girl equestrian is the living image of their daughter. A shrewd scheme occurs to the manager, and after hesitating a bit he agrees to let the old folks meet the girl. Hastily calling his publicity man aside, the manager explains how they can let the girl go with the old folks as their long-lost child and later let her leave the old folks a note telling them that the lure of the show was too much for her. The publicity man agrees that it will be a great scheme, and will be profitable advertising for the girl's act.

While the manager is showing the old folks about, the publicity man broaches the subject to the girl. At first she refuses to have anything to do with the scheme, claiming that it will be too great a disappointment to the old people, but when she is threatened with being discharged, she is forced to agree to the deception. The meeting is a pathetic one. The girl fits into the home atmosphere, and proves to be a great comfort to the old people. Jonathan Parker, a neighboring farmer, learns of her arrival and comes over to welcome her to the community. A strong love grows up between the two latter. Lavinia, as she is now called, receives a note from the manager, telling her to return to the show, but she keeps it a secret from the old folks. Merry Andrews calls on the girl at the house, and asks her when she is going to return to the show. She informs him that she does not intend to leave the old folks. Merry Andrews then tells her that the manager is sore, and intends to tell the old folks of the girl's deception unless she returns immediately. Jonathan Parker overhears part of their conversation and upbraids the girl for being out with the "city fellow," as he thinks Andrews is. The two have a big scene, in which the girl acknowledges her deception, and claims that she did it for the happness of the old people. She then tells who she really is, and is very much surprised when Jonathan makes her an offer of marriage and pleads with her to stay on the old place.

Mrs. Corwin comes in and hears this conversation, and the girl again confesses her deception. The old lady then tells the girl that she has known for a long time that she was not her real daughter, but for the sake of her husband she had assisted in carrying out the deception. The old lady pleads with the girl to remain with them as their daughter, for Zenus need never know the difference. Jonathan adds his persuasion, too, and the girl finally consents.

The story ends happily when Jonathan tells the old folks that they can have Lavinia only for a short time, but as his house is close by, it will only result in her having two homes instead of one.

RED FEATHER.

THE LORDS OF HIGH DECISION (Five Parts—Feb. 28).—The cast: Wayne Craighill (Cyril Scott); Colonel Craighill, his father (Jos. Gerard); Walsh (William Welsh); Gregory (Joe Daly); Jean (Margaret Scervin); Adelaide Churchill (Mildred Gregory); Mrs. Churchill (Mrs. Brundage). Adapted by William H. Lippert from the novel by Meredith Nicholson.

Colonel Roger Craighill, a Pittsburgh millionaire, is seen presiding at a meeting in the directors' room of the Hercules Bank. He tells them that he intends to crush Gregory, an independent coal operator. He decides to use his accomplice, Walsh, for this purpose.

In the next scene we see Gregory and his granddaughter, Jean. Gregory's mines have remained idle as the syndicate has refused him transportation to tidewater, and he has been rendered poor as the result of this oppression. Jean, who is an artist, earns a little money by the sale of her pictures for the upkeep of her family. Craighill's son, Wayne, while attending a football game, sees that Joe Denny, the son of an old miner of his home town, has been injured and goes to his assistance. He meets Adelaide Churchill and her mother. Wayne is very much taken with Adelaide, but when he sees her in a loving attitude with a student of his college at the last football game he decides to forget her.

After his graduation, Craghill places Wayne

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in charge of Walsh, who takes him to the town where Gregory's plant is located. There he meets Jean. Gregory asks Wayne to use his influence with the Pittsburgh syndicate to have his coal mine put in operation. When he learns that he has been talking to the son of the man who had ruined him he is about to attack Wayne when Jean intercedes.

We next see Jean in her cottage brooding over her grandfather's losses. She decides to take more active measures to assist him, and goes to the city to sell some of her pictures at an art store, where she happens to to meet Wayne, who had gone to the city to plead with his father to cease throttling his competitors. He is unsuccessful, however. Wayne gives Joe Denny a job as his chauffeur.

The scene shifts to the college town where Craighill is addressing a Chautauqua audience on the evils of the working classes. After the lecture, Addie and her mother are introduced to Craighill and he appears very much impressed with Addie. In the city Joe recognizes Jean while he is waiting in his capacity of chauffeur, before the Craighill office for Wane to come out. Wayne invites Jean to enter the car, and Jean motors them to her home. Joe shows his suspicion as he observes Wayne's attitude toward Jean.

Meanwhile, after a rapid courtship, Craighill and Adelaide are married. Brooks, a tool of Walsh, incites the men at the mills to strike and desert the furnaces at midnight, while Craighill is out of town. Wayne hears of the strike and rushes to the mills. He is successful in getting the men to return to the mills.

Craighill returns from his honeymoon, and introduces Addie to Wayne as his wife, not aware that they had ever met. Subsequently we see Wayne making love to Jean; but Jean tells him that there is a gulf between them she fears can never be bridged. When Wayne reaches home, he stops to engage in conversation with Addie in front of the house and they overhear a bitter argument that is going on between Craighill and Gregory. Suddenly there is a sound of a fall. Rushing up to the library, they find Gregory with Craighill bending over him. Wayne stoops to examine the prostrate form upon the floor just as Joe enters. Wayne announces that Gregory is dead.

Joe goes to Jean's house and tells her of her grandfather's death. Wayne goes to Jean's house for the same purpose and Jean tells him for the first time of her marriage to Joe. In the next scene we see the United States bank examiner at the Hercules Bank, where he discovers an overdraft of $100,000 together with other notes that have not been met. The bank is compelled to close its doors as Craighill cannot meet the required payments.

Just as Jean and Joe are returning from the funeral of Gregory, news reaches the mining town that Craighill's bank has failed. A mob storms the Craighill home and tries to batter down its doors. Craighill pleads with the mob without avail. Then Wayne goes out and tells the people that just as he settled the steel strike, he now pledges his word that he will pay dollar for dollar owned by the wrecked institution. It is now pay day at the steel mills, but no money has arrived. At the bank in the city, crowds are swarming, trying to get into the institutions which have closed.

In the mining towns we see the miners start to blow up the mines while Joe watches the men plant the fuse. Wayne starts from the city to try and pacify the workmen at the mills. When he gets there he finds that mine after mine has been destroyed. Joe has been seriously hurt and Wayne, seeing this, goes into one of the mines to get him. When Wayne comes out, the explosions have shaken the earth and from the interior oil has begun to spout. In the place of the wrecked coal mine we see geyser after geyser of shooting oil and natural gas, which greatly increases the value of Craighill's property.

Meanwhile the banks which have been appealed to for assistance have refused financial aid, as Craighill's assets were not ample security. The discovery of oil and natural gas changes matters completely and the banks now decide to come to the relief of Wayne and his father. We see Jean mourning for the death of Joe and then as she leans her head on Wayne's shoulder, it is evident they have plighted their troth.

GOLD SEAL.

THE WINNING OF MISS CONSTRUE (Three Parts—March 7).—The cast: Bob, the artist (Robert Leonard); Ella, the girl across the hall (Ella Hall); Bill, the actor (Marc Robbins); King, the floorwalker (Kingsley Benedict); Betty, the shopgirl (Betty Schade). Written and produced by Robert Leonard and David Kirkland.

Bob, a happy-go-lucky young artist, has painted several masterpieces which have failed to receive their due meed of recognition from an undiscriminating public; so he is forced to eke out a somewhat uneven existence from "pot boilers." As a model, he uses his friend, Bill, of the floor above. Bill is an old actor, who believes that "art" has gone to the "dogs," as his talents are unappreciated by unfeeling managers.

Across the hall from Bob lives Miss Ella Construe, who works in a department store. King, a floorwalker at the store where Miss Construe works, is piqued by the fact that she remains oblivious to his charms. After working hours he lies in wait for her around the corner, and insists on escorting her home, to the great chagrin of Betty, another shop girl, who has been casting languishing glances in his direction.

Bob has returned home to find that Bill, whom he left to wash the dishes, has gone to sleep before one of his portraits and neglected his task. Bob, hurrying out of the house for a bottle of milk, bumps into Ella and King, who are at the bottom of the stairs.

Betty has overheard that a search is to be made for missing goods, and determines to get rid of Ella, whom she considers her rival with King, by placing some goods in Ella's locker. Her ruse is successful, and Ella is discharged.

In the meantime, Bob has sold his "pot boiler" of Bill for five dollars, and so is temporarily in funds. Ella has been unable to find work, and returns home tired and hungry. King has decided that by this time Ella should be in a sufficiently chastened mood to listen to his advances: He forces his way into her room, and attempts to slip a bill into her hand. She repulses him and tries to eject him from her room.

Bob hears the noise of a disturbance from his room, and being unable to enter Ella's room because of the locked door, rushes upstairs through Bill's room, down the fire escape and through the window into Ella's room, forcibly ejecting King, who bumps into Bill and falls downstairs. Learning of Ella's desperate circumstances, Bob tries to render assistance. He attempts to slip some money into her hand and in the same manner chosen by King, which deepens her conviction that "all men are alike"; and she orders him out.

Bob determines that she shall not go hungry if he can help it, however, and surreptitiously leaves a plate of food outside her door; but a stray dog finds it and gratefully eats the food. Bob, thinking that Ella has taken the food, is hurt that she still refuses to speak to him; but finally discovers the culprit. Being out of money now, he "borrows" Bill's clothes and pawns them, spending the money for food. He lies in wait for Ella on the stairs, explains that he meant no harm, and tells her how the dog had helped himself to her "hand-outs." Ella accepts his invitation to the "feed," and Bill is rescued from the closet, where he has been locked. As they sit down to eat, a letter arrives telling Bob of the sale of his masterpiece, and his happiness is complete when Ella consents to share his lot.

VICTOR.

THEIR ACT (Three Parts—March 10).—The cast: Mr. Emmet (Marc Robbins); Eloise, his daughter (Jean Taylor); Bert (H. Ham); Billy (C. E. Hodge). Written and produced by Edward Ferguson.

Mr. Emmet, a theatrical agent, objects to the attentions paid his daughter, Eloise, by a dapper young actor, Bert. Nothing daunted by the father's attitude, the young folks continue to meet, until the father issues command that all relations must cease until such a time as Bert either takes up another profession or brings to Mr. Emmet an act that will be a knockout.

Several days later Eloise is seen meeting a strange young man in her garden. They compare and study some paper very closely. For weeks Emmet hears nothing of Bert, but finally he shows up at the theatrical agent's and is refused admission to Emmet's presence. Eloise is again seen meeting the stranger. They appear to have words, the man finally grabbing her by the throat, choking her and throwing her to a bench nearby, leaving her sobbing.

One night Emmet is alone in his library. A burglar enters and is about to rob him when the door bell rings. The burglar commands Emmet to see who it is, while he secrets himself in a closet. Emmet goes to the door and admits Bert. Emmet is overjoyed at the opportune interruption and greets him effusively, backing into the library. As they enter the room, Emmet looks in a startled way at the closet. Bert follows his gaze and sees the point of a gun protruding from the crevice of the door. Bert backs over toward the closet, apparently deep in conversation with Emmet, then swings suddenly, throws open the door and knocks the gun from the burglar's hand; they grapple.

Eloise, in her room, hears the noise and comes down to the door of her library. The burglar finally forces Bert back over the table and, reaching into his shirt, draws a knife, raises it ready to strike when Eloise enters and exclaims "My husband." The burglar drops the knife and rushes to her, but she repulses him

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and tells him to wait until he hears her story, which follows:

She was a young girl in the chorus; she met and loved the leading man of the company and they were married. Several thefts had been reported to the management, but the thief could not be apprehended. One night the prima donna asked Eloise to come to her dressing room to look at a new gown, and Eloise saw a string of pearls on the dressing table. While the prima donna's back was turned, Eloise took the pearls and hid them in her bosom. Later the loss was discovered. The manager ordered a search and the pearls were found in the leading man's pocket. He was arrested and sent to the penitentiary, while Eloise went back to her father's home, he never knowing she was married, and her husband not knowing that she was guilty of the theft.

As she finishes her story, the burglar makes a dash for her, grabs her by the throat and, throwing her to a couch, turns to rush from the room. As he does so, Bert gets the revolver from the floor and aims it at him. Eloise recovers in time to throw herself on Bert, telling him that she is unworthy of his love and to let her go and try to make reparation to the husband who has suffered so much for her. She goes to the burglar, who puts his arm around her. They are about to leave the room, when they turn at the door. The burglar removes his wig and Bert turns, smiling to the old gentleman crouched in the corner and says, "How do you like our act?"

The old man cannot help but see the cleverness of the young people in so completely taking him in and, of course, consents to Bert becoming his son-in-law.

BISON.

THE QUARTER BREED (Three Parts March 11).—The cast: The Quarter Breed (Leon Kent); Sheriff Jim Larkin (Jack Livingston); Jim Glass (Malcolm Blevins); Flossy Larkin (Mina Cunard); Jess Melton (Hart Haxie); Spike (Bud Osborne). Written and produced by Leon D. Kent.

The "Quarter Breed," known as "Wolf," was an outcast from civilization. In the last town he was in, the sheriff issued a warning to his brother sheriffs in adjoining counties telling them to beware of the "Quarter Breed," as he was a thieving no-account.

He wanders into the town of Sparks Canyon and enters a saloon. He is seen by the sheriff, who recognizes him. The sheriff orders his deputies to watch the Breed. The sheriff receives a letter from his sister Flossy, stating that she is on the way to visit him.

The Breed joins a game of cards and is caught cheating. The men threaten to lynch him, but the sheriff's cooler judgment prevails, and the Breed is driven out. The sheriff's sister arrives at the railway station and boards a stage for Sparks Canyon. The driver has been indulging in drink and on the way becomes jolted from his seat. The horses run away. The Breed sees the runaway stage and stops the horses. The girl is very grateful for this brave deed and persuades him to drive the stage to its destination.

Upon his arrival the Breed is greeted suspiciously, having been run out of town, but when the girl explains, everyone greets him with cheers. The girl has made a strong impression upon the Breed and his habits change from that time on. He is given a position as stage driver through the sheriff's influence. In the days that follow the Breed loves the girl more and more, but keeps this from her.

Jim Glass, a stranger, arrives in town, and presents a letter to the sheriff proving him to be a brother of an old-time friend of the sheriff. The sheriff takes the boy in and treats him as one of the family. Jim and Flossy become very much attached to each other. A short time later the Breed gets an opportunity to propose to the girl. She rejects him when she tells him that as he is only a half-breed, she can never marry him. The Breed's manner changes. He takes to drink and loses his position as stage driver.

A new driver is assigned to the stage, and is told by the superintendent that on his next trip he will have charge of the pay money for the mines. Flossy goes to the railroad station to do some shopping. The new stage driver is too weak to overcome the temptation and tells a pal about the gold shipment. He and his pal persuade the Breed to participate with them in the hold-up. When the stage leaves the station, the Breed gets inside. The other partner drives ahead of the stage to prepare for the hold-up. Just as the stage leaves, Flossy enters. The Breed is very much surprised to see her.

In the girl's presence the Breed's manner changes again and better qualities prevail, and instead of joining in the hold-up, he prevents it. He knocks the driver from the stage and takes his place himself. Arriving at the point where he is to meet the other member of the party, he shoots him, and the money is delivered safely at Sparks Canyon. Everyone is surprised to see the Breed in charge of the stage, and when the girl tells of his bravery in bringing the money through, everyone greets him enthusiastically.

In recognition of his brave service the Breed is assigned the regular night run on the stage. The sheriff takes him in his home and on their arrival Flossy and Jim are discovered in a love scene. The Breed's real noble character comes forward and with great emotion he tells him to take the girl as she is too good for him and his only place is to drive the stage—that in the future he will be friends to them and watch over their happiness.

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UNIVERSAL SPECIAL FEATURE

"GRAFT" NO. 13—THE POWDER TRUST AND THE WAR (Two Parts—March 6).—The cast: Robert Harding (Richard Stanton); Jack Stevens (Jack Abbot); David Du Berg, head of the Powder Trust (George Bonn); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Molly Kelly, her old nurse (Mary Haines).

Stanford Stone sees the circle of the Graft Trust narrowing down and it worries him. He knows that while Dorothy Maxwell lives he is in danger, as Dorothy will expose his connection with the Trust organization whenever her sense of loyalty to her father shall have succumbed to her sense of duty to the right. So he determines to put the girl he was once engaged to out of the way. Dorothy has seen the look in Stone's eyes and reads the threat they contain. The worry causes her illness. Stone discovers that the Maxwell family physician is out of town, and that they have sent for a strange doctor. Stone has one of his secret agents call on Dorothy as the doctor, while he introduces one of his female spies to Dr. Parks, the physician called in the case, as Dorothy. Dr. Parks finds there is nothing the matter with the supposed Dorothy, leaves a simple prescription and says there is no need to make an additional call. Stone has the prescription filled—then adds enough strychnine to make a single dose fatal and has his agent deliver it to Dorothy.

Old Molly Kelly, the good-natured nurse, is in charge of the sick room. She does not like the looks of the "doctor," nor has she much faith in his medicine. She tastes it—and, with the remark, "I don't believe the bitter stuff will do the poor darlin' any good,"—she tosses the bottle and all out of the window, giving Dorothy a spoonful of whiskey, from her own private bottle instead.

In the meantime, the activity of the Powder and Arms companies have attracted the attention of Robt. Harding. Their taking up of a large part of the foreign war loan—their handling of several minor strikes by the "closed shop" system, and the suspicion that they are engaged in furthering the interests of the warring nations to the detriment of the neutrality of the United States, causes Harding to think that the syndicate is a ripe field for his investigation. With the aid of Jack Stevens, the reporter, Harding unearths a shipment of arms and ammunition being smuggled into Mexico. A clue connecting the powder company with the shipments is found. The news of the discovery of the smuggled arms is telephoned to Du Berg, head of the Powder Trust, who was just in the act of receiving a large check from the Mexican Junta. Their rage is mingled with his and directed against Harding, the meddler. They openly declare they will kill him, if given the chance. Du Berg telephones this information to Stone, asking if Harding can be gotten out to the factory. Stone thinks it possible, and goes to the Independent office to try. He finds Harding and Stevens preparing a big article aimed against the Powder concern. Stone tells Harding that Du Berg is the head of the merger and advises him to see him personally before publishing the article. Harding thanks Stone for the information and starts at once. A little later, in the office of the Graft Trust, Stone informs the two members present that Robt. Harding is rushing to his death at that very moment, and their other enemy, Dorothy Maxwell, is, in all probability, dead.

But Dorothy was phoning to the Independent office for Harding. When Stevens informs her that Stone had sent Harding to the Du Berg Powder Plant, Dorothy suspects a trap, and, despite the protests of Molly, she rushes after Harding in an automobile.

While Du Berg and the Mexicans prepare to treacherously assassinate Harding, a spy of one of the warring foreign nations, is planning to destroy the Powder Plant. He places an infernal machine with a clock-like arrangement outside the wall near the powder house. A little school girl stops beside it, attracted by the ticking. The spy sees her, and, horrified at the needless sacrifice of the child, rushes past her, grabbing her up in his arms as he runs. She screams. Harding is just walking into the tunnel leading to the works, where the assassins are waiting for him, when he hears the scream. Seeing a man fleeing with a child, he thinks it an abduction and sets out after him. The Mexicans, disappointed, follow him. They arrive opposite the infernal machine just as the explosion occurs which blows up the plant, kill-

(*Continued on page* 1706.)

COMEDY FILMS

ARE WINNING GENERAL APPROVAL. "Best available today," "Funniest yet." "Our customers are very enthusiastic about these releases." "Vims are meeting with good success." "People look for them." ONE LETTER IN FULL THAT SPEAKS FOR ITSELF.

COMING RELEASES

Thurs., March 9

"BUNGLES' ELOPEMENT"

"Bungles never does anything by halves.

Friday, March 10

"THEIR WEDDING DAY"

Pokes and Jabbs prepare for weddings that do not "happen."

Thurs., March 16

"NERVE and GASOLINE"

Plump and Runt, in avoiding work, find something worse.

Friday, March 17

"A PAIR OF SKINS"

Pokes, a "four-flush" hunter, disturbs the romance of Jabbs, the ambitious lover.

NASHVILLE ELITE ALHAMBRA PRINCESS FIFTH AVENUE CRESCENT HIPPODROME BOWLING GREEN COLUMBIA ELITE CLARKSVILLE ELITE LILLIAN

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Majestic Theatre

C. D. HAUG, Local Manager

Knoxville, Tennessee

Feb,8th,16th,

Mr,J.L.Marentette,Manager,

General, Film, Co,INC,

Atlanta, Ga,

Dear, Sir:-,

I want to say one good word for the'Vim'Comedies, they certainly are great and veryfunny especially'Pokes,& Jabes' they certainly are great these comedies are giv ing the 'Chaplin' comedies a very good race and I belive if they keep it up they will draw better than 'Chaplin'

I would advise any exhibitior that they are makeing a big mistake by notbooking the 'Vim' comedies they are good moneygetters.

I certainly appreciate your kindness by putting these comedies on my program and hope they continue always.

With all good wishes and best regards,

I am,
Yours very truly,
Majestic Theatre,
Manager.

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THURSDAY IS "PLUMP AND RUNT" DAY, with Hardy and Ruge.

Special one and three sheet Posters for all Vims.

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MARCH 10

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"A Slave of Corruption"

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Dramatic Portrayal of An Upward Struggle

—

A Startling Adventure Upgrade

—

Intrigue and Cunning. Fruitless Attempts to Defeat Justice and Right.

—

Right Wins

Three-Part Knickerbocker Star Features

MARCH 17

—

Should Youth and Age Marry?

—

A Strong Story See

"Mismates"

Featuring

Margaret Landis

Strong Cast

Excellent Direction

A Story That Appeals

No Mistake as to Value of "Mismates"

One, Three and Six-Sheet Posters

GENERAL FILM SERVICE

Knickerbocker Star Features

NEW YORK

(*Continued from page 1703.*)

ing them as well as Du Berg. Dorothy has arrived too late to warn Harding, and fears he is lost in the explosion. She is overjoyed to find him alive and well.

Harding adds another name to the list.

NESTOR.

THEIR ONLY SON (March 6).—It's great to have a rich uncle who keeps on sending money from time to time for the education of a son you never had, so Ray thought, for he had been getting away with it all along and his business was flourishing on account of it.

One morning when Ray stepped into the office after his honeymoon, he was shocked to learn that his uncle would pay him a visit very shortly. He hardly had time to finish the message when in stepped the jolly old gent. Ray, who was not an advocate of preparedness, was at a loss what to do, for he was sure that his uncle would want to see his educated son. Babies in town were kind of scarce, and there was only one alternative and that was to get his undersized partner to pose as the child. Luckily for his partner, his wife was out of town, and it was a question of sacrificing his dignity and acting the part of the child, or else lose his future income, which was made up mainly of the money sent in by the uncle from time to time.

A pink linen suit with nice socks and small bootles made the change perfect and you never saw a more handsome cherub. Ray, acting the proud father, brought the supposed son home and presented him to his uncle, who was very much delighted to meet him. To the uncle the child was abnormal as far as intelligence was concerned and no doubt he felt that the money sent to his nephew was being used to a good advantage. The child could smoke, play cards and in fact do everything that a man of mature age could do.

Things were runing very nicely for a while and Ray's wife became accustomed to holding the supposed child on her lap and hugging and kissing him, until one fine morning in stepped Ray's partner's wife, demanding her husband. The poor fellow found himself in an awful predicament, for she caught him just as he was sitting on the lap of his partner's wife and playing the baby. It did not take long for his wife to recognize him in his make-up, and a terrible rumpus ensued.

Uncle, on the other hand, almost succumbed to heart failure when he saw what had happened and it was only after a lengthy explanation that his nephew straightened matters out to the satisfaction of all.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 8. (Feb. 23.)

$6,000,000 Loss in Two Fires—Flames destroy large part of city—Fall River, Mass. Subtitles. Two steamers, ten barges and 900-foot pier swept by blaze, Brooklyn, N. Y. Ruins of pier.

Daring Fire Drill—Throngs given safety first lesson as firemen's sensational feats bring applause; New Orleans, La. Ringing alarm. Quick response. To the rescue.

The Bowery's Bread Line.—Scores of unfortunates given 1,000 loaves of bread daily on famous street, New York City.

War Aviator Runs for Office.—Air hero takes aeroplane with him on speech-making tour for Parliament seat; East London, England.

Women Ready for War.—Signal corps, recruited by Earl Kitchener's sister, drilling in parks; London, England.

From Camp to Church.—150th battalion, French-Canadians, march from armory for religious service; Montreal, Canada.

Soldiers Prepare.—U. S. Army men go to chauffeurs' school at Y. M. C. A.; New York City.

Garrison for Mexican City.—General Gavira leads troops into border town; Juarez, Mexico.

Universal Stars in Spring Styles.—Created by Harry Collins, New York. Sub-titles—Coin-spotted "pussy willow" frock, Edith Roberts. White taffeta evening gown, reversed panniers of Georgette crepe, Edna Hunter. Picture dress of net, trimmed with pink ribbon and roses, Sydell Dowling. Gown of striped pink taffeta, panels of silver cloth, Florence Everett.

Under King Winter's Rule.—Records shattered when stars meet at National Tournament; Gary, Ill.

Bob-Sledding Some Sport.—Dizzy down-hill speed make spectators gasp in championship carnival; Oyster Bay, L. I.

Thrills in Ice-Boating.—"Zipp 1" defeats all competitors by mile-a-minute speed; Lake St. Clair, Michigan. Sub-titles—Jibing at full speed; 75-mile ice autoing; ice motor-cyclists.

National Skating Championships.—Speedy stars contest in thrilling races; Saranac Lake, N. Y. Sub-title—Over the hurdles.

"The Picture that Set All New York Talking"

The Only German War Film to play the B. F. Keith Houses

The Fatherland Magazine Presents

'Fighting the Allies'

(Or "Germany at War")

Five reels full of action. Actual Battle scenes in the sky, land and sea. Absolutely the best attraction that ever played any house.

Mr. Murdock and Mr. Albee, of the B. F. Keith's Vaudeville Circuit, after seeing the picture, booked it as a headliner in the Colonial, Orpheum and Alhambra theatres, New York City. This is the first time in history of big time vaudeville that a motion picture was booked as an extra feature act.

Max Spiegel booked them with the "Tourists" at the Casino Theatre, Brooklyn, Jan. 17th. It was such a tremendous success that he booked it for the Miner's Bronx and Empire Theatre, Brooklyn, and for seven weeks thereafter on tour.

Jacob and Jermon, who noticed the pulling power of this sensational picture, booked it for the Casino Theatre, Philadelphia, Jan. 31st, with "The Sporting Widows." It made such a tremendous hit that they had booked it for Baltimore, Washington, Pittsburgh and other cities in the West.

Mr. Carlin, of the Empire Theatre, Brooklyn, also noticing the pulling power and immediately booked it for his house the week of February 14th.

Mr. Welford, of the Jefferson Theatre New York, who observed what the picture was doing, immediately booked it for the week of Feb. 21st at his theatre with "The Cabaret Girls."

These pictures are entirely new. First time shown at the Colonial, Alhambra and Orpheum Theatres recently.

Variety, Dec. 31, 1915—There also are a number of rather thrilling scenes; one in particular would make the picture worth while even if it had no other feature about it that contained action. It shows a battle scene in which several men fall. It will undoubtedly attract business if played as an added attraction to a regular program.

New York American, Dec 21, 1915—German war pictures of the Fatherland Magazine not only show the fighting on the western front of France and the eastern front of Russia, but also at the Dardanelles. Sons of the Fatherland are seen dropping by the score, as they storm and take positions held by the allies.

The Brooklyn Eagle, Dec. 21—The grim reality of war is evident in every foot of the picture. Daring charges over space between trenches. The audience witness men fall by the score, bayonet charges, skirmishes, the storming of cities and conflict in the air are faithfully portrayed with exactness and realism attainable only under conditions of actual warfare.

The Brooklyn Citizen, Dec 21—A most interesting and vivid display of operations and methods of the greatest war machine in the world, and several of these pictures are thrillers showing the opposing troops, the actual combat.

The Herald, Dec. 21, 1915—Official motion pictures of Germany at war. These pictures show a sight of the European battle fields as they actually are.

Will accept bookings on percentage or flat rental.

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SAMUEL CUMMINS

904 Longacre Building
Broadway and 42nd Street, New York City

Record Ski Jumps.—Dartmouth students hold carnival—Hanover, N. H. Sub-titles—Starting ski race; tobogganing; ski-jumping; somersaults in air.

Shriners Capture City.—Great ceremonies welcome Shriners from all over the country on pilgrimage to Tampa, Fla.

Cartoons.—By Hy Mayer.

L-KO.

FALSE FRIENDS AND FIRE ALARMS (Two Parts—March 8).—The cast: Billie, the jockey (Billie Ritchie); The Oil Magnate (Gene Rogers), His Daughter (Peggy Pearce).

The oil magnate owns extensive oil well properties, has a daughter and a villainous partner in whom he trusts. The latter bribes the foreman to deceive the magnate. This man tells his employer to sell out as the wells are rapidly drying and ruin faces him. This saddens the old man, who returns home with his partner and does not suspect his treachery.

The oil magnate's daughter loves Billy, a jockey. The partner has an idea and induces the old oil magnate to bet on Billy's mount, and then he tries to bribe Bill, who refuses to be corrupted. Then Bill has to hurry to the track and borrows a seedy fire horse. He arrives in time to learn of a plot to throw the race, slugs the tricky jockey and starts away in the race with the fire horse. He knows its speed. The villain has persuaded his partner to make a heavy bet with him.

Bill, on the fire horse, speeds to the front and the villain almost collapses as he realizes he is going to lose his bet. At this moment a fire, which started in the waste paper basket, has assumed such proportions that the department is called out. Bill's horse hears the bells and leaps the track fence and speeds down the road after the engines, and Bill is powerless to restrain him.

The family are dismayed when they see their horse bolt the track. They are hastily summoned to their burning home and mourn the loss of their securities and cash, but Bill, who has been carried after the fire engines, rushes in the house and saves the valuables. Thus the villains are discomfited and their schemes exposed.

REX.

THE DUMB BANDIT (March 9).—The cast: The Sheepherder and the Dumb Bandit (Francis Ford); His Wife (Edna Maison). Written by Grace Cunard. Produced by Francis Ford.

Far away in the wilderness nestles the sheepherder's cabin. Due to the depredations of wolves and other prowlers the herder is kept on the go all the time to preserve his flock. As a consequence of his absence all day, and sometimes far into the night, his wife is much alone.

The wife wishes for some one to break the monotony of her loneliness, and so one day when a masked man comes into the house, she is more pleased than scared. The man tells her by means of a note that he is dumb. The wife is glad of company, even though it comes dumb and masked and the two have a pleasant visit. As dark comes, the man leaves, after promising to call again next day.

The herder had previously noted the effects of loneliness upon his wife and notes that she is particularly happy that night. The next day the wife and her strange caller spend another happy day and as time passes the two become very friendly. Each night as the bandit leaves, he kisses the girl good-bye, and the husband notices her growing animation.

At last one day the husband returns unexpectedly earlier than has been his custom. The wife sees the dog coming over the hill and in fear hustles the dumb bandit into an adjoining room. So great is her haste that she fails to see the bandit's hat is still on the table. A few minutes later, the herder comes in. The wife, nervous and confused, tries to regain her composure. The husband notices the hat on the table and accuses his wife of having a lover in the house. The husband starts to the door of the other room. The wife bars his way and they have a scuffle, the wife being thrown aside. The husband enters the room.

A few minutes later the wife sees the bandit, and, going to him, pleads with him to hurry away, but the bandit pulls his gun, tells the wife in dumb he is going to kill her husband. This threat brings the wife to her senses and she begs for her husband's life, pleading that she still loves him. She tells the bandit she hates him and springing on him tries to wrest the gun from him. In the struggle the mask is torn from the bandit's face and the wife sees the face of her husband who has been trying her love. She begs forgiveness and the husband takes her into his arms, promising that he will never leave her alone so long again.

IMP.

SUNLIGHT AND SHADOW (March 7).—The cast: Betty (Betty Gray); Harry, her brother (Harry Spingler); Paul Vernon (Paul Panzer).

Betty and her brother, Harry, live with their invalid mother in a little hut, away up in the Northwest. They are very poor. The mother is ill—practically dying. Betty is hungry. One day she runs down the road to the village grocery store—just to look at the provisions. And the rows of jam, and crackers and cheese and things look so good that she asks the grocer to trust her. He refuses because he knows she has no prospect of ever getting any money. A tall mounted policeman, Paul Vernon, is also in the shop getting his provisions. He sees the crestfallen hungry little girl and because she is good to look at and because he has a big heart, he buys her a large basketful of food and sends her home happy.

On her way home Betty dances along gaily until she hears Paul coming after her. Then her one thought is that he wants to take the food away. She breaks into a wild run. He finally catches up with her. She begins to cry and pleads with him to let her have the food. He laughs at her fears and tells her he only wanted to say that they would meet again. She drops him a little bob courtesy and runs home. She brings in her basket and shows it to mother. Betty doesn't know that her mother is too ill to care about food, but that she needs medicine and wine.

The boy, Harry, knows, however, and he blames himself for being so worthless and no-account that he cannot support his own mother. He gathers together all his forces in one supreme effort and stumbles out of the shack to get help for his mother at any cost. He steals an expensive saddle, sells it and with the money buys medicine. But too late. In his absence his mother has died. The owner of the saddle traces it to Harry and Paul is sent to arrest him. The boy hides upstairs when the girl hears Paul coming. Paul comes in and at once recognizes Betty. This makes his task doubly hard. She tells him her brother is gone. He sees her raise her eyes to the loft, so at the point of his gun he brings Harry down.

Harry puts an arm about the sobbing sister and then Paul sees the body of the mother. For the sake of the little girl alone in the world, he refuses to take Harry away. He leaves him with Betty. Later he returns the money to the saddle owner and the matter is patched up between them. Then Paul sends Harry and Betty away to another town, where the boy is to have a chance to start all over again. But before he helps little Betty into the big Prairie schooner, he tells her he will come for her soon and that she must wait for him. And so she raises her lips to his and receives her first kiss. The sun goes down and the wagon ploughs its way across the prairie, the boy with his face set toward the West, while the girl, also hopeful, looks back once or twice toward where Paul is, and overcome with sweet memories, she rests her cheek against her hand as the picture fades out.

POWERS.

UNCLE SAM AT WORK, NO. 9 ("Bureau of Standards, Weights and Measures"—Feb. 19).—Interesting details of the Bureau of Standards form the subject of Release No. 9 of "Uncle Sam at Work." The comparison of the weights from different states with the government standard weight is shown. The smallest weight in the world, shown on the head of a common pin, is exhibited to us. It takes 9,000,000 of these to make a pound. The largest weight, 10,000 pounds, is compared with this. The testing of watches, thermometers, and of radium is illustrated.

We see the standard meter, and a bar of platinum, worth more than its weight in gold. It must be packed in ice.

The testing of fabrics, of paper and other materials is demonstrated in a vivid and intensely interesting manner, with intricate machines for measuring all kinds of things from heat to strength of a single human hair.

BUILDING UP THE HEALTH OF A NATION, NO. 5 (Feb. 19—On same reel with the above).—Bernarr Macfadden, founder of the Physical Culture Magazine, continues his lessons of health building. He shows, so clearly that all can follow them, a series of simple, but effective exercises without the aid of apparatus. One exercise develops the muscles of the arms, another rounds out the ribs, builds up the chest and increases lung capacity. Different movements, graded according to effort, are illustrated for the benefit of the moderately strong, and for strong men only.

A ROMANCE OF TOYLAND (March 9).—"A Romance of Toyland" is described as a miniature. The little son is going to bed, but wants to hear just one more story. In his arms are his two treasured dolls, Harold and the lady doll, his sweetheart. He begs his nurse for a tale about them. She complies, and as she tells the story, we see the dolls on their adventures.

The maiden is stolen by the villain and his gang, she is tied to a tree and threatened with death, but the doughty Harold hears of her peril, and sets out on his trusty steed to rescue her or die in the attempt. After a long search he finds her just as the villain is about to take her life. His trusty automatic soon puts an end to them all, and the maiden fair falls into his arms. After this thrilling tale, little son looks upon Harold with admiring eyes and takes the hero to bed with him in his cot.

WARRIORS OF THE AIR (On same reel as foregoing).—"Warriors of the Air" is a series of pictures of the air craft of the Allies. We are shown several varieties of machines, monoplanes and biplanes and the new type which carries several passengers. Very remarkable views taken from a machine in flight are seen. We look down from our own craft upon smaller machines executing all sorts of maneuvers below us.

From this great height the earth looks like a patchwork quilt, and the roads like white scratches on the negative. We fly through actual clouds, and mount above them. They look like films of mist, but thicken until they nearly obscure the ground below.

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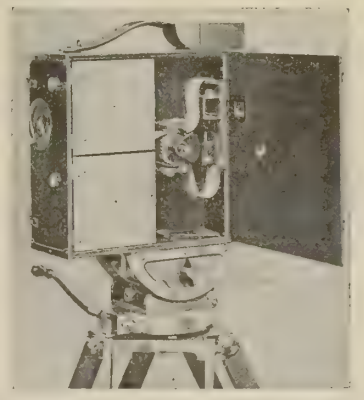

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FALSTAFF.

RUSTY REGGIE'S RECORD (Feb. 29).—The cast: Reggie (Claude Cooper); Millionaire (Frank E. McNish); His Daughter (Isolde Illian); Her Sweetheart (Fred Abbott).

The banker spent every leisure hour studying hypnotism, and practicing it. When the banker's daughter wanted to marry the penniless young man she loved the father decided it was time to get some practical benefit from his studies.

With many weird and complicated motions father backed the poor boy to the library window. The young man then jumped out of the window. He landed on top of Rusty Reginald, a tramp, who was eating the last of a purloined pie. The sweetheart scrambled to his feet and was off. When father came to the window he saw the tramp and said to his daughter that his wonderful mental powers have changed the young man's clothes.

Daughter looked. A bright idea came. She knew pa would want to exhibit his handiwork at the Hypnotists' Club; and while he was there she had other plans. She induced pa to take his prize materialization to show the other hyps. When he had gone, she found her sweetheart, packed her bag, and left a little note for father. At the club father was amazed at his own powers. He didn't know that most of his orders were obeyed because of the policeman that bobbed up every few minutes where Reggie could see him.

Father planned a last big climax for his amazed fellow club members. "I will show you the supreme test of the true hypnotist!" he announced. "Having transformed this man from a well-dressed person to a ragged tramp, I will now make him disappear absolutely!" Father made the preliminary motions. Then came a tap on the window. The club members all turned and so did the banker. Two cops were looking in on the scene and pointing at Reggie. They jumped from the window. But Reggie had seen enough. He dove under a convenient couch. The banker and his fellow members turned. The subject disappeared and the audience was astounded.

Then the cops came and spoiled it. From under the couch they drew the struggling Reggie. The banker tried to protest, but he and his explanation were waved aside. The banker tried to get sympathy from the other members. But they turned away from him coldly. Sadly he wended his way homeward. And there came shock number two. On the library table was the note his daughter had written.

"Dear father," it said. "My darling John is afraid that the hypnotism has gone to your head and he has eloped with me to protect me."

And the shock kept father away from the bank for a week.

MAUD MULLER MODERNIZED (March 2).—The cast: Maud Muller (Louise Emerald Bates); Judge (Riley Chamberlin).

The Police Court Clerk was telling the story to one of his chums at the district Political Club.

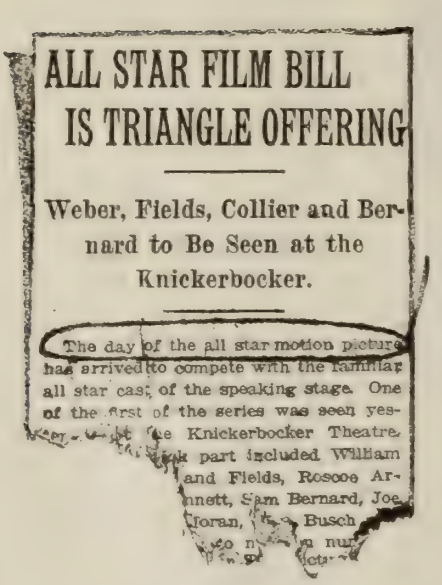
"It was Maud Muller over again," he commenced, for the Police Court Clerk posed as a literary light among his neighbors in the "Gas House Precinct."

"Is that Fatty Muller's daughter?" asked his friend with interest, "that big bleached blonde who plays the typewriter at Campaign

(*Continued on page* 1710.)

They read it in the Newspapers

may well apply to TRIANGLE PLAYS. It matters not where you or your patrons look you will find the mention of TRIANGLE PLAYS constantly before you. In the news and advertising columns of the press throughout the country TRIANGLE PLAYS have secured volumes of publicity.



ALL STAR FILM BILL
IS TRIANGLE OFFERING

Weber, Fields, Collier and Bernard to Be Seen at the Knickerbocker.

The day of the all star motion picture has arrived to compete with the familiar all star cast of the speaking stage. One of the first of the series was seen yes- ... at the Knickerbocker Theatre. ... part included William ... and Fields, Roscoe Ar- ... nett, Sam Bernard, Joe ... foran, ... Busch ...

For instance, a glance through the clippings from New York papers would reveal column after column of praise about the TRIANGLE PLAYS which were first shown to the public at the Knickerbocker Theatre. Critic after critic has expressed his approval through the columns of his newspaper.

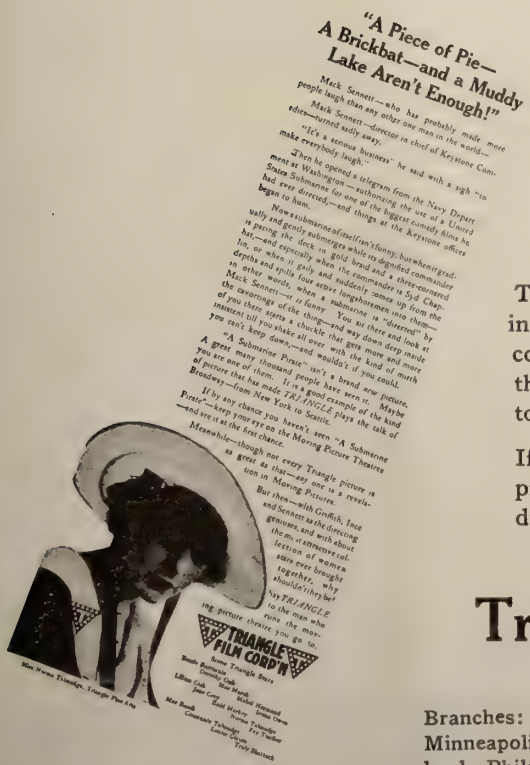
And so it goes all over the country. Everywhere notices and pictures on TRIANGLE PLAYS are appearing. Here there's a full column, there there's only a few lines, but you can't get away from the constant reappearance of the name TRIANGLE. All this means increased TRIANGLE popularity, increased enthusiasm over TRIANGLE PLAYS, increased box office returns for the exhibitors who are running TRIANGLE regularly. Day after day the number of TRIANGLE boosters is increasing, and day after day the number of TRIANGLE exhibitors is getting bigger.

that is wonderful.

The star number of the bill is "The Coward," staged by Thomas H. Ince. It tells the story of a young Southerner who is afraid to go to war when his country calls him. He is really not so much afraid of war as he is afraid of fear. His father, an old colonel, played by Frank Keenan, is admirably depicted in the style for which Mr. Keenan is famous.

The hit of the picture, however, is made by Charles Ray, who plays the coward. His struggle with his fear is admirably done. His efforts to overcome his fear are plainly shown and also his relief when a greater fear, the threat of his father to disown him, seizes him and he enlists. Once in the ranks his fear comes on him again and he deserts, his old talent taking his on the fighting line.

The Star Number



"A Piece of Pie—
A Brickbat—and a Muddy
Lake Aren't Enough!"

Mack Sennett—who has probably made more people laugh than any other one man in the world—

Mack Sennett—director in chief of Keystone Comedies—turned sadly away.

"It's a serious business," he said with a sigh—"to make everybody laugh."

Then he opened a telegram from the Navy Department at Washington—authorizing the use of a United States Submarine for one of the biggest comedy films he had ever directed—and things at the Keystone offices began to hum.

Now a submarine of itself isn't funny; but when it gradually and grimly submerges while its dignified commander is piercing the deck in gold braid and a three-cornered hat—and especially when the commander is Sid Chaplin, or when it suddenly and unexpectedly comes up from the depths and spills four serve fashionistas into the sea—in other words, when a submarine is "diverted" by Mack Sennett—it is funny. You sit there and look at the cavortings of the thing—and way down deep inside of you there starts a chuckle that gets more and more insistent till you shake all over with the kind of mirth you can't keep down—and wouldn't if you could.

"A Submarine Pirate" isn't a brand new picture. A great many thousand people have seen it. Maybe you are one of them. It is a good example of the kind of picture that has made TRIANGLE plays the talk of Broadway—from New York to Seattle.

If by any chance you haven't seen "A Submarine Pirate"—keep your eye on the Moving Picture Theatres—and see it at the first chance.

Meanwhile—though not every Triangle picture is as great as that—any one is a revelation in Moving Pictures.

But then—with Griffith, Ince and Sennett at the directing helms, and with about the most attractive collection of screen stars ever brought together, why should they be?

Say TRIANGLE

ing picture theatre you go to runs the manthe man who

TRIANGLE FILM CORP'N

The large volume of paid advertising and the great amount of free publicity which TRIANGLE PLAYS have received during the past six months have been a big asset in building up the ever-increasing demand for TRIANGLE PLAYS.

Almost every exhibitor knows the value of all this publicity. He knows that it means money in his pocket.

The business-like man is accepting this opportunity to increase his box office returns. If the number of TRIANGLE contracts which are being received every day is any criterion there are many who believe that it is to their own advantage to show TRIANGLE PLAYS.

If you have not already asked for particulars in regard to the presentation of TRIANGLE PLAYS in your town why not drop a line to the main office or your nearest branch.

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(*Continued from page* 1707.)

Headquarters Election time?"

The Clerk looked at the other with contempt.

"No-o-o," was the disgusted reply. "Maude Muller was in a poem. She raked hay out in the Hick country, and said, 'Good morning, Judge,' but the Judge wouldn't marry her. He was wise, or scared, or something. I forget that part.

"This other girl's name wasn't Maud Muller, but I called her that just to show you my education isn't neglected. She said, 'Good morning, Judge,' but Clancy, the motorcycle cop, brought her in to say it. He swore her auto had smashed a car another guy was driving, smashed it all up, and when he chased her she threw tacks in the road and busted Clancy's tires. He had a great time before he landed her. Why, there were charges enough against that girl to send her to prison for life."

"What did the Judge do?" asked the friend.

"He fined Clancy $10," replied the Clerk. "Sometimes those cops get it fierce. The Boss was mighty smitten with that girl. I'll bet he don't run away like that rube Judge in the poem."

But although the Clerk did not know it, this was exactly what the Judge did. For when next he met his charmer, she upset him with her auto and got so mussed up herself that he knew she was false—at least her hair, teeth and complexion were, and he had doubts as to her heart.

So the Judge quickly made his escape, being convinced that the original Judge in the poem knew what he was doing when he hastily fled from the beauteous maiden who was demurely posing in the hay field.

MUTUAL MASTERPICTURE DE LUXE.

"EMBERS" (American—5 Parts—March 2.) The cast: Rhea Woodley (Constance Crawley); Martin Woodley (Arthur Maude); Maysie Stafford (Nell Franzen); Wesley Strange (William Carroll). Directed by Arthur Maude.

Rhea Woodley's child dies at birth, and the doctor tells Martin Woodley that his wife must never be subjected to such an experience again. This forms the basis of separation between them.

Rhea is a semi-invalid, and Martin's virile manhood seeks the physical companionship he is denied and finds it in the person of Maysie, a young cousin of Rhea's, who comes to visit in their home. The breach between the husband and wife continues to widen. A former rejected lover of Rhea's discovers the situation and takes a malicious pleasure in exposing it to Rhea.

Rhea offers her husband his freedom, but he will not admit his love for the other woman, even to himself and refuses to be released. As a last resort, Rhea permits the attentions of Welsey, and goes with him to a road house, leaving an annoymous note advising her husband of their destination. Martin and Maysie follow Rhea and her lover and discover them together. Rhea pretends a passion for Welsey until her husband is gone, when she turns upon him in scorn and denunciation.

Martin obtains a divorce and Maysie, with a chaperon, takes charge of the household. Rhea goes to a sanitarium, where the doctor, to save her life, hits upon the inspiration of giving her a motherless baby to care for. Martin, going to his wife's room, drawn by the memory of happier days, finds in her diary the record of her sacrifice and overcome by his injustice, breaks with Maysie and returns to find Rhea with the baby, which will have its part in helping to fulfill his dream of home and happiness.

"ACCORDING TO LAW" (Gaumont—Five parts—March 6.) The cast: Robert Bland (Howard Hall); John Bland (E. K. James); Ralph (boy) (Madison Weeks); Ralph (man) (Alan Robinson); Sidney Austin (Albert Macklin); William Proctor (John Reinhard); Judge Randolph (Chas. W. Travis); Isabel Bland (Mildred Gregory); Bella (Helen Marten); Mrs. Randolph (Mathilde Baring). Written by Paul M. Bryan and Joseph H. Trant. Directed by Richard Garrick.

The Blands are of high social standing in their town. Robert Bland, the husband, is a successful business man who cares nothing for the pleasures of society. His wife Isabel, does. Robert Bland desires children. His wife does not. They are a childless couple. This fact causes them to drift apart though living under the same roof. Bland, forced to crush his conscience by his wife's coldness, seeks the companionship of another woman. An anonymous letter to Isabel tells her of her husband's liaison with the woman.

Isabel demands to know from her husband if it is the truth. Robert replies yes. A divorce is grantied to the wife. By chance the court fees remain unpaid. Robert, embittered with the world, retires to the Everglades (the Blands are living in Florida) and Isabel goes to their country home on an island far from the mainland. Robert Bland receives a note from a former sweetheart of his wife's, by the name of Proctor, who is ignorant of the divorce, saying that he would visit them at their island home. The old love for his wife prompts Robert to take the letter himself to the island.

In the meantime Proctor has arrived on the island. He finds Isabel alone as she had sent her two servants to the mainland for household supplies. A sudden storm arises. The servants do not dare to venture back to the Island. Isabel and Proctor make the best of the situation. They prepare supper and enjoy talking over old sweetheart days. Finally Isabel tells Proctor of her divorce. He is surprised and delighted.

The night shadows creep on. The storm is at its height. Proctor makes passionate love to Isabel. For the first time in her life she feels the thrill of desire. Isabel fights off the desire, but is about to submit when a flash of lightning reveals her husband's face at the window. Isabel thinks it is a figment of her mind—nevertheless it gives her strength to resist. Isabel returns to her husband in the Everglades. Both decide to live there. Robert's business is placed in the hands of his brother, William. Isabel, a year later, dies in giving birth to a baby girl.

Twenty years have elapsed. Bland and his daughter, Bella, are still living in the Everglades. Bland is suddenly stricken. Bella, in seeking help, meets her cousin, Ralph, and his friend, Austin, who are hunting in the Everglades. They go with Bella to her father's hut. The old man, discovering Ralph to be his nephew, orders him to tell his father to turn over his (Bland's) property to Bella, as she is his heir and only child. The old man dies in Bella's arms.

The rest of the story relates the fight of William Bland to keep the property of his brother in his own hands. Bella has a champion in Austin. With the help of Austin's father, a retired judge, the same one who had sat on the Blands' divorce case, the property is saved for Bella. Austin finally wins the hand of Bella as the story ends.

VOGUE.

ALL BALLED UP" (March 5).—The cast: Rube (Rube Miller); Madge (Madge Kirby); Alice (Alice Neice); Art (Arthur Tavares). Directed by Rube Miller.

Two business friends, Rube, the boot-black, and Art, cigar-stand keeper, are keen bowling rivals. One day when bowling, Art becomes so engrossed in the game that he forgets an appointment that he has with Madge, to whom he is engaged. Madge comes to the alley to get Art. There she meets Rube and they are mutually attracted. This so angers Art that on the way home he quarrels with Madge. Madge returns Art's ring. Art then seeks Alice, who is queen of the bandits, and engages her to abduct Madge.

Madge later arises in her sleep and goes to Rube's stand. Rube talks to her and not getting an answer concludes she wants a shine; so starts to shine her bare feet. Art, seeing this from the bowling alley, runs over. Alice, who is fond of Rube, also comes over and there is a general quarrel. Rube takes Madge home, foils the abductors, returns and engages in a bowling match with Art, who has previously nailed the pins to the alley, then persuades Rube, who has no money, to play for Madge against his money.

In the meanwhile, Alice's bandits have succeeded in placing a bomb under Madge's bed. Madge, walking in her sleep, picks up the bomb and carries it to the bowling alley, where it explodes and blows Art, Alice and the bandits up into the skies, leaving Rube and Madge to the enjoyment of their mutual infatuation.

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AMERICAN.

"THE SILKEN SPIDER" (Three Parts—March 7.) The cast: Bona Leonard (Vivian Rich); Rev. Lewis Dunstan (Alfred Vosburgh); Brian Leonard (George Periolat); Ursula Jacques (Louise Lester); Neal Jacques (King Clark); Caleb Giles (Warren Ellsworth); Mrs. Dunstan (Lillian Knight). Directed by Frank Borzage.

Brian Leonard is a millionaire whose sole occupation is the amassing of wealth. He is cold, hard, and the element of love has been almost extinguished. In this environment, his motherless, loveless daughter, Bona, grew up to womanhood. Ursula, Leonard's mistress, inveigles him into marriage, and when he learns that she is playing fast and loose with his affections, he makes a will in which he leaves the major portion of his estate to Bona, and bequeathes an income upon Ursula. Learning of this, Ursula plans to gain possession of his estate in the event of his death, and to further her ends she endeavors to bring about the marriage of her son, Neal, and Bona. But Bona detests Neal.

Then Ursula recalls a remark of Leonard's that should Bona ever bring disgrace upon his name, he would disown her. She conspires with Caleb Giles, a society idler, to affect Bona's ruin. When she begs him to marry her, he refuses. Bona confesses to Ursula and Neal is persuaded to again ask her to marry him. Believing Neal's love to be sincere, Bona agrees.

Shortly before the wedding Neal is killed in a gambling row. Disgrace now seems inevitable and Bona determines to commit suicide. She goes to the wharf, but is prevented in her purpose by the Reverend Lewis Dunstan, who takes her to her father. When Leonard hears her story he disowns her. Rev. Dunstan denounces him for his heartlessness, but this results only in his being forced to resign his pastorate. Dunstan takes Bona to his home, where she is cared for by his mother. The child dies and Bona enters settlement work. Giles, a fugitive from justice for the murder of Neal, enters the settlement home one day, in a dying condition. On his death bed he sends for Ursula and Leonard and confesses the conspiracy. Bona is forgiven and both Leonard and Ursula see the folly of their pursuit of wealth. They begin anew to live for love, and it is obvious that Bona and Dunstan will eventually marry.

BEAUTY.

"A GAY BLADE'S LAST SCRAPE" (March 8.) The cast: Lord Phoppie (John Sheehan); Carol (Carol Halloway); Belle, the barber (Mary Talbot); The Valet (Rea Berger); Briggs, a Police Captain (George Clancy); Briggs' Wife (Edna Frawley); Carol's Mother (Dixie Stewart). Directed by Archie McMachin.

Mrs. Halloway is determined that Carol shall marry Lord Phoppie, even though Carol doesn't want to. George Rosebush is in love with Belle, lady barber, and just as soon as he can find a job, Belle says she will marry him. So George, seeing an ad. for a valet, sets out to "land the job."

Lord Phoppie sends out invitations for an afternoon tea, at which his engagement to the unwilling Carol is to be announced. George appears at his apartment, applies for the position advertised and gets it. However, in attempting to shave his master, his thoughts stray to Belle, but he is rudely brought back to life by Lord Phoppie's indignant tones, and banished forthwith. Lord Phoppie then telephones the first barber shop he finds listed and orders a barber sent up. It so happens that he gets a lady barber shop on the phone, and Belle is commissioned to do the job.

In the apartment adjoining Lord Phoppie's, lives a police captain and his wife. He mistakes his wife's amusement at Phoppie's half-shaved condition for a flirtation, as is the way with jealous husbands. Belle, hurrying to Phoppie's apartment, bumps into George, who tells her he has a position. She tells him she will marry him at 3 o'clock at the shop and he goes to make arrangements while she proceeds on her way.

The guests start coming, and Phoppie, forgetting his predicament, starts entertaining. When Belle arrives he mistakes her for another guest and she is introduced to the others. Finally, getting nervous, she whispers to Phoppie and gets him into the bedroom, to the horror of Carol and her mother. She takes out her razor and poor Phoppie believes his end is near. He throws a sponge at her and when she falls he believes he has killed her and locks the door.

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George, all ready for the wedding, comes to the barber shop, and when he learns that Belle has gone to shave Lord Phoppie, he believes his boss is trying to steal his girl, and rushes to the apartment. Phoppie escapes via the fire escape, to the next apartment, and hides in the bed with the dressmaking form which the captain's wife had put there to cure her jealous husband. The police captain returns with a revolver to spy on his wife and demands to know who is in the bed. When he discovers Phoppie, she is the most surprised of the three. Belle revives and departs with George and Phoppie loses out all 'round.

"PERSISTENT PERCIVAL" (March 12). The cast: Percival (Orral Humphrey); Billy (Billy Frawley); Woman (Mary Talbot); Girl in Cafe (Edna Frawley). Directed by Natt Watt.

Billy entertains a young women in a cafe, and is relieved of his valuables. Leaving the cafe in disgust he meets his father, and Dad tells him that he needs a guardian. Billy, however, can't see the joke, but when he is rescued from an automobile accident by a droll individual, Percival Somber, he sees the wisdom of his father's remark, and offers Percival the job of guardian.

Together they go to the club, where Percival asserts his guardianship when Billy starts drinking too much, and finally consents to let Billy sit in at a game of poker. When the game grows interesting and the stakes high, Percival compares the two hands and stops Billy's betting with "don't bet. He's got four kings!" Percival stops the row which ensues and takes his charge out for a stroll. Passing a garden Billy, of course, spies a handsome women. The fair one is not averse to flirtation, and under the spell of the garden, the romance progresses rapidly. Billy and the lady are about to clasp hands when Percival interrupts with "Cease! It is too soon for that!" They continue their stroll, with Percival following at a distance. Again the ardent one presses his suit and is just about to win a kiss when Percival warns "That's not sanitary."

There is too much Percival for Billy, who rushes to a secluded spot with the lady of his affections. Not being able to find his charge, Percival does the next best thing and discovers a nursemaid in charge of six children belonging to the lady. Frantic search reveals Billy on bended knee for his final plea. Percival drags Billy forth to view his discovery and Billy does not comprehend until the lady overtaking them is greeted by a chorus of "Hello, Mamma!" As they stand on the outside of the garden looking in, Billy views his "almost" stepchildren and then turns and gazes fondly on Percival, who is thoroughly composed.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Episode No. 10, "A Dash Through Flames"—Two Parts—Feb. 28).—Having granted a right-of-way to Rhinelander, the city fathers of Las Vegas refuse Seagrue's pleas for a right-of-way through their city. Rhinelander's original copies of right-of-way contracts were destroyed by fire in the derailed construction car, and Rhinelander dispatches Helen and Storm with a note to the Recorder to secure certified duplicates. Seagrue instructs Bill, his foreman, to "bring the outfit into town." While breaking camp, Bill discovers the absence of Seagrue's automobile, which had been commandeered by Helen to rescue the men from the runaway car.

Helen, Storm and Spike drive into Las Vegas in Seagrue's auto. Spike goes to construction train to obtain his clothes, while Bill accuses Helen and Storm of stealing the auto, and threatens arrest for the theft. Helen and Storm go to lunchroom to eat, where Seagrue finds them, and accidentally sees Rhinelander's note to the Recorder asking for copies of the deeds.

Having learned of the destruction of Rhinelander's contracts, Seagrue hurries Bill, Spike and Lug to the Recorder's office and during the noon hour they steal the objective book of records. Spike, through a clever ruse, distracts Bill's attention, and hastily tears out the pages containing the record of Rhinelander's deeds, thrusting the valuable pages in his shirt. Bill conveys the book to Seagrue's office, where the latter discovers the absence of the desired pages. Bill suspects Spike of tearing out the pages, and at Seagrue's command goes to fetch Spike.

Coming upon Spike on the street, Bill's accusation leads to a war of words. In an adja-

(*Continued on page* 1714.)

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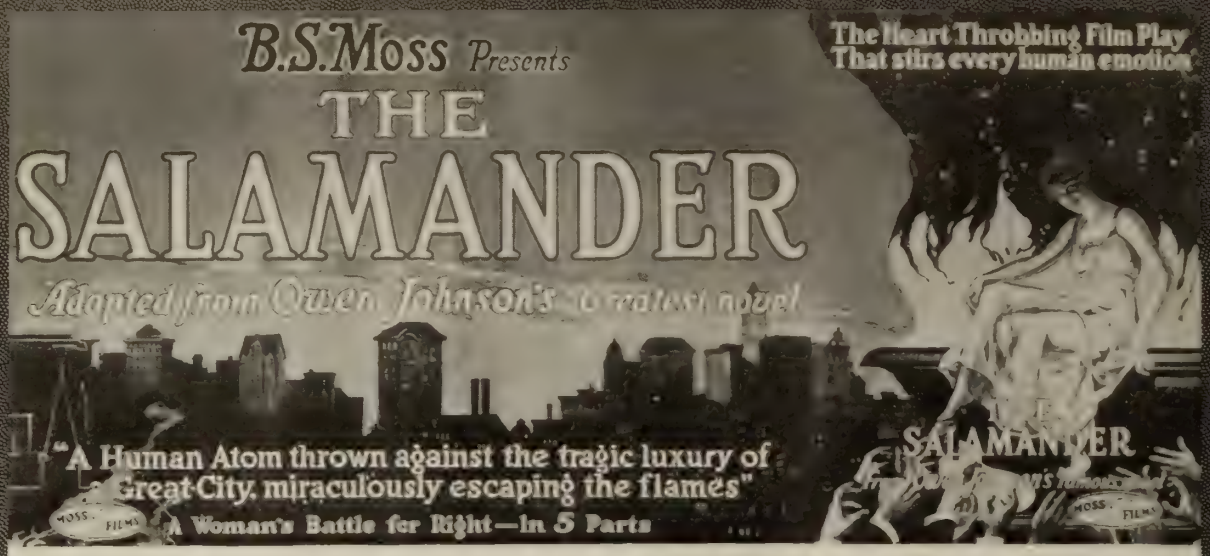
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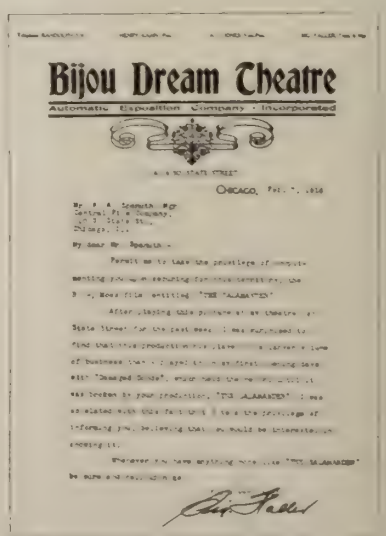
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MOSS FILMS

(Continued from page 1711.)

cent lot a man cleaning a rifle near a bonfire drops one of the shells into the blaze, it explodes, and as the bullet whizzes past Bill dodges, striking his head against an awning cleat. At the sound of the shot idle and enraged laborers see Bill drop to the ground and accuse Spike of shooting him. As the crowd works in, the sheriff arrests Spike, and discovers one exploded shell in the gun which Spike carries and which he wrested from Bill, who at the Recorder's office wanted to shoot the watchman.

As the angry mob tries to take Spike from the sheriff, Helen and Storm are informed of Spike's predicament. The sheriff and deputies succeed in getting Spike to the calaboose. Helen sends Storm to wire Rhinelander to bring the men in from the camp to prevent a mob lynching. Rhinelander starts his crew to Las Vegas posthaste by train. In the meantime, the sheriff attempts to spirit Spike away from the calaboose, but is seen by one of the mob, who instantly spreads the alarm. With their auto headed off by the mob, the sheriff with his prisoner takes refuge in the City Council Chambers, where he barricades the door with furniture and handcuffs Spike's arms around a post, that the sheriff may be free to stand off the beseigers.

A stray shot from the mob cuts the telephone wires, from which a short circuit starts a blaze which rapidly grows. Helen was first to discover smoke issuing from the windows of the building. The sheriff dashes out to meet Rhinelander's men, and suddenly exclaims that he has a prisoner, helpless, handcuffed in the burning room. Closely followed by Storm, Helen rushes into the smoke and flame, where the superhuman efforts of the three release Spike.

In the meantime, a physician has learned that Bill's injury is not a gun wound and Spike is released. Helen sees the stolen record book in Seagrue's room and orders the sheriff to arrest Seagrue as Spike produces the important pages from his blouse.

CUB.

THE DESPERATE CHANCE (March 3).—The cast: Jerry (George Ovey); Bandit (George George); Sheriff (Louis FitzRoy); Deputy (Henry Jackson); 1st Cop (Gordon McGregor); 2d cop (Arthur Mund); 3d Cop (Bob Kenyon). Directed by Milton Fahrney.

Here we find Jerry where he will do no harm "behind the bars." But Jerry manages to effect his getaway by pulling apart the bars. As he climbs out of the cell window he is seen by one of the guards who tries to follow him but is caught between the bars.

Jerry drops over the prison wall onto the heads of two policemen, who are so dumbfounded that they run in opposite directions. Near the prison Jerry discovers an automobile, jumps in and is off in the nick of time, as half a dozen guards and a number of policemen are just about to grab him. They all fall in a heap as Jerry speeds on. A desperate bandit stands at the roadside, garbed as a minister. He carries half a dozen guns and holds up everyone, making his victims come to him to give up their valuables. He is described as being short in stature but in reality is more than six feet tall and kneels at all times so as to mislead those who attempt to give a description of him.

As luck would have it Jerry happens to get on the road which has been picked out by the bandit for that day's work. His ride is suddenly interrupted by friend minister, who orders Jerry to alight and change clothes with him while he speeds off in Jerry's car. Jerry thinks this is a good scheme as they will never suspect him of being a fugitive from the prison while garbed as a minister, so he walks off to town.

In the meantime the bandit rides off a few feet when there is a terrible explosion, which attracts the attention of a posse of guards, police, etc., who give chase after the car. Jerry arrives in town and enters a food shop, but is surprised to find they all flee at sight of him and leave him alone. He is mystified by such actions, but it doesn't worry him much for he sits down and has a good meal.

While Jerry is eating the bandit arrives in the car and, seeing Jerry in the restaurant, decides to get his shooting irons back. He grabs the guns and starts to shoot up Jerry but the latter rushes to the street only to be confronted by the police. He runs back to the restaurant and hides; guards, etc., enter and are greeted by a volley of shots from the bandit's gun.

Jerry runs to make his getaway in the automobile, followed by the bandit, who sits beside him and they speed off. Jerry loses control of the machine at the edge of a cliff, they are hurled off into space and land at the bottom with about a ton of wreckage on top of them. The posse rushes down to learn the worst, but find that they are unhurt. They grab Jerry, believing him to be the bandit, but he tells of the exchange of clothing and the bandit is nabbed. Jerry is about to rejoice when the guard whom he had pelted with stones recognizes him so he, too, is arrested and the entire party start back to the prison.

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MUTUAL.

MUTUAL WEEKLY NO. 61 (March 2).

Latest War Pictures.—Canadian cavalry in action. Aiming exercises on board a French battleship.

San Francisco, Cal.—S. S. "Excelsior" wrecked in bay. Turbiner "Harvard" rams schooner in dense fog.

Galveston, Texas.—Repairing damage done by great storm. Famous Rip Rap being strengthened against next big hurricane.

Washington, D. C.—President Wilson joins in patriotic service. Geo. Washington's 184th Birthday is observed at Memorial Hall.

Paris, France.—Latest fashions in colors Spring's modes for young women.

Bremerton, Wash.—Big guns recovered from Puget Sound. Divers and derricks drag 40,000-pound rifles from mud 100 feet under water.

Milford, Conn.—Ten dead, 75 hurt in double wreck on New Haven Road. Local, speeding to make up lost time, rams New York express Freight train sideswipes both.

San Francisco, Cal.—U. S. Grand Jury indicts 61 prominent business men here for alleged neutrality violations. Subtitles: Lieutenant Baron Von Bricken, attache of German Consul's office. German Consul Bopp dodges movie camera.

Galveston, Texas.—Cargo of wheat for Belgians destroyed. The "Clematis," rammed by "El Monte," sinks.

Creusot, France. A new submarine for France. The "Gargene" leaves the ways.

Jacksonville, Fla.—Moving picture players entertained by city. Gaumont stars given reception by Board of Trade and Mayor of city. Subtitle: Director Garrick and Mayors of Jacksonville and South Jacksonville.

New York, N. Y.—American Ambassador to Turkey returns home. Henry Morgenthau gets leave of absence.

New Orleans, La.—Safety first lesson by firemen. Daring drills thrill great throng.

San Antonio, Texas.—Citizens here get preparedness training. Soldiers from Fort Sam Houston give them first lesson.

New York City.—Five perish in fire near Broadway. Quick blaze guts boarding house.

Monta, Texas.—Nine killed in collapse of opera house. Subsequent explosion of gas adds to horror. Loss, $150,000.

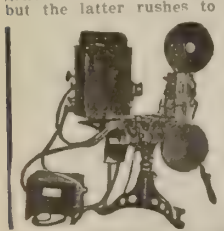
Lincoln, N. J.—Analine dye plant explodes. Two men killed. Entire town shaken by the concussion.

Triangle Film Corporation

"DON QUIXOTE" (Fine Arts—Five parts—Feb. 27.) The cast: De Wolf Hopper, Fay Tincher, Max Davidson, Rhea Mitchell, Chester Withey, Julia Faye, George Walsh, Edward Dillon, Carl Stockdale and William Brown.

His mind unbalanced by much reading about knight errantry and lack of sleep and loss of food, Don Quixote decides to sally forth and right the wrongs of the world. The muddle-minded old idealist takes with him Sancho Panza, his stable man, who from then on vainly tries to dissuade his master from embarking upon all sorts of rash adventures. Notable among them is the episode of the windmills, which the Don thinks are devils, even after he has charged them and been carried around and around and dropped unconscious on the ground.

When he recovers Dorothea tells him of her affair with Don Fernando, which has forced her to leave home to avoid disgrace. He determines first of all to right the young woman's wrong



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and goes on to an inn, which he imagines is a castle. The maid-of-of-all-work he dubs the fairest lady in all Spain. One night at the inn is enough. The proprietor throws him and his man out the next morning. While riding along the road they meet several prisoners and their guards on the way to the galleys. Without hesitation the Don spurs his ancient steed, Rosinante, among them, and puts the guards to rout.

It develops that one of the prisoners is Carlenio, who has been guilty of loving Lucinda against her father's will. Don Quixote offers to intercede in his behalf and together they start back. Cardenio goes ahead and arrives as his beloved is about to become the wife of Don Fernando. Thinking she has been faithless he seeks to end his life with the poison of an adder. The Don, arriving later, invades mansion and halts the wedding just in time. "How about Dorothea?" he asks, and Ferando cowers. Then the Don seeks Cardenio and brings him back to his lady.

But Don Fernando is not so easily defeated. With his retainers he kidnaps Lucinda. A pursuit follows and there is much matching of steel when the two parties meet. Don Quixote, who has gone his way, incidentally rescuing Dorothea from a cruel master for whom she has been tending goats, arrives in the midst of the melee. He has become more insane on his favorite subject and every time he comes upon a prostrate form he rushes forward and claims the honor of slaying the villain. As the encounter becomes hotter a blunderbuss is brought into play and the Don is shot in the breast.

While he is dragging himself to the inn of the fair Dulcinea, the scoundrel Don Fernando has been attacked by Cardenio. At length the latter is victorious and the body of Fernando crashes into a ravine. Dorothea, who has seen the struggle, goes to it as the the others repair to the inn. There is a happy reunion between Lucinda and Cardenio and permission to wed is freely granted.

Into this happy group staggers the Don. His faithful Sancho Panza and Dulcinea help him to the stable, discover the hole through his armor and try to staunch the wound. But all efforts fail. To the accompaniment of the merry making above the lovable old character expires in the straw and the devoted pair beside him grieve.

"THE LAST ACT" (Kay-Bee—Five parts—Feb. 27.) The cast: Ethel Duprey (Bessie Barriscale); Mrs. Cora Hale (Clara Williams); Suzette (Miss Allen); Ernest Hale (Harry Keenan); Lewis Bressler (Robert McKim).

Ethel Duprey, an actress, after a vain tour of the theatrical agencies, finds herself wandering in a city park. She seats herself on a bench thoroughly discouraged. Mrs. Hale, wife of Lewis Hale, a successful attorney, whose sympathies for the world's unfortunates have crowded out all thoughts of self, offers to help Ethel. The latter's pride makes her reject the offer, but Mrs. Hale slips a bill in Ethel's purse unobserved.

Ethel is both hurt and pleased when she finds the money, and returns to Mrs. Murphy's boarding house, where she finds a note from a manager, telling her he can offer her a small part in the new play "Retribution." Ethel's chance comes when, two weeks before the opening performance, the leading woman sprains her ankle so badly that she is unable to continue rehearsals.

The morning following the opening performance finds Ethel famous. At a dinner which the manager gives in honor of Ethel, she meets Lewis Hale, attorney for the company, putting on the show. It is a case of mutual infatuation. Later, when Hale begs Ethel to go away with him, telling her that he cannot marry her until he obtains a divorce, Ethel is undecided, and asks time to decide.

Mrs. Hale in the meantime, has discovered that her husband's love has been taken from her and makes inquiries as to who the girl is. Suzette, a "slavey" befrinded by Ethel in her boarding house days, now becomes her maid, goes to Mrs. Hale, thinking to save her mistress from herself. On the afternoon Hale is to receive his answer, Mrs. Hale makes her appeal to Ethel, entering her apartment veiled. The last act of the play in which Ethel has made her success is now acted in real life.

Ethel has been searching for the woman who befriended her that gray day in the park, but has been unable to find any trace of her. While Mrs. Hale is pleading with Ethel for her husband, a line of the play comes to Ethel and she tells the wife "The man belongs to that woman who can best hold his heart." Mrs. Hale realizes that she has lost, turns to leave, but collapses in a dead faint. Ethel removes Mrs. Hale's veil and finds the woman who helped her. She has made a vow that no sacrifice would be too great for her to make for that woman, and now the time has come when she must pay. She revives Mrs. Hale and tells her she will give her back her husband.

Hale comes for his answer from Ethel and finds a note from her, telling him all is over between them. The story closes with Suzette soothing her broken-hearted mistress.

"CINDERS OF LOVE" (Keystone—Two Parts—Feb. 27.) The cast: Chester Conklin, Slim Summerville, Billie Bennett, Claire Anderson, Lois Holmes and William Mason.

Chester Conklin, as the fire chief, clashes with Slim Summerville, police chief. They first match wits as well as strength at a field meet. There is a tug of war as the main event. Slim ties the rope around himself and then anchors to a tree. The strong man of the fire force has been put in a jail on wheels that is drawn by mules. It looks as if the police would make a clean sweep. But they have not reckoned with the crafty Chester. He hands his end of the rope to the strong man, starts up the mules and along come Slim, tree and the whole Keystone police force.

The bad blood between the two factions is increased when Chester is found enjoying the society of Slim's wife. Slim, in a rage, threatens to shoot Chester on sight. There is a fire in the house, Chester's wife yells for aid, the gallant police chief hurries to the scene with his trusty men at his heels. Mounting a ladder Chester reaches the room only to find his wife with the obnoxious Slim.

Chester leaps at his rival and they rain blows on each other, regardless of the flames around them. The encounter ends in the discomfiture of Chester, who makes a flying exit down the ladder. Then follow more cries for help from the police chief's wife. Finally Slim and the woman jump into nets, after the front of the house has fallen, disclosing them to the shouting multitude below.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 27).—Originally scheduled for release during the week of February 6, this picture was withheld from bookings until February 27. A synopsis of it can be found on page 1192 of the February 19 issue. "Fido's Fate," which was booked for release during the week of February 13, was released during the week of February 6 in place of "His Pride and Shame."

THE JUDGE (Keystone—Two Parts—March 5).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Wayland Trask and Phyllis Allen.

Miss Fazenda is a manicurist who inspires flirtatious tendencies in all the men with whom she comes in contact but is true to her husband, Wayland Trask. Charles Murray, a motorcycle policeman, tries to flirt with her in her shop and when she repulses him places her under arrest. In the court over which Harry Booker presides the manicurist makes a distinct impression on the judge. She permits him to flirt with her until she gets her discharge. As she leaves the court Judge Booker adjourns for the day and follows her home.

Because of his age the manicurist is patient with him. To prove that a man is not old because he has lived long the judge dances so violently about the shop that he rips his trousers. In sympathy Louise offers to mend them while he waits. This is the situation when the husband returns. There is a lively fight in which Officer Murray takes part, ending with the escape of Trask and the ejection of Booker minus his trousers.

The judge rectifies this deficiency in a nearby second-hand store and goes back to the bench. The first prisoner is Trask, who has been brought in by Murray on a charge of speeding The judge is about to impose the maximum sentence when Louise enters with the mend-

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Extract from the March 4th issue Moving Picture World

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The above episode
was directed ***solely*** by me

Carroll Fleming

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ed trousers on her arm. As Booker again becomes a lenient judge his wife enters. As she sees the manicurist with her husband's trousers she yanks Booker from the bench and leads him from the courtroom crestfallen. Trask then grabs the gavel, knocks out Murray with it and leaves the court triumphantly with Louise.

A VILLAGE VAMPIRE (Keystone—Two Parts—March 5).—The cast: Fred Mace, Anna Luther, Joseph Swickard, Earl Rodney, Billie Brockwell and Dale Fuller.

Fred Mace is the station agent of a railroad at a small town. His daughter is in love with the son of the cashier at the mill, while he himself is the adored of an old maid. The cashier meanwhile has answered a matrimonial advertisement and in response receives a letter and picture of Billie Brockwell, followed in due time by the lady herself. The cashier shows her through the mill and incidentally displays the large amount of money which is in his care. She urges him to take it and elope with her, and he agrees to do so.

To avoid suspicion she suggests that he go on an earlier train. In the confusion of starting he takes the wrong grip and when the holdup men who have received the tip to rob him search the grip they find that it does not contain the money. Miss Brockwell discovers the mix up in the grips and summons the prospective robbers. The cashier enlists the aid of the police and follows them. There is a stirring chase and a running fight between the crooks in an auto and the pursuers on a railroad engine.

The crooks arrive first by taking a short cut and rob the mill safe. Mace and the old maid, who have followed out of curiosity, are bound and gagged. The son of the cashier is tied to a machine that carries his body slowly toward a big crusher. The crooks even turn on their chief, Miss Brockwell, and then endeavor to make their escape by a bucket line across the canyon. The station agent's daughter, riding to the mill, finds that the desperadoes have blown up all the bridges, but she makes a thrilling leap into the water with her horse, breaks through the doors of the mill and saves everyone from the flames which are now roaring through the structure. The police posse across the canyon captures the crooks one by one as they come over the wire in buckets.

HELL'S HINGES (Kay-Bee—Five Parts—March 5.)—This picture was originally scheduled for release during the week of February 20, but has been postponed until the aforementioned date. A description of it was published on page 1366 of the February 26 issue. "Bullets and Brown Eyes," was released on February 20.

DAPHNE AND THE PIRATE (Fine Arts—Five Parts—March 5).—In place of this picture, which was slated for release on its program for the week of February 20, the Triangle Company has released "Martha's Vindication," a five-part Fine-Arts subject. A story of "Daphne and the Pirate" was published on page 1366 of the issue dated February 19.

Pathe Exchange, Inc.

PATHE NEWS NO. 15. (Feb. 19.)

Newport News, Va.—The U. S. S. Pennsylvania, Uncle Sam's latest superdreadnaught, leaves for her speed trials. Sub titles: 1. The final clearing is made of the decks of the vessel. 2. The feature of her construction is the superimposed turrets, each of which carry three huge guns.

Red Bank, N. J.—(Except Boston, Los Angeles, Portland, Seattle.) Ice boat enthusiasts, threatened by a coming thaw, assemble their craft in record time to enjoy the last days of the season's sport.

Pathe News Fashions.—Footwear Fashions Some dainty models for the Spring. (By courtesy of I. Miller, Broadway, New York.) Subtitles: 1. Walking boot with salmon-colored vamp, ivory back and Louis heel. 2. Colonial slipper, Havana brown vamp, ivory back and Louis heel. 3. Pumps with blue kid vamp, ivory sole. 4. Pump with small tongue and white inlay. 5. Patent leather pump of zebra design. 6. Sport shoe of white buckskin and tan leather trimmings.

Boston, Mass.—Car lines employ a very ingenious rotary plow to clear their tracks from the heavy snowfall.

Salonica, Greece.—Small mountain guns which can be easily detached and transported over the rocky hills are being used by the Allies Subtitles: 1. Immense quantities of cartridges are kept ready. 2. The huge expenditure of large shells in modern warfare necessitates a constant supply.

Monikendam, Holland.—The famous seawalls of Holland are broken during the fiercest storm for generations, and hundreds of square miles of rich pastures are devastated. Subtitles: 1. Thousands of cattle were drowned by the waters.

Athens, Greece.—King Constantine reviews the troops of the Greek army which is kept mobilized for any emergency.

Fall River, Mass.—(Boston only.) The thriving business section is completely devastated by fire which levels scores of buildings and causes damage of $1,500,000.

Brooklyn, N. Y. (New York only).—Charred timbers of 900 foot pier and empty hulls of three munition ships are all that remain of $5,000,000 fire.

Vosges Mountains, France (New York only).—The heavy traffic of war has rendered necessary the employment of huge caterpillar tractors for the transport service. Subtitle: 1. The massive wheels can travel almost anywhere.

Brooklyn, N. Y.—(Except New York.) A rapidly spreading fire destroys three munition ships, several barges and a nine hundred-foot pier causing $5,000,000 damage. Subtitles: 1. Firemen cut through the pier to tackle the flames with high pressure hose. 2. Charred timbers and empty hulls are all that remain after the conflagration.

Gary, Ill.—(Chicago only.) Chicago Norge Club Skiers make some thrilling jumps at the annual tournament. Subtitle: 1. Miss Hildur Erlandsen is the winner of the Cross Country race.

Hanover, N. H. (Chicago only.) Dartmouth college students exhibit real Alpine skill on skis in their annual winter games. Sub-title: 1. Ski racing with horses is an exciting feature

PATHE NEWS NO. 16 (Feb. 23).

New York City—Mr. Henry Morgenthau arrives home on leave after two years of service at Constantinople as Ambassador to Turkey.

Red Bank, N. J.—Ice boating fans race their yachts when the Shrewsbury River freezes five inches thick.

Chicago, Ill.—Incensed over their losses caused by the failure of Modestino Mastrogiovanni's bank, the "Black Hand" wreck his home with a bomb. Subtitle: The bed in which the banker was sleeping when the explosion occurred.

Fort Montgomery, N. Y.—Jacques Suzanne, artist-explorer, has a complete Alaskan dog pack to help give "local color" for his pictures. Subtitles: 1. It's too cold to paint all day, so they take a little exercise at intervals. 2. The reward for posing nicely.

New York City—Although the Allies need soldiers they have refused to accept for service Baptiste Ugo, an Italian nine foot tall, and Esmiliare Adrien, a twenty-nine inches high Frenchman. Subtitle: The two men compared with a "stock size" person.

Paris, France—The grim realities of Europe's slaughter are strikingly presented in the ef-

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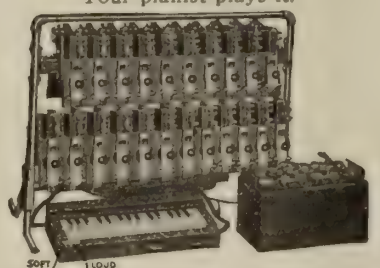

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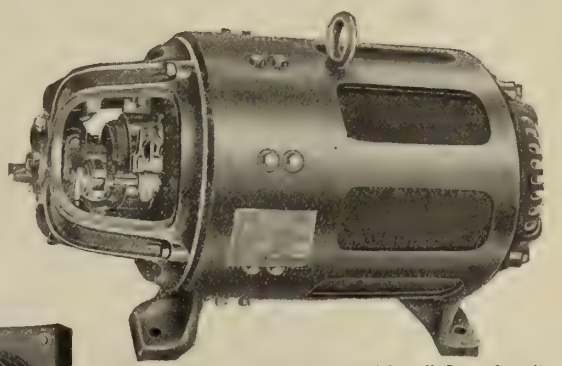

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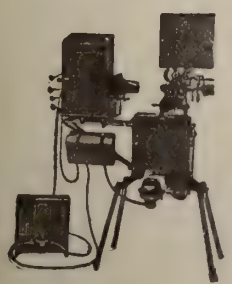

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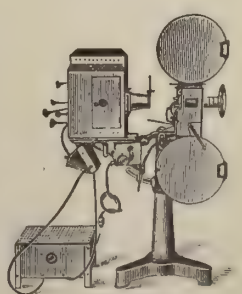

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forts to re-educate those maimed in the service of their country. Subtitles: 1. The making of toys is found to be one of the most suitable occupations for partially trained hands. 2. Carving the face of a helmeted enemy is a particularly agreeable task. 3. An apt scholar in writing with the left hand.

Brest-Litovsk, Russia.—Russian prisoners taken by the Germans in recent fighting are interned in the camp which was once their own famous fortress.

Voges Mts., France (except New York). The heavy traffic of war has rendered necessary the employment of huge caterpillar tractors for the transport service. Subtitle: The massive wheels can travel almost anywhere.

Mill Neck, L. I. (except Philadelphia, Washington, St. Louis, Indianapolis).—Mr. Irving Brokaw, the famous skater, demonstrates his skill in fancy figures on the ice.

Brest-Litovsk, Russia (New York only).—German soldiers regulate traffic over a pontoon bridge, built after the retreating Russians has destroyed the ordinary bridges over the River Bug.

Alki Beach, Wash. (except Los Angeles, Portland, Seattle and Boston).—A whole row of houses is wrecked as avalanche of mud and rocks crashes from crumbling cliffs. Subtitle: Rescuing the piano.

Boston, Mass. (Boston only).—Sleeping out of doors in zero weather is now the vogue, and the Hotel Lenox has pitched some tents on the roof to cater to the Polar fans. Subtitle: "Your tent, sir," is the new cry of the bellboy.

Detroit, Mich. (Detroit only).—The Rotary traffic method enables five streams of vehicles to be handled in one-third the time previously occupied.

"THE IRON CLAW"(No. 1. "The Vengeance of Legar" Two Parts—Pathe—Feb. 28.)

The story begins years ago on an island in the South. Enoch Golden, a wealthy planter, catches Jules Legar, a scheming physician, making love to his wife in an attempt to learn the secret hiding place of Golden's wealth. Suspecting the worst, Golden sends his wife away, and as punishment to Legar has his handsome face branded with white-hot irons and his hand crushed in a vise. Then Legar, set free, swears vengeance and begins his villainy by opening the sluice-gates that keep the sea from inundating the island. The waters rush in and the entire island is flooded and its houses swept away in the swirling waters. Legar kidnaps Golden's daughter, Margery, whom, in the next scene, twenty years later, we see grown to beautiful maidenhood, in his ominous power. Hate still lives in Legar's heart, and he sends Margery to a denizen of the underworld in whose house she is to be detained. But here steps in a mysterious gallant known as "The Laughing Mask," who saves her, for the nonce, from her fate.

"LUKE AND THE RURAL ROUGHNECKS" (Phunphilms—March 1.) The village blacksmith has a hard time holding onto his assistants. This is due, primarily, to the presence around the shop of the village belle. Finally, the brawny smithy is compelled to hire as his helper a man who is without any female affiliations. He hits upon Lonesome Luke as the ideal man for the job and that well-known worthy accepts the position with alacrity. But unfortunately the queen of queens crosses Luke's path and disconcerts him. Several clashes he has with his employer in his efforts to win the affections of the girl and his position is in jeopardy. Finally Fatty, his chief rival, steals a horse whose hoofs are being manicured and runs away with the girl in true Lochinvar style. But Luke rushes to the father-in-law-he-would-like-to-have and gathers a posse to pursue the clopers. They come together far down the road to the city and all hands get into a mixup in a delightfully muddy pool and have it out then and there in a no-decision bout.

"SIBERIA, THE VAST UNKNOWN" No. 2 (March 1.) After a perilous journey from Alaska through the ice-clogged waters of Behring Strait and the Arctic Ocean, the expedition which took these excellent pictures reaches Cape North, situated 'way up there on the east coast of Siberia. Here is seen a lonely mass of barren rock, which symbolizes perfectly the desolation and misery of the whole country.

The people inhabiting this woeful region are the Chukchis, a sturdy Mongolian folk. They are splendid watermen, and spend most of their time hunting and fishing, for it is by this means that they are able to get food and clothing. The pictures show these people at their daily tasks. They are pictured dealing with the members of the expedition, trading with the Russians, herding up reindeer, and in other interesting pursuits.

"THE RED CIRCLE" No. 12 ("Like a Rat in a Trap" (Balboa—Two parts—March 4.) Lamar struggles to stifle a suspicion that June is responsible for the Red Circle crimes. June, to return to the employees of the Rarwell Corporation the money which rightfully belongs to them, and which she has stolen, mounts her horse and throws the cash to the men as they stand by the factory. A mounted policeman takes up the chase, but when near June she strikes him with her riding crop and throws him from his horse.

Meanwhile "Smiling Sam" is safely hidden in the Travis attic, placed there by June because of his threat to expose her relationship to "Circle" Jim Borden, the crook. But one day Lamar sees the familiar features of the fugitive at the window of his retreat. He then goes into the house and after a terrific struggle masters the criminal. How will June explain Sam's presence in the house and will he expose her parentage?

The preceeding chapters of this serial tell the story of June Travis, supposed daughter of a wealthy society woman, but really the daughter of a notorious crook. She inherits an instinct for crime, and each time it manifests itself a Red Circle appears on her hand. Her crimes are all benevolent, however, and Max Lamar, crime specialist, who is on the chase of the criminal, falls in love with the beautiful girl. "Smiling" Sam, a pal of her father, learns of her origin and forces June's nurse, Mary, to hide him in the Travis home. June steals from the Farwell Corporation the papers which have falsely incriminated Charles Gordon, an attorney. Lamar is baffled.

Miscellaneous Features

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL No. 9 (January 31).

New York.—Thousands cheer President Wilson as he starts speaking campaign in favor of administration program for increasing national defense.

Stockholm.—Picked soldiers of the Swedish army guard the royal palace. Interesting motion pictures show the ceremonies as the guards are changed.

New York.—In a suburb, twenty-one stories above Broadway, on the roof of the Arona Building, children raise vegetables in a novel roof garden.

Washington, D. C.—Girls of the Western High School form a rifle club and will compete with boys for honors on the Target Range.

Washington, D. C.—Louis D. Brandeis, whose nomination for Associate Justice of the Supreme Court has aroused the interest of the entire country, poses for the Hearst-Vitagraph News.

Quebec, Canada.—Canadian athletes gather on the ice to contest in the ancient Scot game of Curling.

Manchester, Mass.—Dare-devil Jack Murphy plunges one hundred feet into the icy Merrimac River while spectators gasp.

New York.—Latest fashions in negligees and morning robes from leading Fifth avenue designers.

Portland, Texas.—Big gas well catches fire and becomes a torch, throwing the flames 150 feet into the air, illuminating country for miles around.

Washington, D. C.—Ralph Coffin, member of the Washington Hunt Club, uses friend's automobile as obstacle and rides his pony, "Rabbit," in a daring leap over the machine.

Sahara Desert.—French army engineers rush work on strategic railway through the desert, designed to carry troops to the defense of the Suez canal.

Quebec, Canada.—Canadians enlisted for over-seas services drill on ice-covered ground and scoop trenches in snow drifts.

Mr. Nobody Holme Buys a Jitney.—Cartoonist T. E. Powers gives a graphic picture of his troubles.

HEARST-VITAGRAPH NEWS PICTURE NO. 10 (February 4).

Norfolk, Va.—British liner Appam seized by German sea raider that snared eight other vessels, is brought into American port by prize crew.

Washington, D. C.—Members of the Washington Riding and Hunt Club hold school for horses where steeds are taught to drive tandem in preparation for coming horse show.

New York.—General Goethals, builder of Panama Canal, and Brigadier-General Edwards, Military Commander, pose together for the Hearst-Vitagraph News Pictorial, denying reports of friction in their administration.

New York.—Members of Y. W. C. A. in their new home at Brooklyn, prepare for the coming fiftieth anniversary of the founding of the National organization.

Charlestown, Mass.—Work on the new naval supply ship, one of the accessories of preparedness, is rushed at the Charlestown Navy Yard. Within sight of the new floating machine shop the old frigate Constitution, better known by its nickname "Old Ironsides," lies at her dock.

St. Paul, Minn.—In spite of extremely cold weather, thousands gather for northwest winter carnival and take part in spirited out-door contests.

New York.—Newest fashions in Sport Suits for Spring from Fifth avenue.

On Western Front.—German cavalry rides forth in Belgium, acting as escort to the supply train.

Boston.—Midgets from all parts of the United States are received at the executive offices by General McCall

A Swing Around the Circle With the President.—An extremely interesting and intimate series of pictures of the trip of President Wilson on his crusade for increased national defense showing him in Pittsburgh, Cleveland, Milwaukee and Waukegan and giving a new and graphic idea of what such a trip for the country's chief executive means.

Poor Si Keeler.—As a traffic cop, he has experiences which bring a whole flock of boys out to gloat over him. A funny cartton by T. E. Powers.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 11 (February 7).

New York Wonderful motion pictures made by new process, showing New York at night. Tower of the Woolworth Building and the Singer Building, raised high above the cavern of lower Broadway, and 42d street and Broadway, and the wonderful Brooklyn Bridge, blazing with lights, are thrown on the screen.

San Francisco—Eight die when schooner Aberdeen, driven by a 95 mile gale, is broken up on a rock off Golden Gate Park.

Marfa, Texas—Pack trains, crawling over a difficult trail, carry food and ammunition to troopers on Mexican border.

St. Paul—Motor-driven sleds sail over ice on upper Mississippi River, replacing old-fashioned ice yachts.

New York—Latest designs show Fashion's decree in suits and hats for spring.

Ottawa—Death, and loss of three million dollars, come with the destruction of the Canadian Parliament Buildings, in a blaze believed to have been incendiary.

San Francisco—A million and a half in gold coin is moved from a bank to meet payment in bond for a new water system.

Newport News, Va.—Prisoners held on the English liner Appam, seized by a German sea-raider, are freed by order of the United States authorities, when the vessel is brought into a neutral port.

You will pity poor Parcel Post Pete when you see his struggles with a mountain lion in a funny cartoon by T. E. Powers, the famous cartoonist.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 12 (February 11).

Hickman, Ky.—Entire population of village lives in tents after fleeing from the rising water of the Mississippi. Boy scouts aid in handling refugees. All streets of the town are shown under 14 feet or more of water.

Locust Valley, N. Y.—Many young women take part in exciting bob sled races.

Wilmington, Del.—Release of a dove from a basket of roses launches the Helen C. Julliard, hospital ship of St. John's Guild, built to care

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Washington, D. C. "Under the Capitol Dome."—Interesting side lights of the nation's capitol. Champ Clark, speaker of the House, who in a recent speech advocated placing 17-inch guns on U. S. battleships, is shown leaving the Capitol. United States Chamber of Commerce in session.

San Francisco, Cal.—Motor boat, "Bohemia," driven by its owner, J. Paulding Edwards, proves fastest on Pacific Coast.

El Paso.—Brig. General Pershing, U. S. A., reviews some of the U. S. Border Patrol. Cavalry men are shown in exciting saber drills, charges and hurdle jumping.

New York—Latest designs in spring fashions by Fifth Avenue modiste.

St. Paul—Axel Henrickson, dare-devil ski jumper, braves death by a somersault from the ski slide at St. Paul Winter Carnival. Twenty thousand persons parade in 17 below zero temperature as carnival is brought to a close.

Norfolk, Va.—Staunch old frigate, Franklin, flagship of Admiral Farragut, is sold for junk.

Newport News, Va.—Vernon Castle takes instructions in operating aeroplane and plans to offer services to England as war pilot.

Niles Canyon, Cal.—Girls in winter pajamas introduce novel fad of sleeping outdoors in auto as aid to beauty.

Port Jefferson—Here are real candidates for hero medals, children at St. Charles Hospital for crippled children who fight battles against forces in despair.

Viaduct—Pecos River Bridge, highest in America, eight miles from Mexican border, is guarded against bandits by U. S. troops.

Cartoon—A comic animated cartoon by T. E Powers, America's foremost comic artist, in which Mr. Powers depicts the experience of a gentleman ordered to indulge in "Gentle Exercises" by his medical adviser, "Old Doc Gloom."

FOX FILM CORPORATION.

THE MARBLE HEART (Five Parts—March 6).—Therese Roger, daughter of a West Indian planter, whose parents are murdered while she is a baby, becomes the adopted daughter of her aunt, Madame Roger, keeper of a haberdashery shop in one of the smaller villages in southern France. She grows up with Camille, Madame Roger's son, a sickly, sexless creature, whom she ultimately marries in deference to her aunt's wishes.

The monotony of Therese's married life tells on her. The uninteresting Camille each day drones out his existence in an office. At night he returns ever at the same hour, ever in the same enfeebled health and depressed spirits. Two neighbors, Dr. Gribet and Michaud, the latter prefect of police, drop into the Roger household for their weekly game of dominoes with Madame Roger. Suzanna, daughter of Dr. Grivet and Oliver, son of Michaud, who are in love, call frequently on the aged Madame Roger to pay their respects. Therese, full of youth and life, tires of her environment and its unchanging cycle of events.

Camille collapses one day at the office and is brought home by his friend, Laurant. The latter, who is the opposite of Camille, meets Therese. They are attracted to each other and when Laurant becomes a frequent visitor at the Roger home a liaison develops between him and Therese. In Camille they see the only obstacle to their happiness.

The two evil lovers decide to kill the husband. Soon an opportunity presents itself and they drown Camille. They manage to escape suspicion from the murdered man's mother and in course of time marry each other with the old woman's consent. But they have not attained the happiness which they thought would be theirs with Camille out of the way, for their crime haunts them. It shows in their faces. It stalks through their home. It leads them into quarrelling with each other. During one of their stormy scenes they are overheard by Madame Roger, who becomes stricken with paralysis and the total loss of speech upon learning how her son died.

The helpless old mother gloats over the torture which Therese and Laurant suffer from their consciences. In time, when guests are present, she tries to write her accusation of them upon the tablecloth with the edge of a domino, but her fingers can not complete the sentence. She sees distrust continue to grow between the unhappy pair. Therese and Laurant plan to kill each other, but both are too great cowards to add a new crime to their records, and they drink poison together, paying at last with their own lives for their earlier crime.

PARAMOUNT.

BOBBY BUMPS AND HIS POINTER PUP (Paramount—Bray Cartoon—Feb. 24).—Bobby Bumps, a little boy, seeing a pup in the window for sale, longs to be the possessor of same. He remembers having a savings bank at home and hustles home to find it is on a shelf above the couch on which his father is taking a restful nap. He takes courage and jumps for the savings bank, which he finally gets and runs to find an axe to smash it, so he may buy the dog. But luck seems to be against him, he encounters a lot of unpleasant experiences, the little bank is stronger than he thought, it flies and upsets his old mammy and washtub, and finally smashes the window in which the little pup is waiting for his liberty.

Bobby is sure that his new purchase is a Pointer dog, and wherever he points his tail there is something to shoot at. They both have now a great deal of fun, so much that everybody telephones to the police station. Policeman comes and arrests him and dog. Both are being seen in the last scene in prison breaking stones. Bobby swears he will never take another pointer from his pup.

BLUEBIRD PHOTOPLAYS, INC.

"THE STRENGTH OF THE WEAK" (Five parts March 12.) The cast: Pauline D'Arcy (Mary Fuller); John Adams—Abbott (Edwards Davis); Richard Adams (Harry Hilliard); Tom Dare (Curtis Benton). Adapted by William Addison Lathrop from the play of that name. Directed by Lucius Henderson.

Pauline D'Arcy just emerging from girlhood, meets and is attracted by a man many years her senior whom she knows by the name of Abbott. Abbott fascinates the inexperienced girl and makes her his mistress. Endowed with a keen desire for knowledge, Pauline has yielded herself, partly influenced by his promises that she shall have an education. He has promised to send her to the University, assist her to establish herself in a literary career, and then marry her.

Pauline, accordingly enters a university for women. She becomes a favorite and develops her literary talent so that as graduation approaches, she has already completed a novel founded on her own experience. It is accepted and published anonymously, quickly becomes a "best seller" and everyone is eager to learn the identity of the author. The success of her book has made her financially independent and when, on her graduation day, Abbott proposes to take her away with him, she rebels and begs him to go his way and let her go hers.

Pauline meets a young man named Richard Adams, and an affection quickly ripens into love. They are both invited to a house party given by Mrs. Dare. During the party, Richard Adams presses his suit, but Pauline gives him little encouragement, for her secret restrains her. A rival for her favor develops in Kitty's brother, Tom Dare. Tom has found

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Lest you have forgotten our previous announcements, we mention again our first six releases, to commence late this month. They are:

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out that Pauline wrote the novel that has caused such a sensation and shrewdly suspects that she is the heroine of her own book. He tries to force Pauline into illicit relations with him by threatening disclosure of her story to the assembled guests. She defies him, and that night in the presence of all the guests, Tom makes the public accusation.

Driven to admit the authorship of the book, Pauline, nevertheless, defends, in a spirited speech, a woman's right to redeem herself and make a worthy future out of an unfortunate past. The guests are divided between admiration and horrer when Richard Adams comes to the rescue and turns the tide into a complete triumph for Pauline, by stating they are going to marry.

Loving him as she does, Pauline has not the heart to draw back, but she feels that she cannot allow him to marry her until he knows all the truth. When in an agonizing confession, she lays bare her soul and tells Richard of her trials, he takes her in his arms, tells her that he honors her truth and nobility and is more than ever determined to make her his wife.

When Mr. Abbott, her former lover appears and demands an interview, Pauline faces him fiercely and demands why he returns to trouble her. She spurns him and tells him she is about to marry a man whom she loves. He threatens to find him out and reveal her past. She tells him that has already been done.

In the final scene the men come face to face and Pauline discovers for the first time that they are father and son. In the original Pauline kills herself; in the film Pauline and Richard "fade out" in fond embrace.

WORLD—EQUITABLE.

THE PAWN OF FATE (World—Five Parts—Feb. 28).—The cast: Pierre Dufrene (George Beban); Marcine Dufrene, his wife (Doris Kenyon); Father Dufrene (Charles W. Charles); Andre Lesar (John Davidson); Giradot (John Hines); Abbe Paul (Alec. B. Francis); Suzanne (Mary Booth).

Pierre Dufrene and his wife Marcine live contentedly on their farm in Normandy, France. With Pierre's old father to aid them, they pursue their simple rural lives. While romping through the meadows, Marcine stumbles upon Lesar, a young painter from Paris, who is sketching at his easel. Pierre, in pursuit of his wife, finds her and Lesar picking up the scattered paraphernalia with which she had collided.

Lesar, who is a wealthy Parisian and dabbles in art on the side, is attracted by Pierre's pretty wife. He returns to Paris for a few days, leaving his painting materials in Pierre's keeping. Pierre, who has become deeply interested in watching Lesar at work conceives the idea that he, too, can paint. With Marcine as his model he daubs upon one of Lesar's canvasses a crude portrait, which, to the untrained ideas of Marcine and Pierre's old father, appear as a marvelous work of art. Lesar returns to find the little family imbued with the idea that Pierre is a genius. The unscrupulous Parisian sees the humor of the thing and also a chance to make Pierre's artistic ambition the means to a successful culmination of his interest in Marcine.

Lesar declares his admiration for Pierre's first work of art and assures him that he has only to come to Paris to make the sensation of the century in artistic circles. He induces Pierre and Marcine to come to the city as his guests. Pierre and Marcine are established in luxurious quarters and Pierre begins what he hopes will be a picture that will make him famous. While Pierre labors at his canvas, Lesar pays insidious suit to Marcine, who slowly but surely finds herself drifting under the spell of the young Parisian's charms.

At last Pierre's picture is finished and Lesar arranges, as the climax of his joke, to unveil the canvas at a big party to which he invites all of the revellers of his Parisian circle. Lesar works the hoax to its climax with malicious cruelty. Suspecting nothing, Pierre is led to the veiled painting and proudly draws aside the draperies, disclosing his crude and ridiculous attempt to paint a rural landscape. The peals of laughter and satirical comment come as a terrific shock to the poor peasant-painter, and he undergoes all the tortures of bitter disillusionment.

To add to Pierre's fury, when he discovers that he has been the butt of a joke, comes a seemingly well-founded suspicion that his wife Marcine has been as unfaithful to him as Lesar. With the rage of a maddened bull, Pierre springs upon Lesar and a terrific fight ensues, ending with Pierre the victor and Lesar apparently in a dying condition. Pierre rushes into the streets of Paris. He attempts to bolster up his courage with absinthe and is about to end it all by leaping into the Seine, when arrested and taken back to Lesar's apartment.

Although desperately wounded, Lesar, conscience-stricken by the result of his scheme, confesses to Pierre and forces Pierre to believe in Marcine's innocence. A reconciliation between Pierre and Marcine takes place in the home on the farm.

GREAT NORTHERN FILM CO.

THE MAN WITH THE MISSING FINGER (Episode No. 1—"The Tragedy in the Villa Falcon—February.) A wealthy widow has been robbed of her jewels and murdered. Harvey Stacey and his assistant, George Warren, Central Office men, have been detailed on the case. With the exception of a torn telegram, advising the widow that night of the arrival of her nephew, there seems to be no clues. Suspicion points to the nephew, and the detectives search for more evidence. A sheet of paper, upon examination, reveals finger marks—one finger is missing! Stacey telephones to headquarters ordering a watch kept on all railway stations, and any man with but four fingers on one hand detained.

Meanwhile, in his house, Morton, the real murderer, decides it will be safer to make his get-away. Hurriedly he puts on his coat and gloves, which almost conceal his deformed hand, and hastens to the station. At the ticket office a detective "spots" him, and notifies Stacey, who orders the train held. Morton becomes uneasy at the delay and seeing central office men approaching, makes his escape.

Pursued, he reaches his house, and disguises himself as an old woman. Later Morton sends a telegram to Warren telling him to go to the Villa Falcon. The latter is met upon his arrival by Morton and his accomplice, who bind and gag him. Then they telephone for Stacey, who is suspicious of the message, and takes four policemen with him. These he orders to remain outside, and enters the Villa. He also is bound. A time bomb is placed, but Stacey manages to fire a pistol, whereupon the police rush in, rescue the detectives, and place the desperadoes under arrest.

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(*Continued on page* 1727.)

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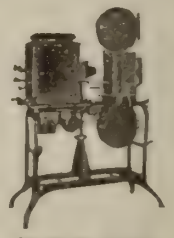

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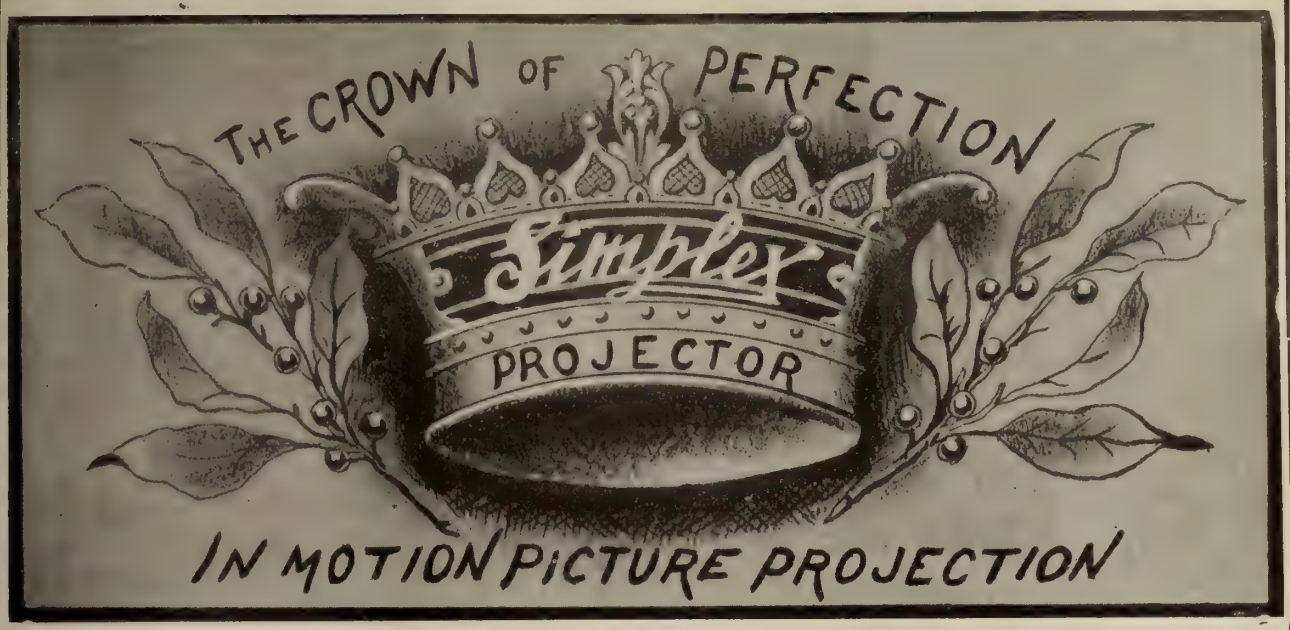

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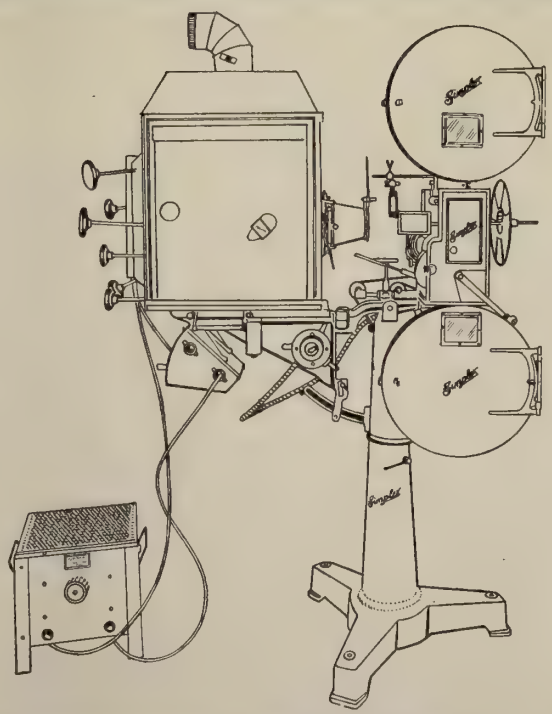

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 9—Number 6 (Topical).
Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 16—Number 11 (Topical).

BIG U.

Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).

BISON.

Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).

GOLD SEAL.

Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).

IMP.

Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Dull Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).

JOKER.

Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy)
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).

LAEMMLE.

Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.

L-KO.

Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).

NESTOR.

Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy)
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).

POWERS.

Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.

RED FEATHER PHOTO-PLAYS.

Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).

REX.

Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).

VICTOR.

Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).

UNIVERSAL SPECIAL FEATURE.

Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar. 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).

FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy)
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First: No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First No. 26 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Realeses continued on page 1732.*)

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or

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

(*Mutual Releases continued from page 1730.*)

MUSTANG.

Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).
Mar. 10—Curfew Corliss (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).

THANHOUSER.

Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).

SIGNAL FILM CORPORATION.

Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8, "A Race for the Right-of-Way" (Two parts—Drama).
Feb. 21—The Girl and the Game, No. 9 (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10 (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11 (Two parts—Drama).

VOGUE.

Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).

Pathe Exchange, Inc.

BALBOA.

Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).
Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).

GLOBE.

Feb. 14—Watching Flowers Grow (Educational).
Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 4—New York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Feb. 28—The Iron Claw, "The Vengeance of Legar" (Two parts—Drama).

PATHE NEWS.

Feb. 19—Number 15, 1916 (Topical).
Feb. 23—Number 16, 1916 (Topical).

PHOTOCOLOR.

Feb. 14—Siberia, the Vast Unknown (Scenic).
Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 7—Hapless Happenings (Comedy).
Feb. 21—Starved to Death In a Restaurant (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

BLUE BIRD PHOTOPLAYS.

Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Strength of the Weak (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPORATION.

Feb. 21—A Corner In Cotton (Rolfe—Five parts—Drama).
Feb. 21—The Price of Malice (Rolfe—Five parts—Drama).
Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).
Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).
Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Feb. 24—Bobby Bumps and His Pointer Pup
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military).

PARAMOUNT PICTOGRAPHS.

Feb. 13—No. 2, Theo. Roosevelt, Hugo Munsterberg, Zalud, J. R. Bray and others.
Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.
Mar. 6—(No. 5) Summer Days Near San Diego (Scenic).

TRIANGLE FILM CORPORATION.

Releases for week Feb. 20:
Honor's Altar (Kay-Bee—Five parts—Dr.).
Hell's Hinges (Kay-Bee—Five parts—Dr.)
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Releases for week Feb. 27:
Don Quixote (Fine Arts—Five parts—Dr.).
The Last 'Act (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Cinders of Love (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).
Mar. 6—Passers By (Equitable—Five parts—Drama).
Mar. 6—As in a Looking Glass (World—Five parts—Drama).

V-L-S-E, INC.

Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).
Feb. 21—Mr. Jack a Hallroom Hero (No. 1 of Frank Daniels Comedies—Vitagraph).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).
Jan. 3—Hearst-Vitagraph News No. 1 (News).
Jan. 7—Hearst-Vitagraph News No. 2 (News).
Jan. 10—Hearst-Vitagraph News No. 3 (News).
Jan. 14—Hearst-Vitagraph News No. 4 (News).
Jan. 17—Hearst-Vitagraph News No. 5 (News).
Jan. 21—Hearst-Vitagraph News No. 6 (News).
Jan. 24—Hearst-Vitagraph News No. 7 (News).
Jan. 28—Hearst-Vitagraph News No. 8 (News).
Jan. 31—Hearst-Vitagraph News No. 9 (News).
Feb. 4—Hearst-Vitagraph News No. 10 (News).
Feb. 7—Hearst-Vitagraph News No. 11 (News).
Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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(Signed) S. V. WALLACE, Manager.

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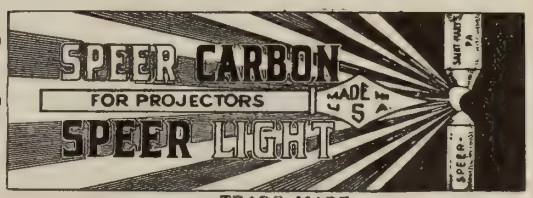

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama). Reissue No. 38).
Feb. 21—His Mother's Son (Drama) (Biograph
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).

ESSANAY.

Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—"The Mark"—Two parts—Dr.).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).

KALEM.

Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—Title not reported.
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).

SELIG.

Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal Drama).

VIM.

Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy)
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).

VITAGRAPH.

Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy)
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beansbooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Birthday (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

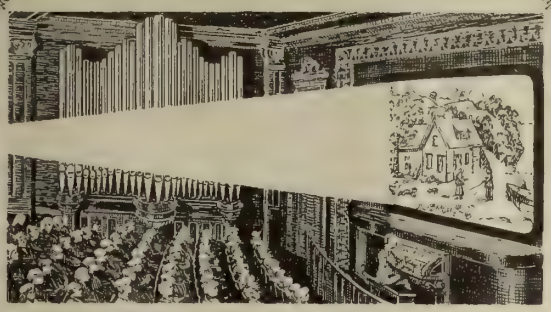
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Birthday (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy)



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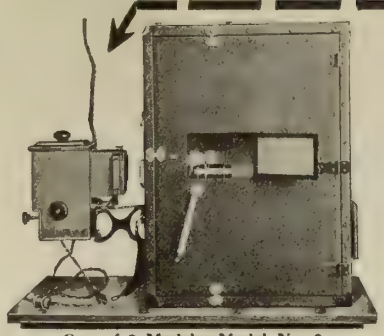

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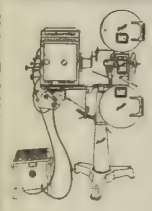

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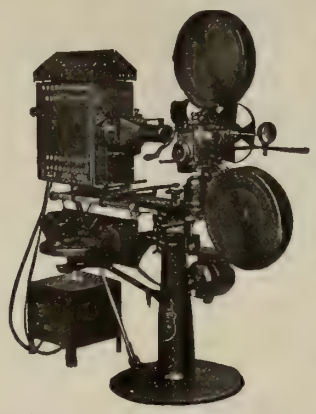

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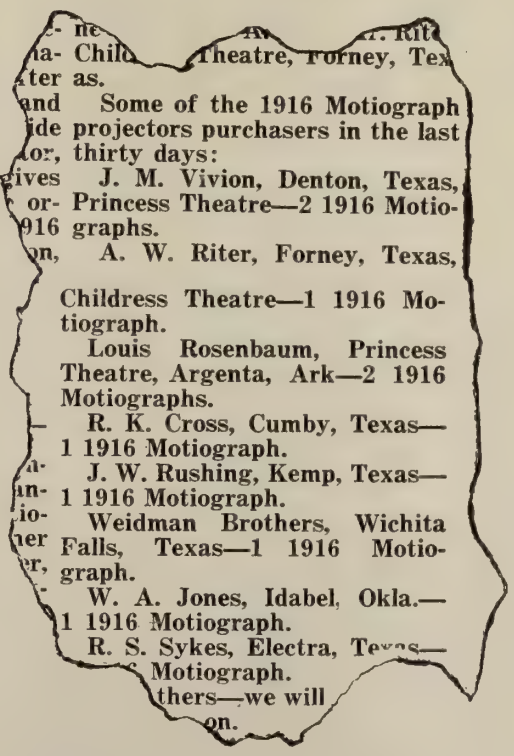

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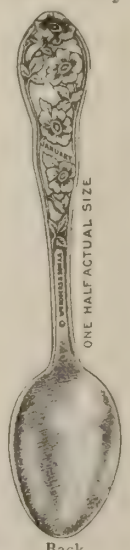

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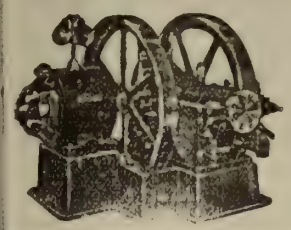

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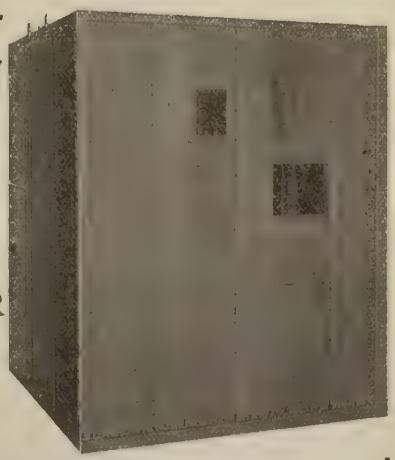

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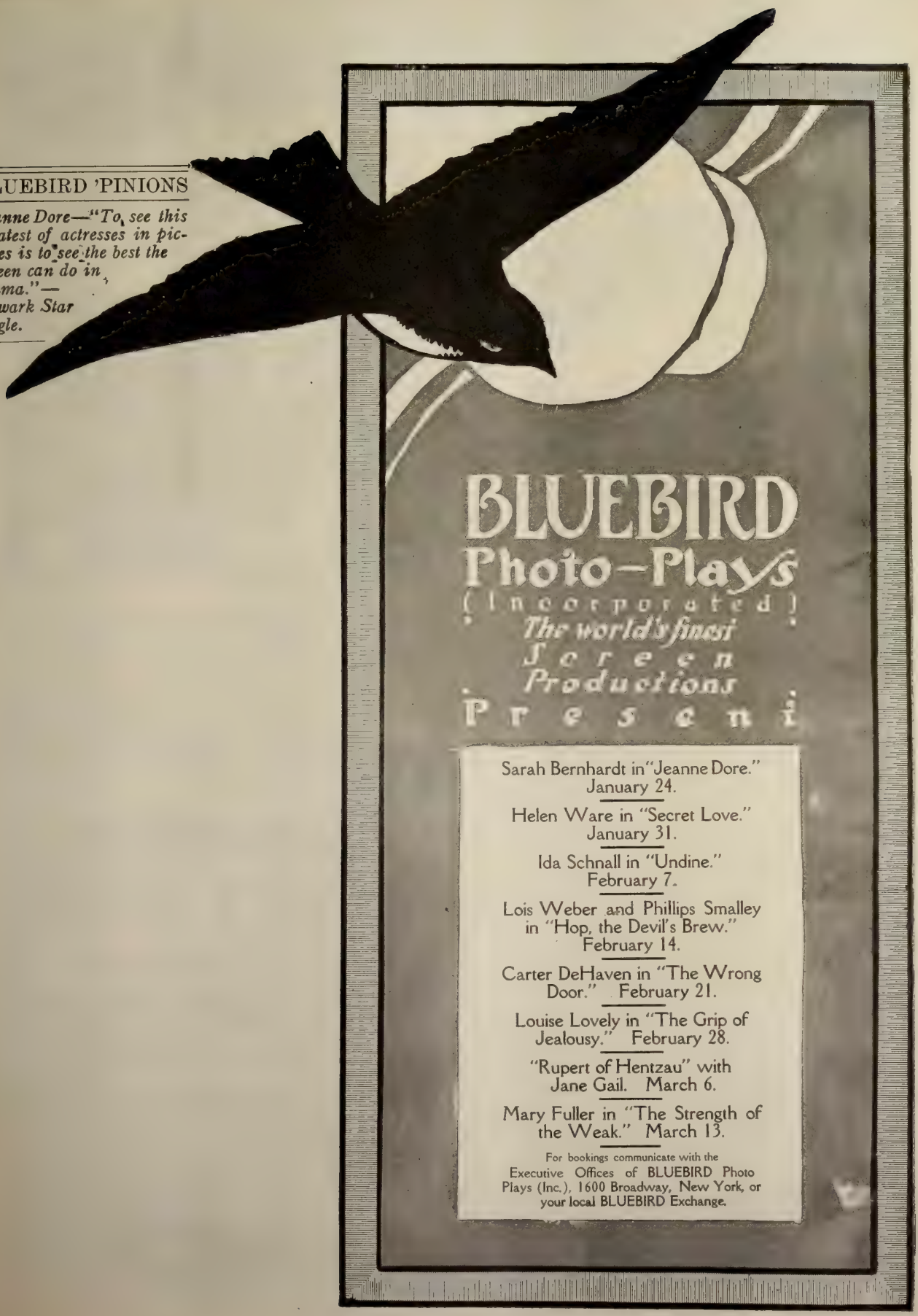
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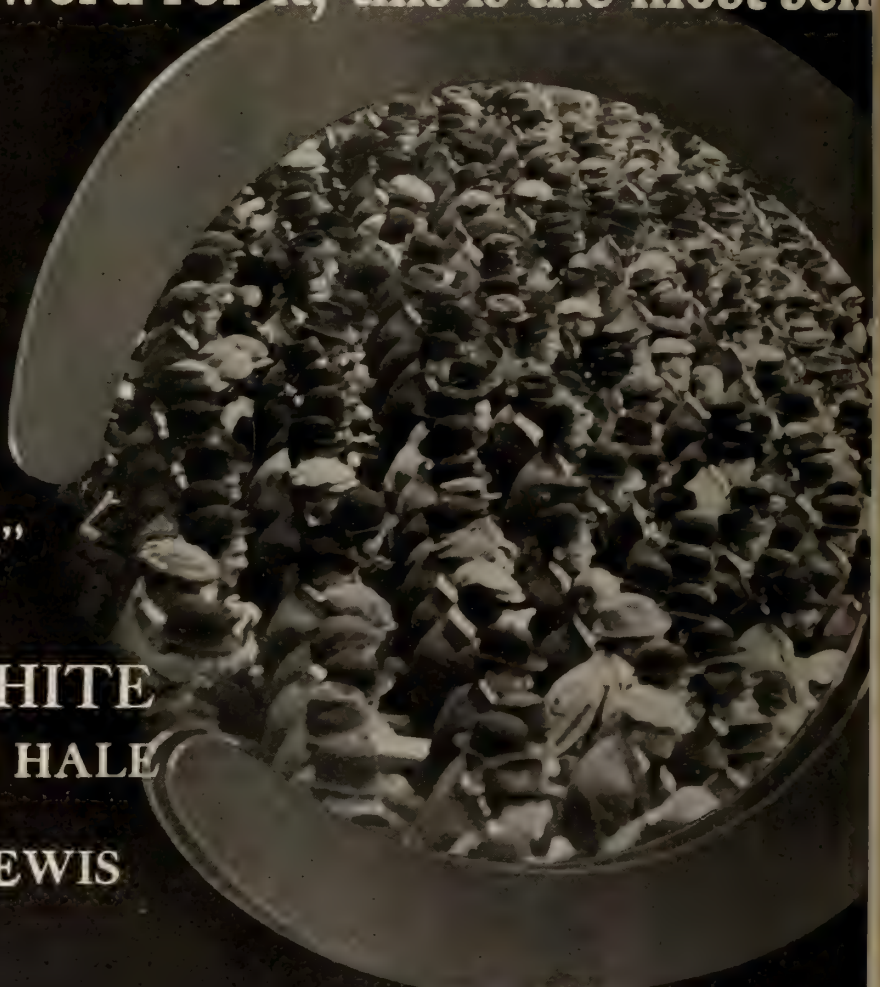

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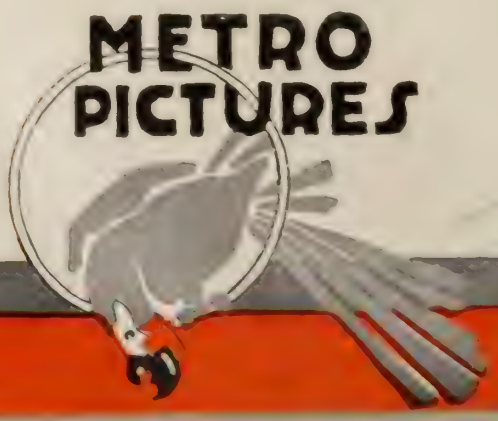

THE PIONEER AND PREMIER PRODUCING COMPANY
IN THE PRESENTATION OF CELEBRATED STARS
AND PLAYS IN MOTION PICTURES

THERE ARE HUNDREDS OF POOR PHOTOPLAYS PRODUCED—BUT,

CHEER UP

THERE ARE 48 FAMOUS PLAYERS' PRODUCTIONS A YEAR

Released on the

Paramount Program

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124-130 WEST 56TH. STREET, NEW YORK
CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD., CALGARY-MONTREAL-TORONTO.

PARAMOUNT PROGRAM

Union Labor Applauds Lasky Production

Everywhere in the United States that Blanche Sweet in "The Black-List" has been presented it has called forth unqualified endorsement from

Labor Leaders and Union Members

On Sunday night, March 5, "The Black-List" was presented by request to 2,000 persons at the LABOR FORUM, New York City. Representatives of the UNITED MINE WORKERS OF AMERICA were present. It was cheered and applauded as a

Masterful, Throbbing, Dramatic Exposition

of

Capital and Labor

The word has been passed! Notify officers of labor unions in your city when you present "The Black-List."

They'll Do the Rest

LASKY PRODUCTIONS EXCLUSIVELY ON THE **PARAMOUNT PROGRAM**

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"BEN BLAIR"

SUPPORTED BY

WINIFRED KINGSTON

AND A STRONG CAST

RELEASED MARCH 9

PALLAS PICTURES

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS THE FAMOUS PLAYERS FILM SERVICE LTD. *MONTREAL, TORONTO, CALGARY*

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Should come to be known as the best theatre. You are working along definite lines and with a fixed policy for making it the best. *You are "building up."*

No matter how fine your house, no matter how cleverly you advertise, no matter how good your music, projection, stage setting and lighting, no matter how perfect your courtesy toward patrons—you must have a consistently high grade program.

Paramount Pictures

are produced up to a standard, not down to a price. *They build!*

Ask our nearest exchange

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Are These Coming To Your Theatre?

A Program like this makes you secure against real competition in any territory

MARCH

Mary Pickford	*Poor Little Peppina*	Famous Players
Mae Murray	*To Have and to Hold*	Lasky
Dustin Farnum	*Ben Blair*	Pallas
Fannie Ward	*For the Defense*	Lasky
Constance Collier	*Code of Marcia Gray*	Morosco
John Barrymore	*The Lost Bridegroom*	Famous Players
Hazel Dawn	*The Sales Lady*	Famous Players
Pauline Frederick	*Audrey*	Famous Players
Blanche Sweet	*The Sowers*	Lasky

APRIL

Lenore Ulrich	*Heart of Paula*	Pallas
Victor Moore & Anita King	*The Race*	Lasky
Marguerite Clark	*Molly Make Believe*	Famous Players
Wallace Reid & Cleo Ridgley	*The Love Mask*	Lasky
Mary Pickford	*The Eternal Grind*	Famous Players
Peggy Hyland	*Mind-the-Paint-Girl*	Famous Players
Marie Doro	*In Service*	Lasky

Write our exchange today

Paramount Pictures Corporation
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NEW YORK, N.Y.

Advertisements Are Appearing Like This:--

"A program supplied in its entirety by the Paramount Pictures Corporation, whose photoplays have been used uninterruptedly in this theatre since its opening."

The Stanley Theatre, Philadelphia.

Paramount Pictures

Released This Week

Jesse L. Lasky presents Mae Murray

supported by Wallace Reid and an **all star cast** in a faithful representation of the historical romance

"To Have and To Hold" By Mary Johnson

Pallas Pictures present Dustin Farnum

in a tense drama of human interest adapted from the famous story

Ben Blair

Paramount-Burton Holmes Travel-Pictures No. 5

Summer Days Near San Diego, California

The Wonderful Exposition—A **The Dansant** at Coronado Beach—The Bathing Beaches at Point Loma—then by motor across the Mexican Border.

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Bray Studios, Inc.

"Colonel Heeza Liar and the Pirates"—The wily Colonel walks the plank and plays submarine with a shark—this picture would make the shark laugh.

Paramount Pictographs No. 4

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By Frederick Palmer — Are you in the Right Job?
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Political Cartoon—J. R. Bray

Write our nearest exchange today.

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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Burton Holmes, the famous traveler and lecturer, will take you through California this month

Better every week—is the verdict everywhere. A high class short subject that helps to bring your entire performance up to the Paramount Standard.

Paramount-Burton Holmes Travel Pictures

are attracting new patrons to theatres showing them. A class of people who do not usually attend photoplay theatres are being converted to this form of amusement and convinced of the pleasure in store for them through such short subjects as these.

"There's an idea behind this series."

See for yourself at our nearest Exchange

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
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Paramount Pictures

541A

STATE RIGHTS

THE BIRTH OF CHARACTER

A MODERN PSYCHOLOGICAL DRAMA

5 PARTS · 500 SCENES · 5,000 FEET OF SUSPENSE

IT'S STAR

WILLIAM COURTLEIGH

Starring Mr. William Courtleigh

SUPPORTED BY A CAST OF WELL KNOWN MOTION PICTURE PLAYERS

A STARTLING & STRONG STORY PRODUCED IN THE HIGHEST CLASS MANNER. STUPENDOUS SCENES & SETTINGS THROUGHOUT. A FEATURE AMONG FEATURES AND REPLETE WITH MOST STIRRING SITUATIONS. A DRAMATIC GEM WITH ALL THE "REPEAT DATE" QUALITIES WORTHY OF "FIRST RUNS" IN THE FINEST THEATRES. BIG IN THE TRUE SENSE OF THE WORD.

ONE OF ITS THRILLING SCENES

THERE IS LOVE, ROMANCE AND ADVENTURE TOO

COMPLETE LINE OF ADVERTISING— READY

SOME TERRITORY STILL AVAILABLE ON "THE HEART OF NEW YORK" FEATURING ROB'T T. HAINES

ADDRESS CLARIDGE FILMS INC. LONGACRE BLDG. 42nd ST. & B'DWAY. NEW YORK

A. EGAN COBB, GENERAL MANAGER.

CALIFORNIA

ANNOUNCES

An Unprecedented Opportunity for State Rights Buyers

Beatriz Michelena

and

Otis Skinner

In its

two forthcoming

BETTER-THAN-PROGRAM

Features

Beatriz Michelena

SUPREME IN EMOTIONAL ART

in

"THE WOMAN WHO DARED"

A Story of Love, Adventure and Political Intrigue

By C. N. and A. M. WILLIAMSON

Authors of the
"Lightning Conductor," "The Golden Silence,"
"My Friend, the Chauffeur," etc., etc.

To Be Released
in May.

By Arrangement with
Alice Kauser.

BEATRIZ MICHELENA
as The Woman

Otis Skinner

AMERICA'S FOREMOST ROMANTIC ACTOR

in

"KISMET"

A picturization of EDWARD KNOBLAUCH'S

Oriental Pageant-Drama

in which Mr. Skinner scored his Greatest

Stage Success.

To Be Released

in July.

By Arrangement with
Alice Kauser.

OTIS SKINNER
as Hajj

"I can think of no play more magnificently equipped for picturization than Edward Knoblauch's 'Kismet,' as interpreted by Otis Skinner." EDWARD SHELDON.

"With its absorbing story and its gorgeous Oriental color, 'Kismet' should make an epochal motion picture. No subject that I know of is so well suited to the magic of the screen." MRS. FISKE.

Phenomenal Success Attends INITIAL RELEASE
by State Rights
of BETTER-THAN-PROGRAM Features

"THE UNWRITTEN LAW"

A seven reel film dramatization
By EDWARD MILTON ROYLE
Author of "The Squaw Man," etc.

California Motion Picture Corporation

New York Offices:
(Temporary)
509 FIFTH AVENUE
Phone: Murray Hill 9791

Executive Offices,
Studio and Laboratories:
SAN RAFAEL
California

Scene from the seven reel feature
"THE UNWRITTEN LAW"

Thos. H. Ince rehearsing Billie Burke in a scene for "Peggy"

Back of the TRIANGLE

TRIANGLE KAY-BEE

Back of the Triangle is the earnest desire to produce pictures that will meet the demands of the public and push cash through the box-office window—pictures the equal of such plays as "Honor's Altar."

In presenting Bessie Barriscale, the popular star in this picture and many other successes, we are meeting the public desire for an actress who has proved her worth.

TRIANGLE FINE ARTS

"His Picture in the Papers," the latest Triangle Play, in which Douglas Fairbanks appears, has been found a winner. Full of the personality and individuality of its star the success was instantaneous.

Douglas Fairbanks has already proved his worth both in meeting the popular demand and increasing box-office receipts. His is the kind of personality the public love.

TRIANGLE KEYSTONE

When it is known that "The Bright Lights," a late Triangle-Keystone release, again presented Mabel Normand and Roscoe Arbuckle, the financial success of the picture was assured.

The mere mention of the name Mabel Normand is an asset. The announcement of her appearance on the screen is often the sign for instantaneous applause.

TRIANGLE STARS

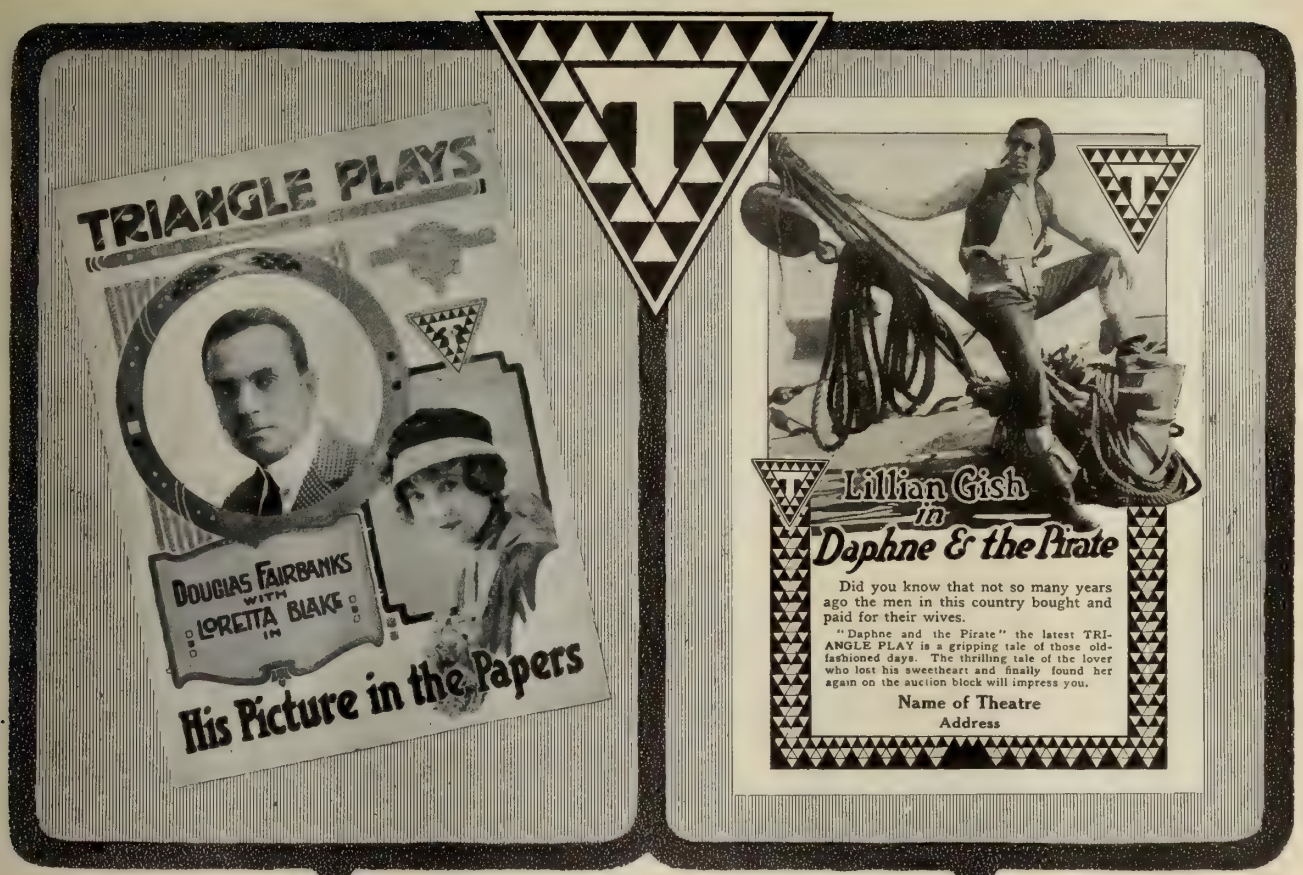
May Emory, the Triangle-Keystone star, has created more laughs in a moment than many an actress in a week. Miss Emory would be an asset to any house.

Clara Williams, the popular Triangle actress whose next appearance will be in "Hell's Hinges," has a following to which it would pay any house to cater.

TRIANGLE STARS

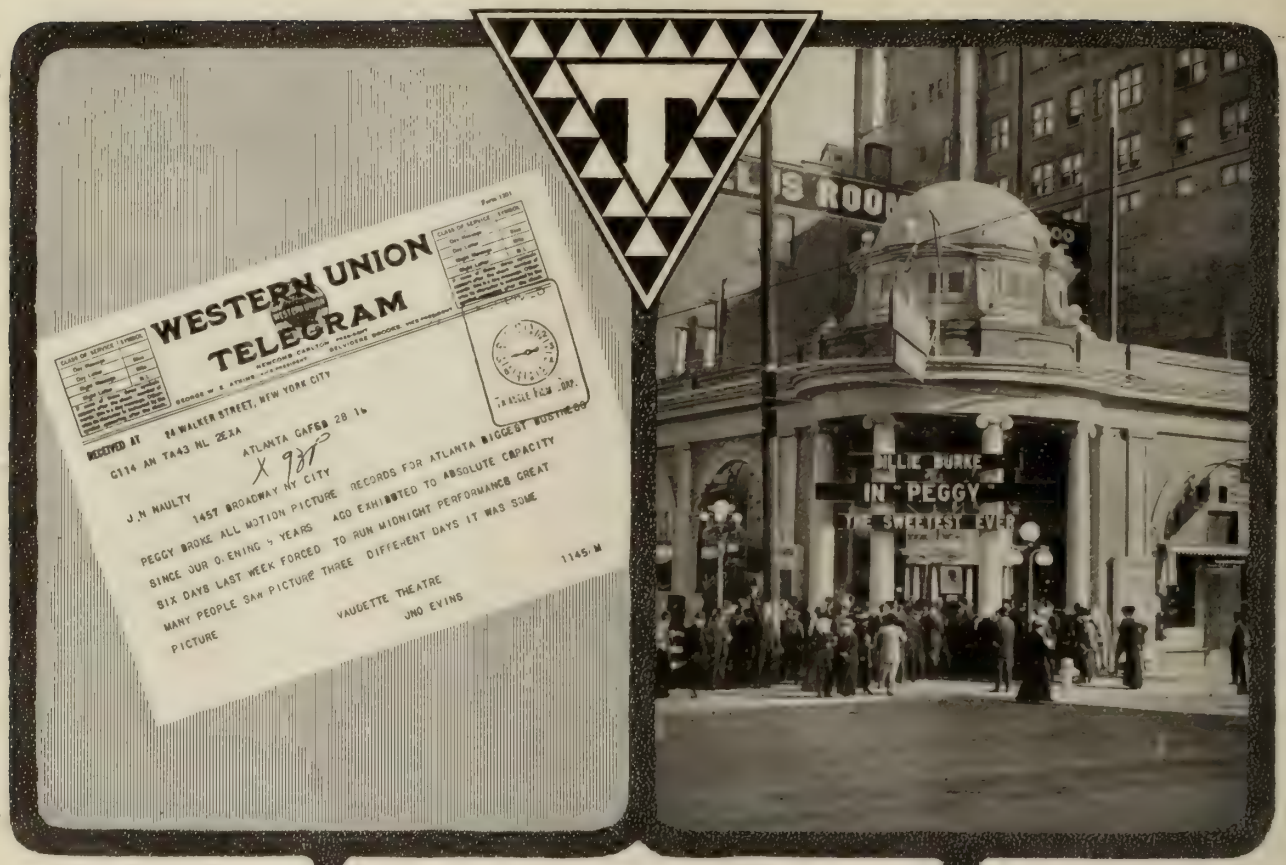
A star like Dorothy Gish, who has so many Triangle successes to her credit, has a decided drawing power. Her appearance means money for the exhibitor.

Dorothy Dalton is another Triangle star whose reputation is increasing by leaps and bounds every day. And reputation means box-office revenue.


TRIANGLE PLAYS
DOUGLAS FAIRBANKS
WITH
LORETTA BLAKE
IN
His Picture in the Papers
Lillian Gish
in
Daphne & the Pirate
Did you know that not so many years ago the men in this country bought and paid for their wives.
"Daphne and the Pirate" the latest TRIANGLE PLAY is a gripping tale of those old-fashioned days. The thrilling tale of the lover who lost his sweetheart and finally found her again on the auction block will impress you.
Name of Theatre
Address

In addition there is back of the Triangle a competent Publicity Department to serve the interests of Triangle Exhibitors. The proper preparation of advertising material is given every attention.

Special Newspaper advertisements on each drama release have been prepared as well as attractive slides, heralds, lobby displays and other special displays.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ATLANTA GA FEB 28 1916
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PEGGY BROKE ALL MOTION PICTURE RECORDS FOR ATLANTA BIGGEST BUSINESS
SINCE OUR OPENING 4 YEARS AGO EXHIBITED TO ABSOLUTE CAPACITY
SIX DAYS LAST WEEK FORCED TO RUN MIDNIGHT PERFORMANCE GREAT
MANY PEOPLE SAW PICTURE THREE DIFFERENT DAYS IT WAS SOME
VAUDETTE THEATRE
JNO EVINS
PICTURE
1145 M
NILLIE BURKE
IN "PEGGY"

If you were running Triangle Plays you too would be sending in a telegram about the increased business which you have been doing—a word about the increased box office receipts.

And you too would probably be proud of a showing like the above. You'd enjoy watching the crowds at your Box Office window as they waited in line to increase your receipts.

Use this coupon for information about TRIANGLE PLAYS

Triangle Film Corporation, 1457 Broadway, New York City.
Gentlemen:

I am an exhibitor and am interested in the presentation of Triangle Plays. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name ..... Theatre ..... Address ..... Capacity .....

series one

two reels

Harry R. Raver Presents

"AUSTRIA AT WAR"

CINEMATOGRAPHED FOR THE
IMPERIAL GOVERNMENT
BY AUTHORITY OF
HIS MAJESTY
FRANZ JOSEPH

DISCLOSING FOR
THE FIRST TIME
The AUSTRIAN
SIDE OF THE WAR
IN VIVID AND
STARTLING SEQUENCE

STATE RIGHTS GOING!

THESE EXCLUSIVE FILMS
WILL BE SNAPPED UP QUICK.

EVERYBODY IS WAITING
TO SEE THE GREAT
AUSTRO-RUSSIAN
STRUGGLE

NAME YOUR STATE - GET PRICE

SOLE DISTRIBUTORS RAVER FILM CORP. HARRY R. RAVER PRES. 110 WEST 40TH ST. NEW YORK

SHUBERT FILM CORPORATION *Presents*

HOLBROOK BLINN

IN

"The Unpardonable Sin"

¶ "The Unpardonable Sin" Is An Unusual Feature In Every Sense ¶ The star is the most eminent in his profession. ¶ The direction is faultless, the photography superb. ¶ This photo-drama is fairly galvanic with swift-moving vivid action. ¶ Pronounced to be another Holbrook Blinn triumph. ¶ "The Unpardonable Sin" tells the stirring, heart-moving story of a man's fall, his rise, his betrayal and final regeneration through the power of a great love. ¶ Scenes in Modern New York Society and in the marts of big business

WORLD AND EQUITABLE FEATURES ARE

First—Each is headed by a noted star of proven drawing power.

Second—Each is based upon a really worth while book or play or an original scenario by a noted author.

Third—Each is staged by a master craftsman of the fine art of screen production.

RELEASED THROUGH WORLD FILM

EQUITABLE MOTION PICTURES CORP'N *Presents* II

JANE GREY

IN

"Man and His Angel"

¶ "Man and His Angel" stars that most popular and winsome of all actresses Jane Grey, who was a famed artist of the dramatic "boards" before making her premiere on the silent stage. ¶ Every exhibitor playing this feature is bound to reap a golden harvest and enhance his reputation for presenting photo-dramas that are worth while. ¶ The story deals powerfully with a theme of universal appeal. ¶ Strong climaxes, a consistent, interesting plot, and a splendid supporting cast contribute to make "Man and His Angel" a screen play supreme.

TRIUMPH FILM CORPORATION PRODUCTION

SUPREME FOR THE FOLLOWING REASONS:

Fourth—The photography is brilliant and perfect.

Fifth—Our pictures once shown create comment that results at once in a marked benefit to exhibitors' receipts.

Sixth—A theatre showing World and Equitable Features places itself automatically in the class where when people speak of "going to the movies" it is your "movies" they are thinking of.

CORPORATION

130 WEST 46th STREET NEW YORK

"The WITCH Of The MOUNTAINS"

FEATURING

MARGUERITE NICHOLS

Release for March 24

A Startling Adventure in a Trail of Treachery

MYSTERY—ROMANCE—TRAGEDY—INTRIGUE

------ Three-Part Features -------

"THE HOME-BREAKERS"

FEATURING

MARGARET LANDIS

Release for March 31

An absorbing drama of everyday life; Honest ambition rewarded with a success that is coveted by social vultures, who prey upon the innocent.

One, Three and Six Sheet Posters for all Features

GENERAL FILM SERVICE

Knickerbocker Star Features

NEW YORK

VIM COMEDY FILMS

The Pick of Comedies for Particular Programs

Thursday, March 23

"BUNGLES LANDS A JOB"

Bungles, while seeking work, finds something worse.

Friday, March 24

"POKES AND JABBS"

in

"BEHIND THE FOOTLIGHTS"

with

BURNS AND STULL

Pokes, the Property Man, and Prof. Jabbs, the "Escape King," in a mix up involving a famous singer, Lily Lemon.

Thursday, March 30

"PLUMP AND RUNT"

in

"THEIR VACATION"

A vacation which proves more damaging than hard work.

Friday, March 31

"POKES AND JABBS"

in

"ANVILS AND ACTORS"

Pokes, the blacksmith apprentice, and Jabbs, a would-be actor, try rough shod methods with Ethel, the blacksmith's daughter.

One and Three Sheet Posters for all 'Vims'

GENERAL FILM SERVICE

LUBIN

Releases week of March 13

MARCH 13

"THE BUTLER"

DAVY DON

(ONE REEL COMEDY)

MARCH 16

"THE GULF BETWEEN"

(THREE ACT DRAMA)

BILLIE REEVES COMEDY

(ONE ACT)

"DARE DEVIL BILL"

GENERAL FILM

LUBIN

RELEASES

The Strange Case of MARY PAGE

It Has Set a New Record For Series Productions

WHY?

Henry Walthall and Edna Mayo Are the Stars
The Story Is a Splendid Tale of Love and Mystery
Lucile (Lady Duff Gordon) Designed the Gowns
A Tremendous Advertising Campaign Is Behind It

Essanay
1333 Argyle St., Chicago
George K. Spoor, President

The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

JOYCE'S STRATEGY

2 act drama — March 14

presenting

JOYCE FAIR
DARWIN KARR
and LILLIAN DREW

★★★

VERNON HOWE BAILEY'S SKETCH BOOK OF PHILADELPHIA

One reel with scenic — March 15

★★★

UNKNOWN

3 act drama — March 18

presenting

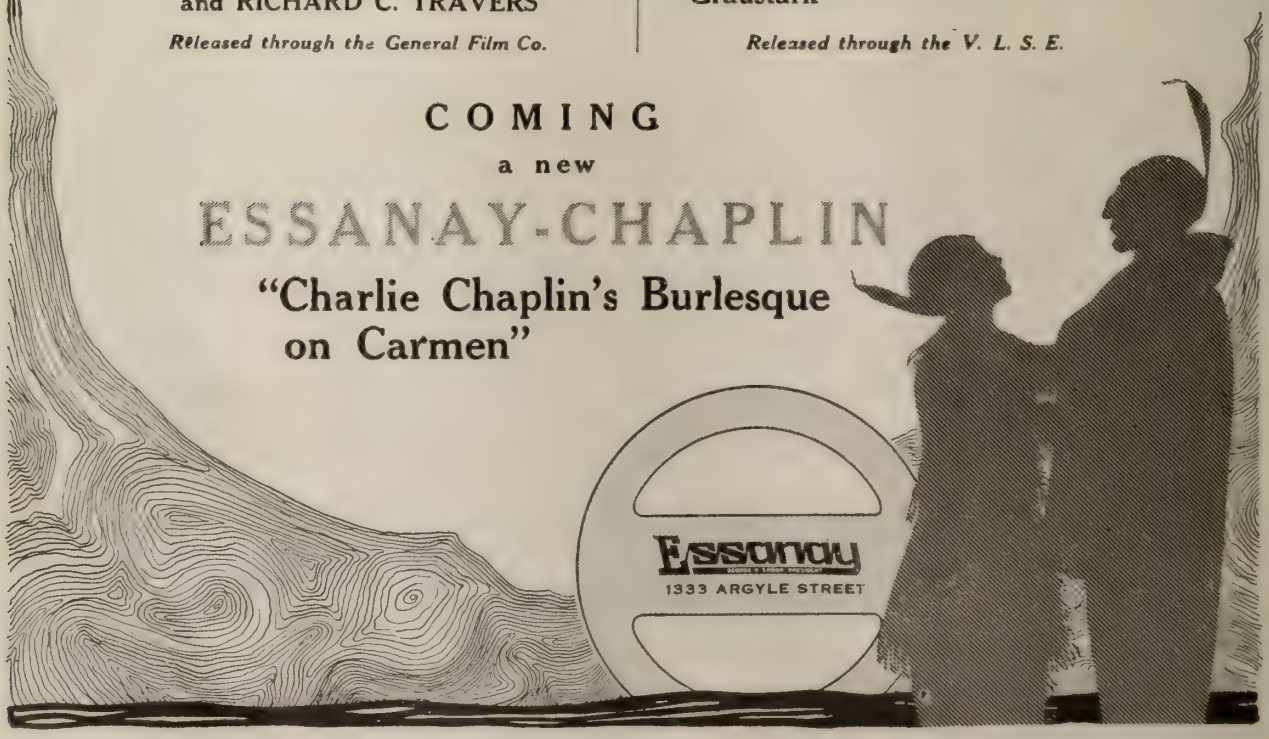
MARGUERITE CLAYTON
and RICHARD C. TRAVERS

Released through the General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Released through the V. L. S. E.



"The Ne'er-Do-Well"

By Rex Beach

—with all its depth of love and soft, sweet tropic beauty, and fiendish jealousy and black intrigue—with the naked passions of men and women bared before you as only Rex Beach can bare them—with its hero football player from New York ensnared alike by the dazzling Southern beauty, "Chiquita," and the seductive Edith Cortlandt, WIFE OF THE "OTHER MAN."

"In return I give you my wife—You've always had her—Now She's Yours"

"Kirk Anthony's pulses pounded to a thrill he'd never known before. Cortlandt's wife lay in his arms. Her face was close to his; her lips within his reach."

Produced by SELIG
in Panama
With **Kathlyn Williams** and **"The Spoilers" Cast**

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" will be duplicated on "THE NE'ER-DO-WELL."

10 THRILLING ACTS

For Bookings or Circuit Rights, Address

SOL L. LESSER, Sole Owner U. S. Rights
218 W. 42nd Street, NEW YORK CITY

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SELIG Presents Rex Beach's Stirring Story
"THE NE'ER-DO-WELL"
SCENES FILMED IN THE PANAMA CANAL ZONE!
A WORTHY SUCCESSOR TO "THE SPOILERS"

II 8-SHEET

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Presents Rex Beach's Stirring Story
NE'ER-DO-WELL"
THE EXCEPTIONAL COMPANY OF SELIG
WHO MADE "THE SPOILERS" FAMOUS, INCLUDING
WILLIAMS, WHEELER OAKMAN, EUGENIE BESSERER,
LONSDALE, FRANK CLARK, AND SIDNEY SMITH
THE PANAMA CANAL ZONE! A WORTHY SUCCESSOR TO THE SPOILERS!

SELIG Presents Rex Beach's Stirring Story
"THE NE'ER-DO-WELL"
FEATURING THE EXCEPTIONAL COMPANY OF SELIG PLAYERS WHO MADE "THE SPOILERS" FAMOUS INCLUDING KATHLYN WILLIAMS WHEELER OAKMAN, EUGENIE BESSERER, HARRY LONSDALE FRANK CLARK AND SIDNEY SMITH.
SCENES FILMED IN THE PANAMA CANAL ZONE! A WORTHY SUCCESSOR TO "THE SPOILERS"!
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— Selig's Stupendous 10 Act Film of Rex Beach's

"THE NE'ER-DO-WELL"

"Kill the American."

"From Your Lover."

PLAYED TO

132,450

PAID ADMISSIONS

AT ADVANCED PRICES

in a three week's run at Clune's 3,000 Seat Auditorium, Los Angeles. On its opening night in San Francisco, it topped the opening night of "THE SPOILERS."

Los Angeles and San Francisco are the only cities in which it has been shown. All America is waiting for it.

This Passion-Throbbing Film is the Successor to Rex Beach's Other Great Success

"THE SPOILERS"

It is even greater than "The Spoilers." Its flights of sweet romance are higher—its depths of dastardly intrigue are blacker—its action and its risks and dangers more overwhelming.

The great success of "The Spoilers" is fresh in the minds of the public, and the success of "THE NE'ER-DO-WELL" will be even more phenominal.

LARGE THEATRES OR CIRCUITS WHO WANT THE GREATEST ATTRACTION OF THE YEAR—Address

SOL L. LESSER, Sole Owner U. S. Rights

218 W. 42nd Street. NEW YORK CITY.

AN ADVERTISEMENT ON V-L-S-E BY A DISINTERESTED BUSINESS INVESTIGATOR

BY HENRY HALE, JR.
THE ETHRIDGE CO., NEW YORK

I LIKE the way V-L-S-E is working with the exhibitor.

In my experience, I cannot recall any manufacturer in any line, who has had the interest of their retailers as much at heart, as has V-L-S-E.

The "Open-Booking" Plan and "Minimum and Maximum" Price Policies; the sales promotion system; the advertising and publicity departments; the methods prescribed for salesmen—all favor the exhibitor.

This company ***insists*** that an exhibitor shall make money, not simply on ***some*** of their productions, but on ***every one*** of them.

To insure this, they leave the door wide open for an exhibitor to select the pictures which are ***best suited*** to his needs.

Then they go a step further and grade the price on each picture according to its box office value ***to the individual exhibitor showing it.***

In other words, V-L-S-E is operated from the exhibitor's viewpoint, rather than from the manufacturer's, to the end that ***every*** release of this organization shall be an absolute guarantee of profit to ***every*** exhibitor.

V. L. S. E. Inc.

"THE HUNTED WOMAN"

is both huntress and hunted, who goes from a loveless marriage in torpid India to a heart healing adventure in the desolate North

Featuring

S. RANKIN DREW

and

VIRGINIA PEARSON

A powerful picture of a woman who strives and of men who dare

Based on the novel of the same name by James Oliver Curwood

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"A Thoroughly Good Drama"

is the manner in which "The Moving Picture World" describes that most spectacular picture,

"THE GODS OF FATE"

Featuring

ROSETTA BRICE

and

RICHARD BUHLER

"The story rings true, and natural acting brings out the human qualities of the characters," continues the reviewer. "Seemingly, the producer determined to make this a ***strong*** picture at any cost."

"Motion Picture News" characterizes the picture as one which will find "widespread favor." "Two remarkably realistic scenes," says that publication, "a factory fire and a head-on collision, cause the spectator to hold his breath."

"These spectacular scenes," says "Motography," "have a real place in a story dealing with convincing people and interesting situations."

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

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WILLIAM
N. SELIG

Takes Pleasure in Introducing
to Lovers of SELIG RED SEAL PLAYS Charming

FRITZI BRUNETTE

Filmland's Most Vivacious Star, in James Oliver Curwood's Most Intense and Moralistic Drama in Five Spectacular Reels.

"UNTO THOSE WHO SIN"

"The Wages of Sin Are Death"

SELIG

Released through **V.L.S.E.** *Inc.*

TRADE MARK REG
U.S. PAT OFF

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of life beyond the pale.

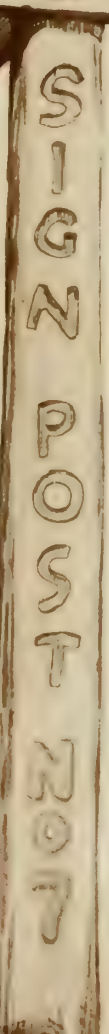
A story of international swindlers, who play the game for millions, risking life and fortune on the throw of a die.

Stirring the depths of emotion by showing how mother-love reclaims a woman sunken to the depths of crime and degradation.

Directed by
Lawrence Windom

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.



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502 Peter Smith Bldg

Kansas City, Mo.
12th and Walnut Sts

Los Angeles, Cal.
644 South Olive St

Minneapolis, Minn.
608 North First Ave

New York City
1600 Broadway

Philadelphia, Pa.
229 North 12th St

Pittsburgh, Pa.
117 Fourth Avenue

San Francisco, Cal.
986 Market Street

Salt Lake City, Utah
129 E. 2nd South St

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3630 Olive Street

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415 Olive Street

Washington, D. C.
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V. B. VALLEAU, (INC.) Lessees
F. H. MALLERY, Local Manager
KLAW & ERLANGER New York Representatives

V. L. S. E., Inc.,
New York City.

Gentlemen:

Among the many excellent features of the "Big Four" service, there is one in particular that stands out prominently, from the exhibitors' point of view:

> That is the privilege accorded the exhibitor of making his own selections as to what he wishes to run, and not tying him up to a hard and fast contract to accept so many pictures a week, regardless of the quality of the productions or their suitability to any particular exhibitor's needs.

"The Big Four," in inaugurating this "open market" policy, has done the exhibitor an inestimable service, and on account of the uniformly high quality of their productions, is setting a pace that must eventually be met by all producers.

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Very truly yours,

V. B. Valleau, Inc.,

Valleau

"I know not how to govern our own course save by the proven experience of others."

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HEARST-VITAGRAPH

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THE GREATEST NEWSPAPER

In the world is published by THE HEARST SYNDICATE and THE VITAGRAPH COMPANY.

It is known as the HEARST-VITAGRAPH NEWS REEL.

Its reporters circle the globe.

Its news is up to the minute.

Its photographs are the finest in the world.

On Tuesday, February 22nd, a New Haven engine smashed into the rear of a passenger train. Ten people were killed.

On Friday, February 25th, hundreds of thousands of people in the United States saw the accident only a few hours after it happened.

A few days ago Fall River, Massachusetts, suffered a two million dollar fire loss.

Before the fire was extinguished, pictures of the conflagration were being viewed by the patrons of hundreds of successful exhibitors.

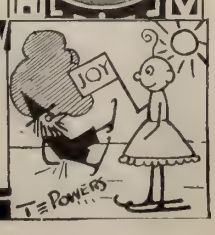
But there's a reason :

HEARST-VITAGRAPH has camera men in every section of the world—who are eager, alert and daring. There is no task too difficult and no task too dangerous.

It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V-L-S-E



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

EXHIBITORS ARE LAUGHING AT
"THE ESCAPADES OF MR. JACK"

Partially because they love to see
MR. JACK in his toils and dilemmas
on the screen—but mainly because
their box offices are working overtime.
Results count—and the MR. JACK Comedies
count double.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies

ONE A WEEK—
EVERY MONDAY

Following the Syndicate Stories in all the
HEARST SUNDAY PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
The Maker of a Million Laughs a Day

This Week's Adventure
"MR. JACK, THE HASH MAGNATE"

A slippery farce that takes
a hash foundry operator into
the Four Hundred—BUT it also
takes him—
Back to Lizzie and the biscuits
and the beans.

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 13th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Two Edged Sword"

Is not used by battling warriors—
But by a woman who seeks revenge—
By a woman who uses her sexual charm—
To pierce the heart of a man.

But—

"The Two Edged Sword"

Cuts deep the hand that wields—
Until illusion is banished—
And Life and its Greater Lesson—
Are viewed through the light
Of deep purple.

This Five-Part

Blue Ribbon Release

Features
The Superb Actress

Edith Storey---

Who won the love of millions
In "The Island of Regeneration"

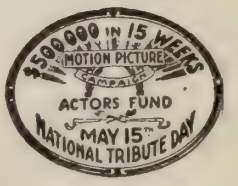
Released March 27th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE REGULAR VITAGRAPH PROGRAM

For the week
Commencing March 13th
Presents
Wally Van in a
Side splitting comedy
For Monday.
Regular Weekly Release of
"The Freddy Series"
On Friday
And a
Three-part
Broadway Star Feature
With Joseph Kilgour and
An all star cast
For Saturday.



REGULAR RELEASES

"Putting the Pep in Slowtown"

One-part Comedy, Monday, Mar. 13th,
Presenting:
Wally Van, William Shea
and Zena Keefe

"Freddy Aids Matrimony"

One-part Comedy, Friday, Mar. 17th,
Presenting:
William Dangman, Daisy De Vere,
Jack O'Donnell, William Lyttel, Jr.
and Tod Tolford

"Miss Warren's Brother"

Three-part Drama, Saturday, Mar. 18th,
Broadway Star Feature
Presenting:
Joseph Kilgour, Arline Pretty,
Robert Whitworth, Charles Kent,
Arthur Cozine and
Huntly H. Gordon

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GREAT NORTHERN FILM COMPANY
PRESENTS
REGINA WETHERGREN
THE NORWEGIAN SARAH BERNHARDT
IN "THE MOTHER WHO PAID"
FORCEFULLY DEPICTING A MOTHERS SUPREME RENUNCIATION OF HER NAMELESS CHILD
SUPPORTED BY AN ALL STAR CAST
TERRITORIAL RIGHTS TO THIS EXTRAORDINARY PRODUCTION NOW AVAILABLE WRITE OR WIRE AT ONCE FOR OUR ATTRACTIVE PROPOSITION
A SUPERB PRODUCTION IN FIVE FASCINATING ACTS
GREAT NORTHERN FILM COMPANY
110 WEST 40TH ST. NEW YORK, N.Y.

GEORGE KLEINE

The Mishaps of Musty Suffer

(Produced by LOUIS MYLL)

Featuring HARRY WATSON, JR.

"A Bull's eye hit! They were greeted with storms of laughter in all my theatres."
Alfred Hamburger, Chicago

"Strand Theatre patrons are ultra-critical; and the way they welcomed 'Musty Suffer' is the best evidence in the world that you've made a winner!"
W. A. TRUE, Treasurer,
Strand Theatre, Hartford, Conn.

"We promised patrons of our theatres the best film comedy ever produced. We thought we could make good. Now we know we did!"
WALTER M. HOFFMAN,
Bijou Theatre, Orange, N. J.

"Along About After Awhile"

THE CHICAGO DAILY TRIBUNE: TUESDAY, FEBRUARY 22, 1916.

FLICKERINGS from FILM LAND

Watson's Fun vs. 10 Reels of Heroics.

"THE CLARION."
Produced by Equitable.
Directed by James Durkin.
Released by World.
Presented at the Ziegfeld.

Harrington Surtaine....Carlyle Blackwell
Dr. Surtaine.....Howard Hall
Esme Elliott.....Marion Dentler
Dr. Mark Elliott.....Charles Mason
Norman Hale.....George Soule Spencer
Milly Beal.....Rosemary Dean
Max Veltman.....Phillip Hahn

BY KITTY KELLY.

ALONG about after awhile, everybody at the Ziegfeld straightened up out of their collars into which they had been slumped. Necks became perpendicular instead of inclined. An air of briskness overtook the house. Said the girl beside me, "I do think he is the funniest person I've ever seen." Said the man behind, "Now, see if you don't think him as funny as I told you he was," and then as Harry Watson gamboled through his bell boy antics, laughter rustled everywhere. Musty Suffer is particularly funny this week, but no funnier than usual.

There were two other features on the program. "The Clarion" purports to be made from the book of that name by Samuel Hopkins Adams. It has in its young hero heroed by Carlyle Blackwell, who wades in for reform with the safety diving device of a plump bank [illegible] to him by

"No better comedies have ever been made. We want the entire series, first run, in this city. You should be able to book them in every theatre in the country—"

FRANK T. MONTGOMERY, Mgr.
Strand Theatre, Bridgeport, Conn.

Why Say More?

GEORGE KLEINE 805 EAST 175th STREET NEW YORK CITY

New York
226 West 42nd St.
Chicago
166 N. State St.
Atlanta
71 Walton St.
Boston
14 Piedmont St.

Denver
405 Railroad Bldg.
Philadelphia
1309 Vine St.
Minneapolis
706 First Ave., N.

Pittsburgh
123 Fourth Ave.
Kansas City
209-12 Ozark Bldg.
Seattle
284-5-6 Orpheum Theatre Bldg.

San Francisco
234 Eddy St.
Cincinnati
138 West Seventh St.
Dallas
1812½ Commerce St.

Los Angeles
514 West 8th St.
Montreal
204 St. Catherine St., W.
Toronto
96 Bay St.
New Orleans
103 Nola Building

The HIPPODROME FILM CO. Inc. Presents

"AT THE FRONT WITH THE ALLIES"

The Picture That Shows the Present War AS IT IS

The Last Word in Graphic Realism—One Sensation After Another, With Sentiment Blended in Right Proportion to Control the Military Ardor the Action Will Arouse.

As Good As a Trip to the Front And Much More Secure

Complete Line of Attractive Publicity. Take Advantage of the **WAR SPIRIT.** Write, wire, phone or call.

Hippodrome Film Co. Room 501, 110 W. 40th St. NEW YORK CITY

H. S. CLARK, Manager Incorporated (Telephone Bryant 8125)

GAUMONT

Releasing Through
MUTUAL FILM CORPORATION

You are always SURE of SUCCESS when you book a GAUMONT Feature. A Gaumont Photoplay is always a powerful Story, Thrillingly Told on the Screen by Popular Gaumont Stars who are Favorites Everywhere.

Gaumont Five-Reel Productions

are released as Mutual Masterpictures, de Luxe Edition, with the following International Stars:

Marguerite Courtot	Alexander Gaden
Gertrude McCoy	Gertrude Robinson
Iva Shepard	Mildred Gregory
Sydney Mason	Helen Marten

Two Popular GAUMONT Single Reels

MUTUAL WEEKLY—News of the World FIRST. Gaumont Gives on the Screen What You Read on the Front Page of Your Newspaper.

ANIMATED CARTOONS—A New Series of the Original Gaumont Komic Kartoons by the Original Kartoonist, Harry Palmer, on a Weekly Release Split-Reel With Gaumont's Famou

"SEE AMERICA FIRST"—Scenic Series, Weekly Trips to Cities and Sites of Scenic and Historic Interest.

For Bookings Write or Call on Any Mutual Film Corp. Branch Manager

GAUMONT CO.

JACKSONVILLE, FLA. FLUSHING, N.Y.

MUTUAL MASTERPICTURES
DE LUXE EDITION

Edwin Thanhouser presents

A BIRD OF PREY

STAGED IN
5 Reels
by EUGENE NOWLAND

FROM THE STORY BY
PHILIP LONERGAN
Released March 16

WITH

KATHRYN ADAMS

AND A CAST INCLUDING
JOHN LEHNBERG & ROB'T. WHITTIER

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL SPECIAL FEATURE

For Thrills That Are Real-

Story by
Frank H. Spearman

Director
J. P. McGowan

Chapter Twelve
"Buried Alive"

For thrills that are ***true to life*** — for thrills that are ***vivid,*** and ***absolutely astounding***—Book "The Girl and The Game."

Helen Holmes, in this great railroad film novel, will pack your theatre regularly, week after week.

A new, two act chapter every week for fifteen weeks. Twelve chapters now appearing.

Powerful Newspapers as Exhibitors' Aids

New York World — Pittsburgh Press
Philadelphia North American
Atlanta Constitution — Omaha Bee
Memphis Commercial Appeal
Buffalo Courier — Indianapolis Star
New Orleans Time-Picayune
Chicago Evening Post — Detroit Journal
San Francisco Chronicle
Baltimore American — Boston Globe
St. Louis Globe-Democrat
Cincinnati Times-Star — Dallas Journal
Seattle Post-Intelligencer
Kansas City Journal — Cleveland Leader
Los Angeles Tribune
Milwaukee Sentinel — Louisville Herald
and One Thousand Others:

These biggest newspapers and a thousand others print the story week by week.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

Signal Film Corporation
Samuel S. Hutchinson, President
Publicity Offices:
222 South State Street, Chicago

MUTUAL PICTURES

Something Really New—

CURLEW CORLISS

The first of the "Happy Family" series Film versions of the famous stories by B. M. Bower

Book through MUTUAL exchanges.

An entirely new series of motion pictures, to be presented by *American* as three-reel "MUSTANG" features. They are real life stories.

ART ACORD and NITA DAVIS are the stars in the first picture, which is entitled

CURLEW CORLISS

Director—William Bertram

Released March 17th

American Film Company Inc.

Samuel S. Hutchinson, President

Chicago, Illinois.

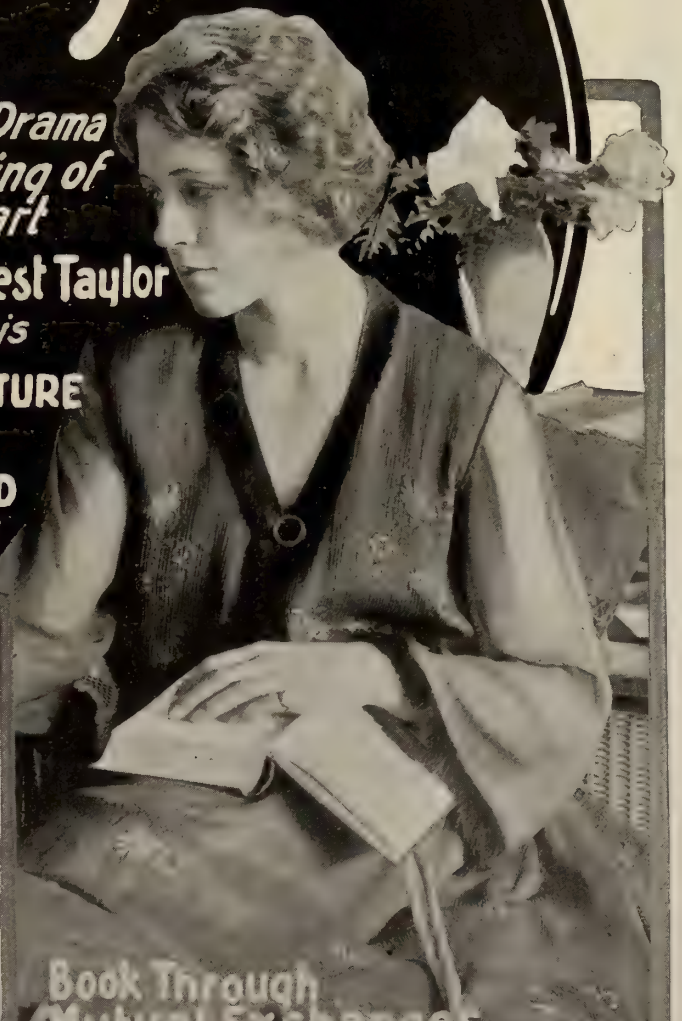
MUTUAL MASTERPICTURES
DE LUXE EDITION

True Nobility

Five Reels of Throbbing Drama Portraying the Awakening of Love in a Woman's Heart

Helene Rosson and E. Forrest Taylor *enact the leading roles in this*

MUTUAL MASTERPICTURE
DE LUXE EDITION
Directed by
DONALD McDONALD
Released March 9TH



Other American Winners

The Code of Honor
Three Reel "Flying A" drama.
Alfred Vosburgh and Vivian Rich
Director—Frank Borzage. Released March 21st.

Cupid at Cohen's
Single Reel "Beauty" comedy.
Carol Halloway and John Sheehan
Director—Archer Mac Mackin. Released Mar. 22.

Bubbles and the Barber
Single Reel "Beauty" comedy.
Orral Humphrey
Director—Nate Watt. Released March 26th.

Book Through Mutual Exchanges

American Film Company, Inc.
Chicago, Illinois. Samuel S. Hutchinson, Pres.

MUTUAL PICTURES

Vogue Films, Inc., Presents

Bungling Bill's Peeping Ways

Whoops, my dear! Here is ***some*** comedy. Big, fat ***Russ Powell*** is the chief funny man, and pretty ***Priscilla Dean*** the leading lady. Nuff said! It's a scream! 1000 feet of laughs—Directed by Jack Dillon.
Released St. Patrick's Day (March 17th).

Troubled Waters

And here's crazy Rube Miller again in a sure-fire rib tickler. Miller's a comedy nut. He directs his own pictures. That's why they're so darned funny.

"Troubled Waters" is released March 19th.
Book Vogue Comedies—They're all the go.

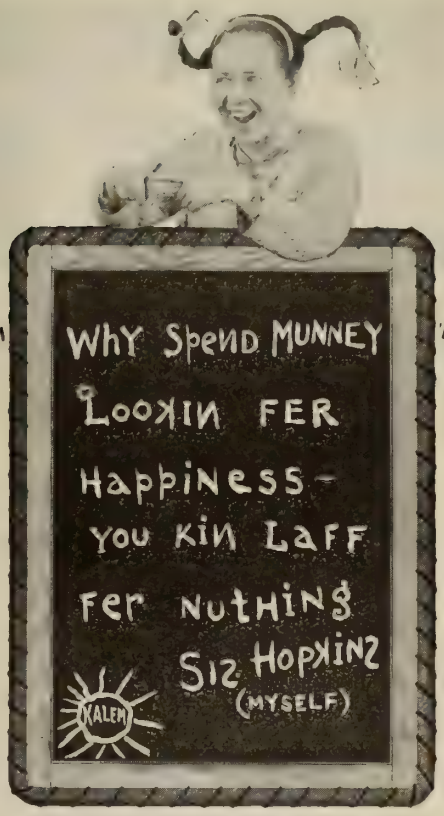
Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St.
Chicago, Ill.

Slapsticks With a Reason

VOGUE COMEDIES



One-a-Week Each a Single Reel Laugh-fest

Book From the Nearest General Film Exchange

TAKE the advertising value of America's most famous fun-maker—add to it sure-fire stories by screen comedy experts, an unexcelled supporting company, top-notch direction, and you get—A WINNER—you get

SIS HOPKINS COMEDIES

"A Flock of Skeletons"

is the next release, on FRIDAY, MARCH 17TH. A whirlwind example of the new comedy line that has set the nation to laughing again.

Delightful characterizations—rapid-fire action, without vulgarity, those are the points that have made Sis Hopkins Comedies the sensation of 1916. They are establishing new booking records—and cleaning up wherever shown. Have you cashed in your share of the winnings?

See Your General Film Exchange Now!

Kalem Company

235-239 West 23d Street New York

The Social

THE PHOTOPLAY
By George

Preeminent in Story!

GEORGE BRONSON HOWARD — the biggest name you ever advertised—presents a theme of startling daring and strength, depicting the amazing adventures of two clever girls who match keen-edged wits and fascinating beauty against the unscrupulous schemes of the vultures of society.

Preeminent in Cast and Production!

MARIN SAIS and Ollie Kirkby—stars of countless screen successes—with a cast including such other well known favorites as True Boardman, Frank Jonasson, Thomas Lingham, Paul C. Hurst, Edward Clisbee, etc. The screen mastery and unstinting lavishness that gave you "Stingaree" guarantee a production of "class"—a production pre-eminent.

Each two reel episode is complete in itself—each surcharged with action—each the sort that will bring your patrons BACK, week after week, for fifteen trips. There won't be a lagging moment in "The Social Pirates" fifteen weeks' cruise to the land of big profits and enthusiastic audiences.

Will You Be Aboard?

Wire Your General Film Exchange To-Day!

KALEM COMPANY, 235-239 W. 23d St., N.Y.

Pirates

SERIES PREEMINENT

Bronson Howard

Preeminent in Publicity!

THE New York World —The Chicago Record-Herald—The Philadelphia Press—The Buffalo Times—such are the class of papers that will publish the stories—fictionized by Hugh C. Weir—in every corner of the country. Dazzling twenty-four sheets, striking six-foot lobby cut-outs, colored heralds, in fact, "The Social Pirates" will have every form of publicity aid that could be devised to make a sure-fire production a dead-certain hit.

First Release

MONDAY, MARCH 27th

"THE LITTLE MONTE CARLO"

Your General Film Exchange manager has some surprising information for you regarding the prices at which the advertising aids will be supplied. See him to-day!

Not One Thrill! But Thrill After Thrill Are Given You in

The Detective's Peril

A Stirring "Hazard of Helen" Episode

Released Saturday, March 25th

Twice during this picture does Helen Gibson, the most daring actress in pictures, reach the height of audacious courage and throughout the one reel the action is tense with excitement. The railroad detective, facing certain death, is saved by Helen's perilous swing over the waters of the river. Later Helen boards the train she is pursuing on a hand-car by throwing a lasso over the brakebeam and then climbing hand over hand to the top of a freight car while it tears along at terrifying speed. This release is another proof that Kalem's "Hazards" are the

Last Word in Thrills — Beyond All Competition!

These sensational scenes are on the 1 and 3-sheet, 4-color lithographs.
Get them at your General Film Exchange.

At Bachelor's Roost

A corking Ethel Teare comedy with that vivacious comedienne seen in almost every foot of the film. Ethel finds a lover even in the lonely confines of Bachelor's Roost.

Released Wednesday, March 22nd. Attractive 1 and 3-sheet, 4-color lithographs.

When Things Go Wrong

The screen's most famous fun-maker—Sis Hopkins—in a whirlwind comedy. Things surely do go wrong in the home of the Newleyweds where Sis is the only servant.

Released Friday, March 24th. Catchy 1 and 3-sheet, 4-color lithographs

A Dollar a Kiss! and Ham Has Only Eighty Cents! But It's

FOR SWEET CHARITY

Released Tuesday, March 21st.

A charity bazaar and scores of pretty girls furnish the background for a corking good Ham and Bud comedy. The two funny fellows have an exciting time—even if things do not always go just right—and then wind up as oyster openers in a fashionable restaurant. Suffice it to say that they do not earn the other twenty cents, though they deserve it for the laughs they give us.

Stock Ham and Bud 3-sheets of proven value in addition to the special 1 and 3-sheet, 4-color lithographs on this release.

These pictures obtainable at all General Film Company offices.

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1908)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 18, 1916

Facts and Comments

THE state convention of New York Exhibitors, which has just adjourned, furnishes new proof of the profound change in the personnel of the men who own and manage motion picture theatres. It is most creditable to these men that they are capable of looking at the great questions in this industry from an angle other than their own. Read their resolutions and study their underlying spirit and you must come to the conclusion that they ask for nothing more than an "even break." On the vital questions affecting the industry they are absolutely sound. They know of no compromise with censorship, which they have condemned in all its forms. Occasions will constantly arise which demand the co-operation between producers and exchangemen on the one hand and exbititors on the other. Whenever properly approached the exhibitors have never hesitated to co-operate. The successful among the producers freely recognize this fact and support the exhibitor in every movement which aims at the improvement of conditions within the industry or which is directed against enemies from without. The work of the Albany Convention may well serve as an inspiration for exhibitors in other states.

* * *

IN considering the cause of organization it is well to remember the trials and vicissitudes through which exhibitors had to pass in the early days. Conditions did not favor any spirit of initiative or enterprise, in fact any assertion of individuality on the part of the exhibitor. No man can rise above his environment in a flying machine—on the contrary it is a slow and laborious and often painful process.

* * *

WHEREVER managers and owners of motion picture theaters discuss programs "locked reel system" and methods of booking, one hears nothing but unbounded praise for open booking. From the best information obtainable we are convinced that open booking is proving very profitable to the producers who have developed this system. There is no reason in the world why it should not. If the exhibitor is allowed to have his pick he is able and willing to pay more.

* * *

OPEN booking in our judgment is the surest and safest remedy for overproduction of feature films. We have come to a point where the exhibitor cannot possibly absorb a hundred per cent. of the supply of features. The resultant loss due to this overproduction falls in some measure upon the exhibitor. Open booking is bound to eliminate inferior releases. Open booking means a sure "boom" for quality. Open booking will bring about the realization of a wish often echoed in these columns even in the days of the founder; fewer pictures but better ones.

* * *

ANOTHER word we would very much like to see on the retired list in the shortest possible order is that dreadful verb "to picturize." We confess it makes us shudder. Some of its derivatives such as "picturization" verge on disorderly conduct. We don't want to go into any labored etymological argument, it's not necessary—the word must grate on every normal ear. We ought not to allow these abominations to creep into an art, which is capable of visualizing the great masterpieces of the world's literature.

* * *

EXHIBITORS who protest against the free use of state armories and other state buildings for free motion picture shows are clearly within their rights. Such cases have occurred quite frequently in the state of New York. When an exhibitor recently complained about this in a letter addressed to "State Board of Armory Commissioners" at Albany he received very scant comfort and but scant courtesy. To the ordinary and non-military mind it seems an obvious wrong for the state to exact a license from an exhibitor and then compete against him without a license. In these days of preparedness it seems to us that the armories might be used to better advantage than giving complimentary motion picture entertainments to the friends and admiring relatives of the warriors.

Inconsequential*

By Louis Reeves Harrison.

FRAIL Wife leaves the compromising letter in a magazine she happens to be reading when it arrives, the logically correct thing to do in current photoplays and madeover melodramas, notwithstanding the fact that both maid and butler are present. The latter pounces upon it as soon as Frail Wife is gone, but he is compelled to disgorge when stern and unrelenting Husband unexpectedly returns. Husband grits his teeth and clenches his hands. He dashes out. He reappears in the main dining room of notorious restaurant. He slips a bill of large denomination to head waiter. H. W. rolls his eyes significantly in a certain direction. Husband exits and soon reappears in private dining room, where Frail Wife and False Friend are clasping hands over table. Husband regards them sternly and locks the door!

During the early part of the presentation, the piano tinkles monotonously, while the fiddlers tune their instruments. Then the orchestra leader makes his bid for attention with a snappy tune. While the music is reaching a noisy conclusion, the stern Husband is choking the life out of False Friend, pressing his thumbs in the latter's Adam's Apple. Slowly the False Friend succumbs, while Frail Wife cringes in the corner unable to do else than watch the killing. Ah! The arms of False Friend drop helplessly—all is over—and the music comes to an end with a zipp and a boom.

At this point a thousand or more people burst into an uncontrollable roar of laughter, a recent and actual occurrence. Of course it was largely due to coincidence, but the people were venting their scorn in a good-humored way, scorn for the stupidity of the story, a weary re-enactment of a situation moth-eaten years and years ago.

Audiences are growing more and more critical at a time producers are doing little more than demonstrate their limitations. They keep repeating the same old stories, or the same old situations, over and over again, and, as a consequence, there is a growing tendency to use pictures, as they were formerly employed, to fill the gaps in continuous performances, where vaudeville is the big drawing card. The best time in such houses is given to the variety performance, pictures being shown in the interim.

People will never grow tired of moving pictures when the importance of artistry comes to be fully recognized, but a very large part of present production is merely repetition, or reversion or is seriously marred by the inconsequential. People laugh in a generous sort of way at errors, but there is a serious meaning to that laugh when it occurs in the midst of serious presentations. There is even contempt in it at times. No man feels it incumbent upon him to get up and announce that what is being shown on the screen is utter rot, but he will release his derision when afforded an opportunity.

Another large audience, viewing a feature distinguished by one fine characterization, that of an unselfish family-provider, burst into laughter near the end, right on the eve of tragedy, because of an inconsequential bid for sympathy. In dire extremity, the unselfish provider decides to commit suicide so that his family may benefit from his incontestable insurance policy—that familiar device is used in spite of the fact that it only excites a feeling of nausea among people of common sense—and he goes to a hotel for that purpose. He is shown in a handsome hotel office pulling out his pocketbook to pay for his room, and a closeup is given of his hand and pocketbook that pity may be excited—he has only fifty cents. He registers and is conducted off scene by the bell-boy. The latter immediately ushers the fifty-cent guest into a spacious and well-furnished bed chamber. At this point the whole audience roars.

There was not the slightest necessity for showing what the room cost, particularly of enforcing that cost in a closeup. The price of the room was of no consequence when a man was about to take his own life, so the people in front laughed and thus vented their disapproval of a course which seemed to them to be uncalled for under the circumstances. Many of those people in front had been in dire extremity themselves and had *fought* their way out by continuous exhibitions of courage in the face of suffering, but they might not have laughed at the presentation if the director had not provided an opportunity by an enforcement of the absolutely inconsequential. Another play of merit, one of exceptional artistry in treatment, deserving the applause usually given on that account, fell flat at the end before a friendly audience. It was of the olden time. The hero, an expert swordsman, becomes embroiled in a tavern row and thrusts his rapier into a half dozen people before making his escape. He is separated from the heroine, but a long series of exciting adventures, leading to a land thousands of miles from home, results in bringing them together at the end. Interest is entirely centered on their fortunes, but the director issues an explanation at the very moment of their happy reunion, citing that the most prominent of those who went down in the tavern brawl, to whom no interest had been attached, had not been killed at all.

The example just cited illustrates the destructive effect of unimportant explanatory details injected after the crisis, so destructive as to warp judgment of a play otherwise highly meritorious. The second example points out how those useless details, thrust upon attention at an important moment, may excite derision. The first example, while the laugh was excited by an amusing coincidence, indicates that audiences are weary of such wornout devices as that of the compromising letter left where it will do most harm. Only feeble invention depends upon the hackneyed.

The effect of the inconsequential is jarring when it is not ridiculous, as jarring as the sudden appearance before the curtain of an actor who has just been seen lying dead on the stage. It *is* absurd for a director, or for an author, to build up interest with infinite pains and tear it down at a crucial moment by thrusting upon attention the inconsequential. It is a sure sign of technical inefficiency—not that technique is an end, but it is surely a means to an end.

The employment of whatever is really inconsequential diverts attention at any point of development in the story, and it becomes positively obnoxious during intense action. Lack of hard concentrated work on the part of an author, and consequent lack of material in the scenario, may lead to the interpolation of irrelevant and superfluous matter by the director, but his reputation is at stake, and he is certainly lacking in those qualities of judgment which he should possess when he sets in motion the complicated mechanism of feature production only to clog it when under full headway and thus dissipate his energies to no complete and satisfactory purpose.

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New York Exhibitors Gather at Albany

Largest Rally Ever Held by State Organization—Every Section Represented, Attendance Reaching Three Hundred—"Unalterably Opposed to Any Form of Censorship"—Important Resolutions and Measures of Constructive Policy Adopted—Spirit of Organization Dominates the Meeting and Overflows at a Splendid Banquet in the Ten Eyck Hotel

THE Fourth Annual Convention of the Motion Picture Exhibitors' League of the State of New York—by far the most important and successful ever held—was opened at 10.30 o'clock Wednesday morning, March 1, in the grand banquet hall of the Hotel Ten Eyck at Albany. Mayor Stevens of Albany had promised a committee of local exhibitors to make the opening address. Urgent official duties prevented him from fulfilling his promise and the address of welcome was made by Corporation Counsel Arthur L. Andrews. Mr. Andrews dwelt on the responsibility of the Motion Picture Exhibitor and the importance of his theater as a factor in the civic and social life of his community. Mr. Trigger spoke briefly in a reply whereupon a vote of thanks was extended to the City of Albany. State President Ochs then announced that the election of officers of the convention was in order. The election, which followed immediately, resulted in Mr. Trigger being chosen as chairman; L. A. Buettner, of Cohoes, secretary, and W. H. Linton, of Little Falls, treasurer. The following committees were appointed:

Committee on Resolutions—A. N. Wolff, Rochester, chairman; Louis Blumenthal, New York; L. Hollander, Brooklyn; Thomas Howard, New York; P. J. Donlon, Utica; W. C. Hubbard, Rochester; George C. Germain, Syracuse.

Committee on Grievances—George N. Wright, Albany, chairman; B. E. Cornell, Syracuse; E. M. Day. Rome; Louis Blumenthal, New York; A. Buettner, Cohoes.

"The Present Perils of Censorship in the State of New York."

In accordance with the program mapped out the first address was made by W. Stephen Bush, whose topic was "The Present Perils of Censorship in the State of New York." Mr. Bush spoke substantially as follows:

When this topic, "The Present Perils of Censorship in the State of New York," was assigned to me we knew from the indiscreet utterances of the Rev. Canon Chase of Brooklyn that state censorship was about to be attempted at Albany. Next we saw this Ahearn Bill. Its very absurdity and weakness disarmed our fears. We could not conceive the possibility of so crude a measure being taken seriously by anybody. We had great confidence in the common sense and in the constructive statesmanship which we felt abounded at the State Capitol. We had never heard of Mr. Ahearn. When we finally met him in the room of the Codes Committee we found him an active and courteous young man, much respected by his fellow-legislators, but profoundly, and it appeared to us, cheerfully ignorant of the subject on which he attempted to legislate. I do not believe that, even at this day, he fully realizes that his censorship would not only establish a legislative and irresponsible Bureau of Taste and Morals, but is also bound to ruin the motion picture industry and spoil the people's entertainment. I will not speak of the millions of capital invested by the producers, the exchangemen and the exhibitors of this state, I will pass by the fact that the metropolitan district and the imperial city of New York are the great centers for the production and distribution of American film, nor will I speak of the millions upon millions of dollars invested in motion picture theaters throughout this state. Mr. Ahearn says that this censorship question is a moral one, and not one of dollars and cents. I quite agree with him, and I challenge him here and now to point to a single instance in the history of the world where censorship has ever improved the morality of any nation or of any individual.

I confess to you gentlemen that when I heard yesterday from the manager of the Associated Press in this city that the Committee on Codes had met and had decided to report this bill favorably to the house I was amazed. I have been a close student of motion picture conditions for the last ten years. I know of no industry which presents such intricate problems, none which undergoes more rapid changes, none which invites deeper thought, none which requires closer application. A handful of young men with all the ardor of commencement day and filled with the belief that the world is out of joint and they must set it right recommend the passage of a bill, which strikes at the vitals of democracy, and which will entail incalculable financial damage. These young men know absolutely nothing about motion pictures. Do they realize how many reels—a thousand feet to the reel—are put on the market every week. Not less than 250 and probably more. This means that three individuals have to examine about 35,000 feet of films every day. Even if you look at the pictures just for amusement eight or nine reels will tire you, but these censors are supposed to examine the films for their moral merits or demerits.

Gentlemen, I have repeatedly passed from New York to Pennsylvania and from Ohio into Indiana. Have I discovered a superior brand of morality in the State of Pennsylvania, the home of censorship? Have I noticed a marked difference in the moral standards and the moral conduct of Indianapolis and Cincinnati? Have Ohio and Pennsylvania grown conspicuously moral since they fell under the stern guardianship of Maude Murray Miller and that great paragon of censorial wisdom, Louis J. Bretinger?

All Eyes on New York.

After Mr. Bush had finished his address National President Frederick J. Herrington, spoke at some length on the need of strengthening and increasing the national organization. He told of the fine spirit that he had found among the exhibitors in the state of Oklahoma where the exhibitors were successfully battling for what they believed to be their rights. He said he had come to New York because he felt that the eyes of the organized exhibitors throughout

New York Exhibitor's Rally at Albany. Group Photographed in Front of Ten Eyck Hotel.

the country were turned towards the Empire State and he wanted to be able to cite from his own personal knowledge the example of New York to all exhibitors who began to feel the need of organization. Mr. Herrington expressed his gratification at the large attendance and added that he found the same revival of the spirit of organization on all his travels throughout the country. The speaker launched into an attack upon censorship and congratulated the New York exhibitors on their firm and logical stand. Mr. Herrington was listened to with profound attention and was heartily applauded at the end of his remarks. He was followed by Mr. Louis F. Blumenthal, of New York City, who expatiated on the grievances of the exhibitors. The subject to which he devoted particular attention was the present method of payment for film service. He said that in his judgment it was unjust to demand film payment four weeks in advance.

"I do not wish to say," continued Mr. Blumenthal, "that all exhibitors are absolutely reliable and prompt in the payment of their film bills. I know, however, for one thing, we have no protection in case anything goes wrong with any firm with which we deposit our money. There are cases where through this deposit system exhibitors have now owing to them small and large sums of money which they simply cannot get although they are justly entitled to the full return of their deposits."

This statement brought forth considerable applause. Mr. Blumenthal said he had given much thought to the subject and had taken up the question with the Superintendent of Banking in this state and with the Inter-State Commerce Commission. The officials of these departments disclaimed jurisdiction and said they could do nothing. The speaker said he thought the only remedy was a unanimous refusal on the part of the exhibitors to comply with what all of them felt to be a harsh and unreasonable exaction. There was considerable discussion of this topic and various suggestions were made all of which were submitted later to the committee on grievances.

Lee Ochs spoke on the proposed bill to admit minors to motion picture theaters during certain hours of the day unaccompanied by parent or guardians. The bill drafted for this purpose Mr. Ochs said was not in its present shape entirely satisfactory and he added that he would like to hear from the men on the floor of the convention as to their opinion on the subject. A lively discussion ensued and it was decided to accept the suggestion made by a prominent Assemblyman in regard to certain provisions in the bill. It is expected that the bill will be introduced before the expiration of next week.

Proceedings of the Second Day.

On the opening of the second day Samuel L. Rothapfel, who has recently joined the ranks of the organized exhibitors of New York City, was presented to the convention. When the committee of resolutions was called upon to report its chairman submitted the following to the Convention:

Resolved: First, that we are unalterably opposed to censorship and that we fell constrained to consider all the people who champion it as inimical to our business interest and we recommend that steps be taken to put the political parties in state and Nation on record touching their attitude on this vital principle.

This resolution was adopted unanimously. The second resolution read as follows:

We favor the appointment of a committee within easy reach of New York City, whose duty it shall be to confer with the Motion Picture Board of Trade on any matters affecting the industry, but who shall report its deliberations to the M. P. E. L. Executive Board for final action.

This resolution was overwhelmingly defeated, only four men voting for it. After the word "Manufacturers" had been substituted in place of "The Motion Picture Board of Trade," the resolution was unanimously adopted. Resolution number three read as follows:

We request that the film companies exacting a deposit from exhibitors be asked to accept the league's bond for security for its members only, and in the event of their refusing we recommend such legislative action as will put our money under the supervision of the proper department and give us interest thereon.

This resolution precipitated a lengthy debate. The opponents objected to the league becoming a collection agency for the manufacturers and when a vote was taken the resolution was defeated by a narrow margin. At the end of the discussion it was decided to have the chair appoint a committee of three to take up this question with all the manufacturers who now insist on monthly advance payments. The next resolution passed unanimously. It read as follows:

The Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of the producers and we favor a system of open booking.

A National Bureau of Information, Advice and Assistance.

The next resolution provided for the co-operation on the part of the State League in the establishment of a "National Bureau of Information, Advice and Assistance." This bureau is to be national in its scope and intended for the exclusive benefit of the exhibitor. It is proposed to collate all the existing state and local laws affecting motion pictures and to place them on the shelves of a motion picture library ready for constant use and reference as the needs of the exhibitor may arise. The Bureau will likewise render assistance in all matters of legislation and direct such campaigns of education as may from time to time become necessary and furnish to the exhibitor a weekly bulletin of all multiple reel productions carefully grading and classifying them and reporting exhaustively the merits and demerits of each.

The Bureau will also take up such questions as may from time to time arise between local branches and exhibitors, the idea being to take every serious difficulty to headquarters in New York. The resolution dealing with such a Bureau was carried unanimously. The last resolution denounced certain advertising matter sent out by a producing company. It was coupled with a general request to all manufacturers to refrain "from using obscene matter in the advertising." The resolution was adopted without dissent.

In the afternoon Mr. Rothapfel spoke on exhibition and told his personal experiences in a most instructive and diverting fashion. He said that being new in the ranks of the organized exhibitors he did not want to be critical, but that it seemed to him as if a state of the size and prominence of New York ought to have a much larger and stronger organization. When he promised to hereafter help in furthering the work of the organization he was applauded to the echo.

Election of Officers and Delegates to National Convention.

After a short recess the election of officers for the ensuing year was gone into resulting as follows:

Lee A. Ochs, New York, president; B. E. Cornell, Syracuse, treasurer; Thomas Howard, New York, secretary; first vice-president, L. A. Buettner, Cohoes; second vice-president, S. Suckno, Albany; third vice-president, John J. Wittman, New York City; national vice-president, Samuel Trigger; W. L. Hilkemeier, sergeant-at-arms, New York. The following delegates and alternates to the National Convention in Chicago were elected by acclamation: Louis Blumenthal, New York; L. A. Buettner, Cohoes; D. A. Gibbons, Syracuse; A. M. Wolff, Rochester; J. L. Miners, Schenectady; E. M. Bay, Rome, and W. H. Linton, Little Falls.

A petition of considerable length setting forth all the vital objections against Censorship was read by Mr. Ochs and approved by the Convention. The petition will be filed with the Assembly.

It was decided to hold the next and fifth annual convention in the City of Rochester, the time to be announced later.

Vote of Thanks to Moving Picture World.

At the end of the business session Chairman Trigger arose and rapping the assemblage into silence with a few strokes of the gavel he said "that the most important resolution had been saved to the last." He went on to speak in terms of great praise of the work which the Moving Picture World had done for the organized exhibitor and indeed for all the exhibitors and for the entire industry. He added that he but voiced the general sentiment of all present in introducing a resolution thanking the Moving Picture World for its splendid work, for its clean and reliable columns, for its maintenance of high standards and for its unfailing sense of justice. Mr. Trigger's reading of the resolution was punctuated with loud expressions of approval from the floor of the convention and the resolution was carried amid cheers followed by a rising vote of thanks.

The Banquet.

It had been expected that Governor Whitman would be the guest of the Convention at its banquet. The death of Judge Werner of the Court of Appeals upset the Governor's schedule as he was compelled to leave Albany at seven o'clock in the evening to attend Judge Werner's funeral at Rochester. The Secretary of State was represented by his first deputy, Addington B. Parker; he was given the seat of honor beside the toastmaster. There also sat at the speaker's table former Deputy Police Commissioner Charles J. Rubin, of New York City, Samuel Rothapfel, Frederick J. Herrington and Samuel Trigger. A very pretty menu

had been designed for the occasion and met with much commendation from the banqueters. In the text of the souvenir were such mottoes as "The Day of the Exhibitor Has Arrived;" "Great is the Screen and the Exhibitor Its Profit;" "A Simple Word and Yet a Magic One: 'Organize';" "A House Divided Against Itself Cannot Stand;" "The Bond Between Exhibitor and Exhibitor Is the Bond of Intelligent Interest and Co-operative Brotherhood;" "The Local is the Cornerstone: The State League is the Foundation; The National League is the Great Arch;" "In the Dawn of To-morrow the Exhibitor Looms Largest."

In response to invitations by Toastmaster W. Stephen Bush short speeches flavored with wit and wisdom were made by Deputy Secretary of State Parker, Mr. Ochs, ex-Deputy Police Commissioner Rubin, National President Herrington and Samuel L. Rothapfel. A spirit of the utmost good fellowship and jollity dominated the occasion, which was thoroughly enjoyed by everybody. In the midst of the proceedings the toastmaster was surprised by State President Ochs, who, on behalf of the exhibitors, presented to him a beautiful gold watch suitably inscribed for which the toastmaster returned his sincerest thanks.

A Genuine Exhibitors' Convention.

The current comment dwelt on the fact that this was a convention without any adjuncts or advertising side lines. A complete roster of all who came would fill something like a page and would dwarf the record of the proceedings. The great banquet hall at the Ten Eyck resembled at its entrance a busy hive in midsummer, and to keep track of all the delegates and visitors was quite impossible. A partial list is printed here: Chester Ferngolsky, Keith's theater, Troy; Paul A. Fenyverry, Buffalo; A. C. and J. W. Gardner, Pearl theater, Albany; George Cohen, owning theaters in Poughkeepsie, Newburgh, Matteawan, Fishkill Landing and Wappingers Falls; Sol Coleman, owner of the Coleman and "The Avenue" theaters, Brooklyn; Joseph Forster, Globe theater, Brooklyn; Charles Meyerson, Park avenue theater, Mechanicsville; Henry Cole, vice-president Cinema Exhibitors' Association of Bronx County; M. G. Kronacher, New Film Corporation, New York City; W. C. Hubbard, Regent and Gordon theaters, Rochester; George J. Kress, Hudson theater, Rochester; Fred R. Billman, the Madison theater and the Hudson theater, Albany; Geo. W. Roberts, same theaters, Albany; A. L. Harston, Regent theater, New York City; Samuel Rhonheimer, Ronly theater, Brooklyn; Benjamin Lyons, same theater, Brooklyn; B. E. Cornell, Eckel theater, Syracuse; Fred J. Slater, New Broadway theater, Schenectady; Otto Lederer, Colonial theater, Brooklyn; J. Ensler, Sheridan theater, Brooklyn; Samuel Suckno, White Way and Park theaters, Albany; J. N. Hartstall, Bunny theater, Brooklyn; Lee A. Ochs, Costello theater, New York City; Louis F. Blumenthal, owner of theaters in New York City and Brooklyn; Frank Petters, president Petters Amusement Corporation, Bronx; Adolph Weiss, Avenue A theater, New York City; A. J. Santiro, Savoy theater, Syracuse; M. H. Powell, American Fotoplayer Co., New York City; L. D. Wolfe, Syracuse; Harry Danto, W. L. Sherry Film Co., Albany; John J. Wittman, president Cinema Exhibitors of Bronx County; J. J. Battle, B. B. theater, Bronx; J. Edward Derrick, Garden theater, Bronx; A. Malbin, Booth theater, Bronx; N. Matchet, Tiffany theater, Bronx; M. Goldman, Banner theater, Bronx; J. J. Haggerty, Model theater, Bronx; F. Peters, Port Morris theater, Bronx; Charles Steiner, New 14th Street Photoplay theater and "American Movies," New York City; William Hickemeier, Jefferson Photo Show Co., Brooklyn; Geo. F. Wright, Clinton Square theater, Albany; Joseph Klein, Electra theater, Brooklyn; Edwin O. Weinberg, Plaza theater, Troy; G. H. Primmer, Hudson theater, Watervliet; Frank N. Barhydt, Garden theater, Bijou theater, Glen theater, Troy; E. G. Briggs and Alfred Epstein, Pathe Exchange, Albany; H. L. Levy, Casino, Waterford; Wm. H. Hollander, Old Postoffice theater, Brooklyn; Charles Fisher, Decatur theater, Brooklyn; L. A. Buettner, Majestic theater, Cohoes; John Christie, Third Avenue theater, Watervliet; Tom Howard, King theater, New York City; W. M. Powers, Colonial theater, Albany; A. E. Hamilton, Hamilton theater, Yonkers; Charles A. McCarthy, Hoosick Falls; Joseph L. Romaine, Ballston Spa; Samuel H. Trigger, Tremont theater, New York City; Jacob E. Rosenthal, Majestic Amusement Co., New York City; John D. Walker and F. Y. Bergmaier, Lincoln theater, Schenectady; E. M. Day, Carroll theater, Rome; A. N. Wolff, Colonial theater, Rochester; Michael Warshower and A. Taffelstein, Mt. Morris theater, Brooklyn; J. H. Farrington, Colonial theater, Saranac Lake; Wm. P. Donlon, Orpheum theater, Utica; Daniel Sturmwald, Monroe Park, Brooklyn; Wm. H. Buck, Arbor theater, Albany; Alexander Jutkowitz, Columbia theater, Far Rockaway; W. H. Linton, Hippodrome theater, Little Falls; Alexander Leon, the Moving Picture Theater of Johnsville; Samuel Bernstein, Palace theater, Albany; James H. Roe, Rex theater, Syracuse; Lawrence M. Dillon, Cortland theater, Cortland; Walter A. Zeiser, Central Park theater, Schenectady; Joseph Weidman, Central theater, Albany; William Frisch Knecht, Orpheum theater, Albany; Samuel L. Rothapfel, Knickerbocker theater, New York City; Fisher and Sullivan, Sans Souci theater, Watervliet. Among the exchange men who registered were: V. H. Bendell, Essanay Co.; E. J. Schmidt, Rex Film Co.; C. G. Sidney, Bluebird Photoplays Co.; G. R. Germain, Fox Features. The Automatic Ticket Selling Company was represented by Mr. Baumann, general sales agent.

Sidelights in the Convention.

The film men of Albany accorded the convention no mean degree of hospitality. The Pathe offices were decorated in handsome style. Alfred Epstein the manager and his able assistant, D. E. Briggs, extended the freedom of the buildings to many of the delegates.

In the Universal branch, E. A. Charles and Richard Landon had the smile of welcome for all visitors.

The Mutual office, still presided over by J. R. Mullen, had all its representatives at the convention and at the banquet.

R. Dewey, the hustling young cameraman, filmed several groups of delegates for the Pathe weekly. Friday morning he was the first man on the scene of a railroad wreck in the city and Saturday morning he turned the crank in front of Proctors just as the youngsters poured out of the theater after their special entertainment.

Delegate Hartstall, also known as the "cancelling kid," edified the City delegates on the way up with several astonishing Oriental and Occidental dances.

The most popular morning cocktail was a pint of Hathorn in Keelers. Testimonials may be secured from President Ochs and others.

The hopeful refrain at parting was Au Revoir at Rochester in 1917. Rochester was handsomely represented but we missed G. L. Tyler and his beaming countenance.

Everybody listened when Sam Rothapfel told how he had graduated from bartender to premier exhibitor. Sam may not be an orator but he carries conviction.

Not a nickel house in Troy, thanks to L. A. Buettner. Buettner will be heard from in the future of filmdom. Albany will follow Troy in raising the price.

The Albany papers classed the convention news with the war dispatches—we got on the front page three distinct times.

Geo. A. Blair, of the Eastman Kodak Co., came with the Rochester delegation and spoke words of encouragement to every delegate he met.

National President Herrington won golden opinions from all who attended the convention. His speech at the banquet was a masterpiece.

BOARD OF TRADE GETS CENSORSHIP CARTOON.

Charles R. Macauley, the famous cartoonist, has presented to the Motion Picture Board of Trade of America the negative of his animated cartoon on censorship. This cartoon, in its screen form, shows the first page of a newspaper with the black hand of censorship reaching up and blotting out much of the important news of the day. The second panel shows the public rostrum, with the speaker preparing to deliver an oration, when two black hands of censorship reach up and close over his mouth. The third panel represents the motion picture screen, the great public forum. The figure of a holier-than-thou, Crafts-like individual rises up, long hair and coat-tails flying in the breeze, and shuts off the view of the people assembled. The caption under the newspaper reads, "Would You Stand for This?" Under the public rostroum, "Or This?" and under the motion picture screen, "Then Why Stand for This?" An arrangement has been made whereby the film exchanges will attach the Macauley cartoon "Approved by the Motion Picture Board of Trade of America" to news or other reels distributed throughout the country.

"RACE SUICIDE" PASSED BY OHIO BOARD.

After the original rejection at two showings, and a later appeal by Treasurer and General Manager Frank Greenwald of the Exclusive Photoplay Service, the big six-part theme motion picture attraction, "Race Suicide," has finally been passed by the Ohio State Board of Censors at Columbus, and been accorded their certificate, permitting its showing.

The Motion Picture Exhibitor

Fighting Legislation in Boston

Motion Picture Men Making Hard Fight to Prevent Passage of Mischievous Laws.

THE Massachusetts Legislature's Committee on Mercantile Affairs held hearings on three bills affecting the display of moving pictures in Massachusetts, all of which were later turned down by the committee in executive session. Two other petitions affecting the sale of tickets which were aired at a previous hearing before the committee were also given "leave to withdraw."

One of the three bills, which was taken up before the two intermission measures, was introduced on the petition of James H. Brennan and prohibited any proprietor or manager of a moving picture house to allow the use of his screen for the display of advertisements or announcements except for religious or charitable purposes or when such advertisements or announcements referred to his own theatrical affairs. Nobody appeared in favor of the bill and after Attorneys James and Miller and Rep. Levenson were recorded against it the hearing was closed.

William C. Francke, Business Agent of the Boston Moving Picture Operators' Union, entered a vigorous protest against the passage of two bills, both of which sought to take cinematographs out from under the rigid regulations governing the exhibition of motion pictures in Boston and other parts of the state.

One of these bills was introduced in the interests of the Portoscope people and was along the lines of the bill passed last year at the request of the Pathoscope company. Allen Goulston, who said he represented the petitioner, told the committee that the exemption given the Pathoscope company should also be extended to the Portoscope. He said they desired the change in the law simply for commercial purposes.

Mr. Goulston explained that the films supplied by this company were non-inflammable and that they were sought by business houses for the instruction of their help. He read a letter from Gardner W. Pearson, addressed to Senator Eldridge, chairman of the committee, in which Mr. Pearson stated that moving pictures were too expensive to present for industrial purposes under the existing Massachusetts laws.

Leon G. Dadmun, who also spoke in favor of the bill, said that a piece of the film used in the Portoscope had been subjected to the heat of an electric lamp for ten hours without the film showing the least signs of melting or igniting. To further safeguard against any possible danger he suggested that a scheme could be worked out whereby the films to be shown could be passed upon by the police similar to a system now in force in Montreal.

Business Agent Francke argued that the bill was an attempt to tear down much of the constructive legislation that has been placed on the statute books of Massachusetts during the last four or five years.

"There is nothing in this bill to limit the length of the films to be shown," he said. "The halls and other places where these films are planned to be exhibited are not fitted up as theaters and if this bill goes through I believe it will be a step in the wrong direction."

James H. Devlin, Jr., Assistant-Corporation Counsel of the City of Boston, also opposed the bill. He stated that Building Commissioner O'Hearn of Boston saw danger in the bill as it was drawn as it did not satisfy his views in the matter of egress from the buildings in which the bill would permit these films to be shown.

Business Agent Francke used practically the same arguments against a bill introduced by Rep. Edward I. Kelley of Boston authorizing the use of cinematographs in church halls or any buildings under the control of religious corporations provided "that the operators and the apparatus are duly licensed and the buildings and arrangements conform to such rules and regulations as may be imposed by the inspector of buildings, or building commissioner, or other like authority in the city or town concerned. Mr. Francke opposed the bill because it took the question of supervision out of the hands of the state police and the Fire Prevention Commissioner and placed it in the hands of people who might be subject to "local influence."

"Theaters are held to a strict accountability as to exits and other things and it isn't fair for any religious body or any group of religious bodies to try and escape laws which the theaters are required to live up to in the matter of displaying moving pictures," he said.

The other two bills rejected by the committee were introduced by Rep. John W. Craig of Boston. One of these bills made it unlawful for any theater or other place of amusement to charge for admission, on any occasion a greater sum than the ordinary and usual price. The other bill was a speculator proposition and read as follows: "It shall be unlawful for the proprietor of any theater or of any other place of amusement, or for any agent or employee thereof, to sell tickets of admission at any other place except the regular box office of the theater or other place of amusement, or to sell such tickets through any broker or other person except the person or persons employed at the box office."

INDIANA FIRM AGAINST CENSORSHIP.

Exhibitors in Convention at Indianapolis Adopt Strong Resolution—Big Ball Concludes the Session.

THE exhibitors of Indiana held a convention on March 2 and 3 at Indianapolis, Ind. The Hotel Severin was headquarters and the picturemen occupied the entire floor of the building. The meeting was the largest and most successful that has ever been hehld by Indiana exhibitors and was concluded with a grand ball in Tomlinson's Hall at which fully three thousand persons were present.

One significant action taken by the convention was the adoption of a resolution condemning censorship. It also sent the following message on the subject of freedom of the seas to President Wilson:

"The Motion Picture Exhibitors' League of Indiana heartily and unanimously commends the stand you have taken to insure to Americans that freedom of the seas which is their inalienable right. We pledge you our undivided support in whatever steps you may take to maintain this right. We have telegraphed to the members of Congress from Indiana asking them to support your proposals on this question without delay."

In introducing the resolution J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, said that as President Wilson had honored the motion picture industry by being its guest at the recent dinner given by the Board in New York it was only fair that the industry should now reciprocate by supporting the position the President had taken in his controversy with certain elements in Congress.

The afternoon session of the convention was devoted to a discussion of censorship. Resolutions were adopted placing the convention on record against all forms of censorship, whether Federal, State or municipal, and pledging the support of the exhibitors in the suppression through laws now in force of any pictures which are immoral, indecent or obscene.

There were registered at the convention 276 out of Indiana's 630 exhibitors. The meeting was held in the ballroom of the Hotel Severin. Frank J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade of America, presided at the opening session in the absence of State President Lyman H. O'Donnell, of Washington, Ind., who reached the convention hall later in the day. Among the speakers were representatives of the Universal, Pathe, Bluebird, World, Mutual, Metro, Nicholas Power, Seeburg Piano, Speer Carbon and other companies.

"Organization and co-operation—what these will do for the motion picture industry," was the subject of Mr. Binder's address at the main session. Other speakers on the same general topic were Henry Weiss of Chicago, and S. H. Grimes of Crawfordsville, Ind., and Dr. James Rhodes and Joseph Gavin of Indianapolis.

A telegram of fraternal greetings was sent to the New York exhibitors. The ball given Friday night which, by the way, did not close until early morning, was attended by more than three thousand persons. It was held in Tomlinson Hall, the largest in the city. Many famous film stars were present, including several each from the Metro, Essanay, Vitagraph and David Horsley companies.

Exhibitors Quiz Hodkinson

Letter of New York State Convention on Paramount's Support of Federal Censorship.

THE following letter, addressed to William W. Hodkinson, of the Paramount Pictures Corporation, was read at the annual convention of the New York state exhibitors, held at Albany. It was resolved to send the letter to Mr. Hodkinson as the unanimous expression of all the delegates present:

Mr. W. W. Hodkinson, Pres., Paramount Pictures Corporation,
41st Street and Fifth Avenue, N. Y. City.

Dear Sir—I am glad to have your statement to the effect that you are entirely opposed to state and local censorship "with their variable standards." I regret that the same light of reason which enables you to perceive clearly the evils of state censorship fails you utterly in your consideration of the evils of national censorship. You have been reported as saying that the opponents of censorship seem to have no reason for their stand and that their only argument is reiteration.

Let me ask you: Why do you oppose state censorship? You speak of the variable standards of state and local censorship. What makes these standards variable? Nothing but the variable action of the variable human mind. What reason have you to suppose that the censor because he is called "federal" will be less variable, less liable to err and less liable to do injustice to the film interests? Is it possible that you fail to understand our principle? We are opposed to censorship as a principle. This means that the personality of the censor has absolutely nothing to do with the question of censorship. A principle which is essentially vicious remains vicious no matter in whom it may be embodied. The most truthful man is not believed when he tells us that twice two makes five.

If censorship were a new idea we might be tempted to give it a trial. The fact is that nothing has ever been tried more thoroughly and found more inefficient than censorship. The English-speaking races have for the last two hundred years rejected censorship because it utterly failed to accomplish the ends for which it had been instituted. After long and costly experiments accompanied by much cruelty and oppression it was decided by the parliament of England that printing should be free and that it was no longer a crime to conduct an unlicensed printing shop.

You will see then, I trust, that censorship of any variety flies in the face of the experience of all free and democratic countries. I assume there is no doubt in your mind, as there is none in ours, as to the right of the picture to enjoy the same legal guarantees and immunities which the constitution of every state grants to the press.

Have you read any work on the political history of our country? If you have, you surely must have been struck by the fierce jealousy with which each state in the union maintains its attributes of sovereignty. One of the great attributes of the sovereignty of a state is its right to regulate the public health and the morals of its citizens. It is easy to say that federal consorship will do away with state censorship, it may be creditable to your optimism to hope so, but I challenge you to point to a single historic fact or a single legal principle on which such a hope and such a belief can be based.

Until you furnish such proof of your contention that federal censorship will in any way diminish the evils of state and other censorship cannot be taken seriously.

If you believe that federal censorship will destroy what you may consider unfair competition, we beg you to consider that after such unfair competition is removed the Federal Censor Board will begin to operate on your films. It is generally recognized both by the public and by exhibitors that you aim to produce none but clean and wholesome pictures. In spite of your honest endeavor, some of your best pictures were made the subject of condemnation and elimination by the Censor Boards of Pennsylvania and Ohio. Censorship strikes at all films in its effort to maintain itself and to provide a plausible excuse for holding office and drawing salaries.

In conclusion I wish to say that the exhibitors of the country have a very vital interest in this matter. They have a right to speak for themselves, and they furthermore have the right to expect that the producers consult with them before taking such a stand as you have taken. Yours very truly,

Lee A. Ochs.

Cincinnati Exhibitors Meet

Hold Installation of Officers and Discuss Plans for Children's Programs.

AT A REGULAR meeting of the Cincinnati Motion Picture Exhibitors' League, held on March 1, one of the first of importance held since the league's affiliation with the Chamber of Commerce, the recently-elected officers were installed, and will hold the reins for a year. They are as follows: President, F. L. Emmert; first vice-president, A. G. Hettescheimer; second vice-president, M. Marcus; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, J. J. Mies.

Several matters of considerable interest were taken up, chief among these being the sore spot which is continuously present with responsible exhibitors who object to paying in advance for paper and service. This requirement is general in this vicinity, as well as elsewhere, and the exhibitors appointed a committee to confer with the exchanges and find out why they cannot be treated as responsible business men.

The matter of arranging for children's programs which can be accessible to every exhibitor was also taken up, on the initiative of Mrs. Huffaker, probation officer of the Juvenile Court, who is also connected prominently with the Women's Civic League and the Women's Club. A special board of censors to pass upon pictures with reference to their special fitness for children was suggested by Mrs. Huffaker. A committee was appointed to co-operate with her in work in this direction.

The League voted unanimously to tender the free use of its screens to the Chamber of Commerce in its campaign on behalf of the rapid-transit bond issue, and a committee consisting of A. Hettesheimer, Lem Miller and H. Serkowich will prepare slides for this purpose. The chief object is to get out as large a vote as possible, and a close tab will be kept on the results with a view to determining to a certain extent the efficiency of slide advertising when conducted intelligently and on a large scale.

At Leading Picture Theatres

Programs for the Week of March 6 at New York's Best Motion Picture Houses.

"To Have and to Hold" at the Strand.

AT THE STRAND theater Mae Murray made her photodramatic debut in a film version of Mary Johnson's famous novel, "To Have and to Hold," a romance of Colonial days in Virginia. Miss Murray was seen as Lady Jocelyn Leigh, ward of King James I of England, who flees to America to escape an undesirable marriage. Wallace Reid played the role of Captain Ralph Percy, a gentleman adventurer in Jamestown. Others in the cast were Tom Forman, Raymond Hatton, James Neill, Lucien Littlefield, R. Bradbury and Robert Fleming. The production of "To Have and to Hold" is one of the most lavish ever made by the Lasky Company.

Other film attractions of interest were the Paramount Pictograph, a new innovation, showing pictures of scientific and educational nature; the Topical Review, the European war pictures, and the latest fashions for women. The Metro Pictures Corporation presented Mr. and Mrs. Sidney Drew in a new comedy. Interesting travel pictures conclude the film part of the entertainment. Grace Hoffman, soprano, and Bruce Weyman, the baritone, were the soloists.

Triangle Program at the Knickerbocker.

"The Moral Fabric," by C. Gardner Sullivan, was given its premiere as a photoplay at the Knickerbocker theater last week. The picture is a psychological drama, produced by Thomas H. Ince and his Triangle Kay-Bee Company, with Frank Mills in the star role and Edith Reeves in the difficult role of Amy Winthrop. Howard Hickman and Louise Brownell completed the cast.

Two Triangle-Keystone comedies, William Collier and company in "Wife and Auto Trouble," and Charles Murray in "The Judge," furnished the lighter vein of entertainment.

The musical program included a violin solo by Margaret Whitaker, and vocal solos by John Bardsley and Miroslave, the Serbian prima donna.

"Out of the Drifts" at the Broadway.

Marguerite Clark in "Out of the Drifts," a Paramount picture, was the star at the Broadway theater for the week. "Out of the Drifts" is a story of the eternal snows in the St. Bernard Pass. The heroine is an unsophisticated little shepherdess, whose innocence and beauty arouse in a dissolute visitor the lowest impulses of his nature. Miss Clark and the supporting company give the picture every advantage of skilled acting, and the pictorial beauties of the Alpine settings have been reproduced with great fidelity.

The Burton Holmes-Paramount travel pictures, "Summer Days Near San Diego," are on the program; also other interesting features.

PATENTS COMPANY TAKES APPEAL.

The Motion Picture Patents Company and the other members of the so-called "moving picture trust" recently took an appeal to the United States Circuit Court of Appeals, thereby delaying, for the time at least, the decree for an injunction against them, which was to have become on February 24. The appeal was granted by Judge Dickinson, who decided some time ago that the Motion Picture Patents Company and its allied companies were operating in direct violation of the Sherman anti-trust law.

The final decree, in conformity with Judge Dickinson's opinion, was filed some time ago and was published in full by the Moving Picture World, but was not to have become operative until the date above mentioned, in order to allow the defendants to decide whether or no an appeal should be made.

Triangle Opening of Colonial

Chicago Home of Triangle Pictures Opened Most Auspiciously Under the Direction of S. L. Rothapfel—First News About Opening of the Rialto, New York, and Rothapfel's Artistic Plans.

By James S. McQuade.

THE opening of the Colonial theater, Chicago, with a Triangle program, which was viewed exclusively only by those who had been invited for the occasion, was a most gratifying success. The event took place Saturday evening, Feb. 26, and Chicago moving picture admirers had their first opportunity to judge for themselves of the abilities of S. L. Rothapfel, who had charge of the program, orchestra, stage effects and house staff, and who had been induced by the officers of the Triangle Film Corporation to come on from New York to supervise the opening of the Chicago home for Triangle presentations.

It was, perhaps, just as well that the great representative gathering of Chicago's finest was ignorant of the remarkable career of the man who is known to the trade throughout the country as the Belasco of moving picture presentations, although it might have been better had some of the representatives of the daily press been familiar with it. The fact that hearty, frequent and well-timed applause was given during the presentation was sufficient evidence of the art and skill displayed by Mr. Rothapfel.

Five years ago I heard strange rumors of the doings of a man called Rothapfel in the big Alhambra theater, Milwaukee. He had opened that theater, which seats 2,700 people, with moving pictures, at a time when suitable programs were hard to find, and he was looked upon by wise showmen as a crazy man. But by his new methods, which included a distinct departure from the old—the use of the oldest art in the world, music, to interpret moving pictures, the newest art—he amazed and confounded his critics by filling the Alhambra, big as it was, and holding a long line of people out in front eagerly awaiting their turn to enter. And another innovation that commanded admiration at the time was his use of artistic stage settings to create atmosphere, these being assisted by light effects that produced the desired psychological effect on the spectators.

Then the Alhambra changed ownership, and I next heard of his wonderful artistic success in the Lyric theater, Minneapolis, which seated 1,700 people. Competitors in that city looked on the venture as a forlorn hope; but "Roxie" stuck to his guns (he served five years in the U. S. Marine corps and resigned as petty officer), and succeeded in filling his theater with the best people in the city, from the Governor of the State down. At the Lyric I met him for the first time, in the fall of 1911, in the interests of the Moving Picture World, and through it he was introduced to the trade generally.

Since then he made his big success at the new Strand theater, New York, and is now awaiting the opening of the Rialto, at Forty-second street and Broadway, which has been built specially for him, and of which he is a stockholder.

But to return to the Colonial opening. As the curtain rose, the dimmed lights revealed the orchestra seated on the front of the stage. Back of this was constructed a section of a conservatory that looked out on a lake stretching away in the distance between wooded hills, backed by lofty, distant mountains. Facing the spectators were two massive marble columns, connected with the side walls of the conservatory, which supported the glass roof, artistically trellised with vines. One looked at the lake and the hills and picturesque mountains through the conservatory, the opening between the columns appearing like a large window through which nature's beauties were unfolded.

Between these columns the screen was dropped, creating the impression of looking through a great window at the scenes beyond, when the pictures are projected. This happy inspiration is a nice evidence of the study and development of effects by Mr. Rothapfel. He considers the open stage and the screen at the back all wrong, in the projection of pictures, and that art must remedy the commonplace method.

Mr. Rothapfel directed the music throughout and was vigorously applauded.

The feature of the evening was "Daphne and the Pirate," with charming Lillian Gish as Daphne La Tour and that excellent actor, Elliott Dexter, as Philip de Mornay, the pirate. The entire program, which occupied nearly two hours and a half—just 30 minutes too long, I would say—was received with great approval.

The interpretative music which accompanies the presentation of "Daphne and the Pirate" was adapted and composed under Mr. Rothapfel's personal supervision, with the aid of his staff. Dr. Bodansky, conductor of the Wagnerian operas at the Metropolitan Opera House, New York City, after hearing this music, said to Dr. Hugo Riesenfeld, Mr. Rothapfel's conductor in New York: "The music for this picture is the finest I have ever heard in moving picture work, in which I am very much interested."

During a conversation Mr. Rothapfel told me that his new theater, the Rialto, on 42nd and Broadway, will be opened on Saturday night, April 15.

In speaking of his new house, Mr. Rothapfel became quite serious. "I am going to climb my next step in the art of moving picture presentation," he said. "I am going on a different line entirely. Those to whom I have imparted my ideas, and they are, perhaps, the most artistic authorities on music and effects today before the American public—such men as David Belasco, Daniel Frohman and several others—became enthused when I outlined my plan, and said that it would rival in every way a grand opera presentation.

"I have gathered about me forty of the best musicians that money could secure. I have engaged on my musical staff as director, Dr. Hugo Riesenfeld, conductor of the Century Opera and concert master of the Manhattan Opera, the greatest interpreter, perhaps, of Viennese music living today; also Dr. Alfred G. Robyn and Edward Johnson, two of the ablest organists in America. I have given them an organ which is without question the largest and finest organ ever placed in a theater in the history of moving pictures, it being specially designed and adapted for this work.

"I have wholly eliminated the stage in the Rialto; also all scenery. My scenic effects will be created hereafter by means of light and shade. I do not care to disclose any more at this time. I am satisfied that it is going to mark a new era in the art of the presentation of the moving picture.

"My lighting plant in this theater will be, perhaps, the most elaborate ever installed in any theater. It has sixty-eight separate dimming units and the switchboard is approximately twice as large as that of the Strand. The lighting will be carried into the auditorium proper by means of the four colors—red, blue, green and amber, with which I will be able to create any optical effect I desire upon my audience. For instance, should I desire moonlight, the whole auditorium will be diffused in moonlight. Should I desire a psychological climax, I will be able to raise the lights instantly with the swell of the music to any height I desire. Experiments in this line have proved satisfactory and that the effect is irresistible.

"The house management will also have new features and many innovations. I am going to devote myself entirely to my new theater and give up other work that has been piling up so rapidly for me."

Mr. Rothapfel left for Albany, N. Y., on Wednesday, March 1, where he addressed the exhibitors of the New York State League, at their annual convention.

"I am sorry that I could not prolong my stay in Chicago, and have placed the Colonial under the direction of my personal assistant, Alfred de Manby," he said before leaving. "He will remain here as long as I think it necessary, and will then turn it over to some worthy successor. Mr. de Manby will be my first assistant in the Rialto, in the general management. He has been with me throughout my regime at the Strand and later at the Knickerbocker, and I know that he will carry to a successful completion the work he has been assigned to do at the Colonial."

CAVALLIERI TO TRY PICTURES.

Negotiations have been pending for several months for the appearance of Lina Cavallieri, grand opera prima donna, in the films, but up to this time she has refused all offers. Now, however, she has succumbed to a very large offer and will begin work as soon as a scenario written for her by Ouida Bergere has been completed. Miss Bergere will be remembered as the one selected by Pathe and A. H. Woods from among the best scenario writers of the country to adapt the Woods plays for the screen.

NEW THEATER AT DALLAS, TEX.

A new moving picture house will shortly be opened in Dallas, Tex. This theater will be located at 1510 Elm St., right in the heart of the shopping district and will be convenient and strictly modern in all its appointments. Leon Goldman, the owner of this new temple of amusement, has purchased two of the latest types of motion picture projectors and a Gold King Screen which will be installed in the near future.

Chicago News Letter

By JAS. S. McQUADE.

Drastic Report on Films Shown in Chicago by Committee of the Chicago Political Equality League.

By James S. McQuade.

FOLLOWING the report made Saturday, Feb. 26, by the moving picture committee of the Chicago Political Equality League, a special committee was appointed to make a survey of all moving picture theaters in the city, to work for new ordinances on the question, if necessary, and to consider the police powers of Second Deputy Chief of Police Funkhouser.

The members of the executive board of the league, to whom the report was submitted, adopted the following recommendations of the moving picture committee:

That a special survey be made of the programs following special shows given for children.

That we begin an educational program to awaken the consciousness of the parents who allow their children to attend the "movies" during weekday evenings.

That we insist on light auditoriums in theatres where there is too much darkness.

That we protest against suggestive titles and subtitles, as well as improper billing.

That we recommend for the consideration of the public the patronage of shows which specialize on films portrayed by clean actors and actresses, and which contain no salacious, vulgar, lewd and criminal acts.

That we pass on to other cities some of the information we have secured during this investigation.

That we urge the policy of continued supervision of the South State street shows and such other shows of like nature, with a view of keeping them clean and to positively abolish all that persist in vile exhibitions that have characterized them in the past, and never cease our vigilance.

That your committee be given power to arrange a meeting with the moving picture exhibitors of this city, where the subject may be discussed in a friendly way, with a view of securing their closer cooperation to exhibit films of a cleaner nature.

In her report Mrs. Blanchard, chairwoman of the moving picture committee, said it is her belief that 95 per cent. of the managers use their best endeavors to exhibit photoplays that are fit to be shown. The committee visited 157 theaters, saw 675 photoplays, and 1,738 reels. In nineteen of the theaters ventilation was bad, and in fourteen the sanitation was reported as bad. Forty-three auditoriums were reported as being dark when the pictures were shown.

Of the 675 photoplays inspected, but 34 were classed as "good," 141 were all bad and the rest indifferent!

Chicago's Mayor Sued to Close Sixteen Theaters.

Mayor Wm. Hale Thompson was named in mandamus proceedings, begun Saturday, Feb. 26, in the Circuit Court, to compel the revocation of the licenses of the 16 theaters mentioned in the resolution introduced at a meeting of the City Council, Monday, Feb. 21, the resolution being referred at that time to the Judiciary Committee, as stated in my last letter. Alderman McCormick of the Sixth Ward has brought the action. Attorney Maurice Berkson, representing Mr. McCormick, gives the following explanation of the action:

"Mayor Thompson revoked the Harper Theater license in spite of a petition signed by more than 9,000 persons in the neighborhood, who protested against the closing of the theater. It simply means that if the Mayor revokes one license for violation of the ordinance he should apply the ordinance uniformly and close the other theaters that are operating in violation of the law."

Alderman McCormick is one of several members of the Council who are opposing Mayor Thompson tooth and nail in his policies. At the recent primary election seven out of nine of these opposing members were renominated and only two defeated.

Corporation Counsel Ettelson, when told of Alderman McCormick's action, said: "The bringing of this suit at this time is nothing more than a cheap political move on Alderman McCormick's part."

In the meantime the owners of the theaters involved are the cork and feathers in this political game of battledore and shuttlecock, notwithstanding that they are citizens of repute and that some of them have invested their all in the theaters marked for slaughter.

It is clearly within the power of Mayor Thompson to restore the license of the Harper Theater, seeing that a majority of the members of the Hyde Park First Presbyterian Church and 9,000 citizens of the Hyde Park neighborhood are in favor of such action.

He will show his bigness in doing it, and it is the only easy and fair way out of the muddle.

Selig Will Produce "Historic Indiana."

Robert M. Cass, of Indianapolis, acting with the approval and support of the Indiana State Historic Commission and representing the leading public men in that state, signed a contract recently with the Selig Polyscope Company for the production of "Historic Indiana," a seven-reel film that will preserve the history of Indiana from the time of La Salle to the present day.

Gilson Willets, the well-known author, traveler and photoplay writer, has been engaged by the Indiana projectors of the plan to prepare the history for producing purposes, and the filming will begin in the near future, in Selig's Chicago studios.

Mr. Cass has given out that the Governor of Indiana will request James Whitcomb Riley to prepare the subtitles in verse, and that Meridith Nicholson, Booth Tarkington, George Ade, John T. McCutcheon, and other leading literary and art lights of the Hoozier State will be called on to support "Historic Indiana" by contributing special ideas and suggestions.

When completed, "Historic Indiana" will be presented in every city, town, village and schoolhouse in the state, to foster patriotism and state pride, and to familiarize every citizen born in the state with the rich historic lore to which he or she is heir.

It is hinted that Marguerita Beriza, the well-known grand opera star, late of the Chicago Opera Company and now a member of the Selig acting forces, will be selected to play the leading woman's role in this kinematographic history. If so, Mme. Beriza will be supported by a strong cast of Selig players and by men and women who figure prominently in the history of the Hoozier State.

The estimated cost of the finished production is $100,000.

Chicago Film Brevities.

A very pleasing incident at the Triangle opening of the Colonial Theater was the reading of a long telegram from D. W. Griffith and his associates, Thomas Ince and Mack Sennett, by H. A. Erlinger, leader of the Colonial orchestra. The message was addressed to S. L. Rothapfel and conveyed in happily chosen words the best personal wishes of the great trio and their certainty of a most successful opening. Then the message requested Mr. Rothapfel to accept a baton (which was pulled out from its hiding place by Leader Erlinger at the moment) as a small token of their high appreciation of his fine ability and artistic worth. The incident was a complete surprise to Mr. Rothapfel, as the matter had been secretly handled at the Chicago end by C. F. Hately, personal representative of H. E. Aitken, president of the Triangle Film Corporation. Mr. Rothapfel made an offhand reply, during which he assured the large and intelligent gathering that the Triangle programs at the Colonial would be shorn of anything that might be considered objectionable at all times, and that the theater would be kept a delightful amusement place for both young and old. Since the opening night the attendance has far exceeded expectations, and a most convincing sign of the success of the new regime is shown by the well-attended matinees. The admission for matinees is 15 and 25 cents, the hours being from noon until 7 o'clock in the evening, two matinees being given in that time. From 7 o'clock until 11 o'clock p. m., two presentations are given, the admissions to which are 25 and 50 cents. The program is changed weekly, on Sunday.

* * *

Work on "The Crisis" will be begun at the Selig studio here on Monday morning, March 6, under the direction of Colin Campbell. On Saturday, March 4, the following actors, actresses and members on the director's personal staff

arrived from Los Angeles: Bessie Eyton, Eugenie Besserer, Tom Santschi, C. Pierson, P. Machin, A. Le Moyne, R. Campbell, C. Holland, M. Snyder, Al. Green, assistant to Director Colin Campbell, and Cameraman McKenzie. On Monday, George Fawcett and Lionel Atwell joined the company from New York City. Mr. Atwell was the late leading man in the Lillie Langtry (Lady De Bathe) company, and Mr. Fawcett is widely known as one of America's best character actors. Work will be confined to interior scenes at the studio here.

* * *

John F. McCauley, traveling representative of the Enterprise Optical Co., was united in marriage to Miss Josephine Moore, in this city, on Feb. 24. The happy pair left Chicago for an eastern trip immediately after the ceremony. Mr. McCauley is well known by exhibitors throughout the country, and since his connection with the Enterprise Optical Co., he has made remarkable progress with the sales of the Motiograph, it is said. He has closed with quite a number of new houses in the past two months for the installation of the late model of the Motiograph projecting machine.

* * *

O. T. George, treasurer of the Mayfield (Ky.) Woolen Mills, one of the largest concerns of its kind, in a recent letter to William N. Selig requesting some attractive photographs of Selig players, wrote: "It will be the writer's pleasure to place them in our sewing department where they will be recognized by five hundred or more girls. Our interest in the matter is that we prefer our girls should go to the picture shows in preference to other amusements not so productive of good influence." This is the opinion of a hard headed business man, who writes from experience. Now let the "reformers" and censors croak.

* * *

Harold P. Brown, a member of the Middle Western camera staff of the Hearst-Vitagraph News, informs me that baseball fans will have a fine chance to follow Joe Tinker and his Cubs to Tampa, Fla., by means of the International Film Service. Victor O. Kubes, of the Chicago staff, of the Hearst-Vitagraph camera department, will be a guest on the special train that will convey the Cub warriors to that city. Mr. Kubes has seen the Cubs come and go for many seasons, while serving the Hearst newspapers as photographer. He knows all the members of the teams by their first names, and will be in an advantageous position to secure the kind of pictures he wants for the news reels. He will be on hand to take the first pictures of the Cubs in action for the Hearst-Vitagraph News.

* * *

Watterson R. Rothacker tells me that E. H. Spears, chief of the research laboratory of the Rothacker Film Mfg. Co., this city, who is giving a special lecture and educational talk each week in the factory for the benefit of employes, has arranged the following schedule up to and including April 17: March 6—To the camera men on lighting of subject and exposure; March 13—Practical outline of the fundamental points of photography; March 20—Development, and time of development of positive film when prints are made from negatives of an inferior quality; March 27—Proper exposure to be given on positive film from negatives which are contrasty, flat and good; April 3—Compounding of a developing formula; April 10—Toning of positive film and the chemical actions of same, and April 17—The dyeing of positive film. In addition to the foregoing, the technical secretary of the company, Mr. Schoenbaum, formerly technical secretary for Charles Pathe, of Paris, will give a lecture on the subject of factory efficiency to the employes every week.

* * *

John R. Freuler, president of the Mutual Film Corporation, arrived in the city Thursday, March 2nd, and after paying Milwaukee a visit returned to Chicago to transact some business here. He returned to New York Friday, March 3. During his stay in Chicago, he expressed himself as follows on censorship: "It is an insult to the film industry to be told constantly that the producers do not know the difference between morality and immorality. That is just what the censors are doing, and they are doing it before the public have a chance to pass on our productions. If this doesn't stop, what we producers may turn out will be reduced to nothing. Succeeding in that, the 'reformers' will begin to censor magazine stories, and then where will your 'freedom of expression' be?"

* * *

The final episode in the series of ten comprising "The Mishaps of Musty Suffer," was completed by George Kleine about a week ago at the time of writing. This last whirl of Harry Watson was delayed owing to an enforced vacation of several weeks. What with the rough usage and rugged experiences to which Mr. Watson has been subjected during the production of the first nine of the series, it would appear quite natural if he had taken a vacation of several months for recuperation. Here's to his complete restoration to soundness of limbs and prolonged good health! He deserves the best that good fortune can give him in these respects, for the fun and merriment he has brought to thousands who suffer from too many dark places in their lives.

* * *

The Star and Alcazar theaters on Madison street, this city, and the Lyric on South State street, all-night theaters, have been notified by Police Captain Collins that no feminine patrons will be permitted in the houses between two and six o'clock a. m.

* * *

The American theater, 552 S. State street, and the Trocadero, 414 S. State street, which have been placed on the offending list of playhouses, have had their licenses revoked by Mayor Thompson.

* * *

Alfred Hamburger has just added another theater to his moving picture theater circuit, which now numbers 12. The last theater added is located at Grand Blvd. and Oakwood Ave., and now being erected. It will have a capacity of 1,000, and will be called the Oakgrand, if that tentative name is continued.

* * *

Norman E. Field, who installed moving pictures for J. Calvin Brown at Earls Court, London, has been appointed by Jones, Linick & Schaefer to supervise the opening of Paramount programs at the La Salle Opera House and the Studebaker theater, on Sunday, March 5. Martin Ballmann's orchestra, under Mr. Ballmann's direction, will interpret the pictures at the Studebaker, where Miss Jeanio Fletcher, from Glasgow, and Tom Kenyon will be the soloists. "To Have and to Hold" will be the Paramount feature at the Studebaker, and "Diplomacy" will follow "Poor Little Peppina" at the La Salle.

* * *

Little Mary Miles Minter, accompanied by her mother, was in the city last week. They came on from Florida and spent two days here and then proceeded to Indianapolis, where the exhibitors' state convention was being held. While in the city, Miss Minter appeared at several theaters owned by Alfred Hamburger and the Ascher Brothers, where she made short speeches.

* * *

After a successful run of two weeks at the Fine Arts theater, "The Adventures of Kathlyn" in 10 reels, was taken off Friday evening, March 3. The run excited considerable interest, notwithstanding the great vogue, not long ago, of the Kathlyn series of 27 reels. Numerous letters have been received by the Selig Polyscope Co., regarding bookings for the subject in ten-reel length.

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Messrs. Wessels and Voegeli, managers of the Chicago Symphony Orchestra and Orchestra Hall, who have for a long time been prominent as the western representatives of top-notch musical artists and of concerts and opera, have announced in their plans for the coming season, which opens May 6, that a diversified film program will be presented, with a complete change each week. Many grand opera favorites will appear as soloists, and Arthur Dunham will conduct the Chicago Symphony Orchestra of 30 members. Many novelties in the form of short moving picture subjects of an interesting type are promised, and the feature pictures will be up to the customary Orchestra Hall standard of artistic excellence and refinement. The best photoplays of the best producers will be selected. These "cinema-concerts," as the management terms them, will be under the managing direction of H. W. Hill, long associated with Wessels and Voegeli and Orchestra Hall, and a devoted student and admirer of moving pictures.

MABEL NORMAND STAYS WITH TRIANGLE.

Rumors that Mabel Normand, one of the original players at Keystone, might make another affiliation in the near future have been set at naught by announcement from the offices of the Triangle Film Corporation that Kessel and Baumann have succeeded in obtaining her signature to a new contract. Miss Normand came east with Roscoe Arbuckle several weeks ago and has been starred with him in two Keystone comedies made under his direction at Fort Lee. Both pieces, "He Did and He Did'nt" and "The Bright Lights," are now released generally to Triangle exhibitors and are meeting with more than the usual success. Arbuckle has started work on a new story at Fort Lee.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

NEW QUARTERS FOR "FLYING A."

American Film Manufacturing Company Plans Elaborate and Unique Administration Offices at Santa Barbara.

DETAILED plans are now almost completed for another addition to the American Film plant at Santa Barbara, to cost between $16,000 and $20,000. The building will be given over entirely to offices and will reach from the present office in the old building to the intersection of Mission and State streets, where a ninety-foot Italian style tower will be erected as the company's main entrance and most beautiful part of the American's group of buildings.

The big tower is to be 30 feet square and its open roof for a lookout will be 250 feet above the beach. The first floor of the tower will be the main office. The second and third floors will also be given over to offices and the fourth floor to the scenario department.

The long one-story structure that will connect the tower with the present American building will have the same exterior of blind arches as the section of building already on Mission street. The offices will be back of these arches and back of the office again will be a wall rising thirty feet above the sidewalk and completely hiding the big glass studio.

The main entrance to the American will be through a massive arched door, above which will be the winged "A" trademark of the company. Building is expected to begin as soon as the spring rains are over.

KALEM FORCES BUSY.

"Helen" Smashes Camera When Speeder Leaps from Track—James Horne Busy with Court Scenes—"Ham" Becomes Wealthy.

The two studios of the Kalem are exceptionally lively this week. Everyone is busy and working at top speed.

A thrill within a thrill was experienced by the players making the latest Kalem release of the Helen series. The

Accident at Kalem Studio.

taking of "The Record Run," produced by James Davis, was brought to an unexpected climax when a speeder driven by Helen Gibson jumped the track crashing into the camera and destroying it, and barely missing the director and cameraman who were standing beside it. Miss Gibson "came up smiling" in the midst of the wreckage and was not hurt. The stunt was to have the speeder coming at full speed, and the machine driven by the crooks was to cross the tracks just ahead of it, one of the men throwing out an automobile cushion to throw the speeder from the rails and prevent Helen reaching a point at which to give warning of their escape. The speeder, however, took the matter in its own hands and jumped the rails before the crossing was reached. Miss Gibson jumped clear of it and beyond the camera being reduced to splinters no one was hurt.

James W. Horne has just finished writing and producing a two-reel feature entitled "Justice versus Evidence." The cast includes Ollie Kirkby, Paul C. Hurst, Frank Johnasson, Thomas G. Lingham and Ed Clisbee. The production required the building of a special set of a courtroom fifty feet wide and one hundred and ten feet deep. There were over two hundred extras used in this scene.

Action at Kalem Studio.

"Millionaires by Mistake" is the one-reel comedy produced at the Hollywood Studios of the Kalem during the week that gives Ham and Bud unlimited opportunities for their quaint brand of comedy. Elaborate hotel interiors have been built for the story and an elevator in the lobby served particularly well for amusing situations. The hotel scenes were made at one of Pasadena's most fashionable hostelries.

William Beaudine has completed a one-reel comedy featuring Ethel Teare. Jack Macdermott plays opposite Miss Teare with Victor Rottman in the cast.

INCE BUSY.

Names New Play Which Took Ten Months to Make—Signs Collier Again—Other Newsy Reports.

At Inceville an important decision was reached this week when Ince resolved to entitle his big production, "He Who Returned." This is the working title given the story by C. Gardner Sullivan, its author, more than a year ago, but until this week it was believed the producer would change it when the time arrived for the production's public showing. He has concluded, however, that "He Who Returned" is the most fitting title of all those that have been under consideration. It is intended to release the subject in from ten to eleven reels.

This is the great picture that took nearly a year to prepare for the screen and which will be released soon.

Willie Collier, one of the funniest of comedians, who made people laugh in one of Mack Sennett's films, has again signed with Thomas H. Ince.

Collier's initial appearance on the screen was made in a Keystone comedy. Immediately afterward the comedian was approached by Producer Ince with an offer. He agreed. A story was written by C. Gardner Sullivan, and Collier went to work under the direction of Walter Edwards. This is soon to be released under the title of "The No-Good Guy." Following his sojourn at Inceville, Collier again was engaged by Sennett. The engagement terminated this week and Ince, eager again to star Collier, once more made him an offer, which the comedian readily accepted. C. Gardner Sullivan is now at work on the scenario of the story which will serve

as Collier's second Triangle-Kay-Bee vehicle. It, of course, is another light comedy.

A large crew at Inceville is engaged in putting the finishing touches to the set which will be used for the big scenes in the feature in which William S. Hart is appearing under the direction of Charles Swickard. This set will depict the palace and walls of an Aztec city.

It is being built of plaster plaques, modeled by the Ince

Aztec Palace.

sculptoring department, and is one of the largest and most unusual exteriors ever constructed. The story, a romance of the sixteenth century, was written by Monte M. Katterjohn.

Harry E. Aitken, president of the Triangle, spent an entire day at the new Culver City studios. He inspected every feature of it, from the diffuser system to the hothouse for the storage of plants and flowers. He said it was one of the most completely equipped studios he had ever seen.

"BLUE RIBBON" KNOT TIED.

Vitagraph Feature, "God's Country and the Woman," Sturgeon's Latest Success, Ready for Premiere.

At last, after battles with the elements, snow barricades, starvation and many other happenings to hinder the speedy completion of a great picture, Rollin S. Sturgeon has finished "God's Country and the Woman."

The Best of Enemies.

The picture shows George Holt and William Duncan shortly after the last scene was shot. The stage has been cleared, and picture playing is over until the next big assignment. William Duncan (left) received the "vanquished villain's" congratulations on his work. Their work in "The Chalice of Courage," "The Wanderers" and finally "God's Country and the Woman" was so excellent that the two biggest leads in the thirty-one-episode serial, "Hearts of Three," have been assigned them.

All the Northern costumes used in the picture just finished were made to order. During the two weeks some forty extra men were at Bear Valley. Some particularly trying cold was experienced.

This big story is in eight reels and will be released April 3 through the V-L-S-E. There are 411 scenes. In Bear Valley alone, where most of the exteriors were taken, over a hundred locations were used, the greater part of them from an hour to half a day's travel from the central camp on the mountainside.

William Wolbert is busily engaged on the production of the serial "Hearts of Three," by Jack London. William Duncan, George Holt, and Carmen Phillips are the "Three" of the title. George represents the powerful opposition to the happiness of the hero, as portrayed by Duncan, and the Spanish heroine is played by Carmen Phillips. Miss Phillips was specially engaged for this serial. She is thoroughly at home in the part she is filling. One odd point about the serial is that no other woman character appears in the plot during the course of the first nine episodes—something most unusual in serials. Otto Lederer is to be seen as Jeffe Politico. The Vitagraph has chartered a yacht and on it a large company will cruise a month in Southern waters.

Nell Shipman, who played in the leading role of "God's Country and the Woman," left on a tramping vacation in company with another young woman after the eight reeler was completed. As a result of getting mixed up with a big poison oak vine she is confined to bed in a dark room in a local hospital suffering greatly. Her sight was at first despaired of, but with careful treatment she will recover.

William Duncan and Nell Shipman.

Work on the wardrobe building has been started, and ground is being broken for the indoor studio to be built at the eastern end of the open air stage. The officials promise us a housewarming soon.

RED ROOSTER HAS NEW COOP.

Pathe Opens New Exchange in Los Angeles—Manager Loper Entertains Many Exhibitors and Friends.

This week the new Pathe home was auspiciously opened on Olive street, in the heart of Film Row. Present to participate in the housewarming were many out-of-town visitors. Mayor James Sams of the famous Rosemary theatre at Ocean Park was on deck. Mr. Buffum of the Pathe News, stood behind the film box and made pictures. He also made a "still" for the World, which is herewith presented.

Pathe's New Exchange.

Manager B. A. Loper was as busy as could be shaking hands with exhibitors, greeting exchangemen who dropped in to say "hello," and trying to give a first showing of "The Iron Claw," the thrilling serial which Pathe is presenting this week. He also ran some scenes from "The Horrors of War." The new home of the Gold Rooster brand is only a step in the progress that is slated for Los Angeles' film colony.

WELL-KNOWN MEN VISIT UNIVERSAL CITY.

Charles E. Van Loan, well-known writer, and Henry James Forman, editor of Collier's Weekly, were visitors this week at Universal City. They were greeted by General Manager H. O. Davis.

Mr. Forman remarked that "Preparedness seems to be the watchword at Universal City." The visitors were escorted around the big plant and saw many pictures being made. They watched with special interest the making of scenes in "Graft," being directed by Dick Stanton.

Doing Things at Universal City.

Another interesting bit of action was in a scene where a real automobile crashed through a fence and on to a weak bridge, plunging into the water below.

Los Angeles Film Brevities.

George L. Cox, well known Chicago film man, paid a visit to the World office this week. Mr. Cox has been in Los Angeles for the past three weeks filming scenes for "Uncle Sam's Babies," a feature picture which he is producing for the Woman's City Club of Chicago. Practically every activity representing children's welfare is portrayed in this picture, Mr. Cox says. An interesting photoplay story has been woven round the theme of how to properly care for children.

In the making of this feature children's institutions have been visited and filmed in New York, Baltimore, Washington, Philadelphia, Boston, Providence, Denver, Salt Lake City, New Orleans, San Francisco, Portland, Seattle and Los Angeles. The picture will be released to exhibitors at an early date.

* * *

Hobart Bosworth, Director Lloyd Carleton and a company of Universal players are in San Diego this week filming exteriors for "The Way of the World," a screen adaptation from Clyde Fitch's drama.

* * *

L. C. Shumway, producer and player, has joined the Pacific Coast studios of the Universal. His first appearance will be in a leading role in "The Rival Engineers" under the direction of Henry McRae.

* * *

Rupert Julian began this week the production of a five-reel feature from a scenario by Olga Printzlau. The cast includes also Zoe Bech, Francelia Billington, Gordon Griffith, Douglas Gerrard, George Hupp, Jack Holt, Ben Horning, Paul Weigle and Nanine Wright.

* * *

Elliott J. Clawson, formerly of the scenario staff of the Morosco Photoplay company, joined the force of Universal writers this week. His first picture will be a five-reel comedy drama, "Broadway to a Throne," which is to be directed by W. J. Bowman, with Carter DeHaven in the leading role. Mr. Clawson is well known on the coast as a newspaper man, and was for a year head of Universal's Western Publicity Department. Later he was associated with the Masterpiece and the Morosco Companies in the capacity of scenario writer.

* * *

Otis Turner has started production of "Son of the Immortals," a film story from Louis Tracy's novel prepared for the screen by Ruth Ann Baldwin. J. Warren Kerrigan is to play lead, with Lois Wilson opposite, and a supporting cast including Bertram Brassby, Maude George and Howard Holland.

* * *

Norma Talmadge and a company of thirty Fine Arts players have departed for Santa Barbara this week where producers C. M. and S. A. Franklin will film scenes for a current Triangle feature.

* * *

Visitors at the Fine Arts studios this week were Frank A. Vanderlip, president of the National City Bank of New York, and Albert Wiggins of the New York Chase National Bank.

* * *

Director William Bertram, who produced the "Buck Parvin" pictures, has now completed "Snow Stuff," the last of the Van Loan stories to be adapted for the screen by the American Company, and has started work on "Under Azure Skies," from a scenario by Karl Coolidge. Art Acord takes the leading role and is supported by Nita Davis, Lawrence Peyton and Victor LeReno.

* * *

Thomas Chatterton will play the lead in "The Secret Submarine," a new serial which will be started shortly by the American Company. Mr. Chatterton has recently been dircting and playing in "Mustang" pictures with Anna Little and Jack Richardson. "The Secret of the Submarine" series will be directed by George Sargeant. The Mustang brand of pictures will now be directed by Frank Borzage. Anna Little and Jack Richardson will remain with the Mustang.

* * *

Cecil B. DeMille of the Lasky Company departed for the mountains this week for a few days rest and recreation.

* * *

Feodore Raskolnikoff, for a number of years costumer to the Russian Court at Petrograd, has been specially engaged by the Lasky company to design the costumes worn in the court scene of "The Sowers," in which Blanche Sweet is starred.

* * *

We had the pleasure of meeting Harry Lustig, formerly with the Mutual Exchange in Denver, but now in charge of the local Metro branch at 738 South Olive street. He reports good results with the new Metro features, which are showing in nineteen Los Angeles houses. E. J. Lipson, traveling from this office, says Siller & Chapman in Whittier are opening their house under the Metro banner.

* * *

In Oatman, the newest gold mining town, W. E. Taylor is starting a barnlike house with three Metro changes a week.

* * *

Edward Slowman is the latest to join the American forces and has started his work at Santa Barbara with a five-reel feature in which Franklin Ritchie and Winnifred Greenwood are the leading players. The story is by Julian La Mothe.

* * *

"Ramona," the big Clune film, is in her fifth week. Every day there is a line at the big auditorium box office.

* * *

General Manager Whiting of Rolin Phumphilms writes that Mr. Roach has left for New York to confer with the heads of Pathe. Production meanwhile is going on under the direction of Gilbert Pratt, assistant to Mr. Roach.

* * *

G. A. Mauck, president of the Phoenix Amusement Company of Arizona, was a business visitor in the city this week. His concern owns a number of large houses and operates several others. It has recently leased the Columbia, one of the largest and best theaters in the State and will run late pictures in it. They use Metro most everywhere. He says copper has gone up again making money less valuable in that territory.

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Following a prolonged illness during which he was under the care of several physicians, Jack Standing, one of the seven well known brothers of that name, returned to Inceville this week, prepared to resume work as supporting principal in Triangle Kay-Bee features.

* * *

At Redondo last Sunday we met up with Manager Banning of the Majestic theater, apparently the largest in the town. He was making money with the Pathe color picture, "The Beloved Vagabond." His program was balanced by a Rolin Phunphilm. Business was very good owing to the stopping of the rain.

Trade Board Issues Exposition Rules

Promoters Say Number of Contracts Already Signed Insures Success—Diagram of Exhibition Floor.

THE formal contracts for space in Madison Square Garden for the First National Motion Picture Exposition, which will be held from May 6 to 13 inclusive, are now ready for signing. The promoter of the big show, the Motion Picture Board of Trade, Incorporated, promise that it will in every way be worthy of the fifth industry of the United States. The decorations, music and presentation of pictures will be under the supervision of S. L. Rothapfel. Already, the board announces, sufficient space has been reserved to insure the success of the project. Among the stated conditions, rules and regulations are the following:

DECORATIONS—The price of exhibit space includes the use of such decorations and signs as will be provided for exhibitors by the management. These decorations and fixtures must not be taken from the building by the exhibitor at the end of the Show. All sign work, etc., must be executed by the official decorator as determined by the management, and must conform to the uniform idea of color and size. Exhibitors must have copy for their signs, one line only, without descriptive matter, in the hands of the manager, on or before April 25th, 1916. No extra signs of any description will be permitted to be placed in exhibit spaces, except by written consent of the management. All spaces will be provided with suitable floor covering.

RECEIPT OF EXHIBITS—Exhibits will be received at the shipping entrance of the Garden, through a receiving clerk there on duty, any time after 12 o'clock noon, Thursday, May 4, 1916. All goods should be plainly marked, and all charges prepaid. The receiving clerk will have in charge a corps of men to assist exhibitors to place exhibits in their respective places. All exhibits must be in place and ready for the reception to be given to the press at 1 P. M. on Saturday, May 6, 1916.

HOURS OF THE SHOW—The show will open at 2 P. M. Saturday, May 6, and continue on to 11 P. M. that day. From Monday, May 8, to Saturday, May 13, inclusive, the doors will be open from 11 A. M. to 11 P. M. daily.

REMOVAL OF GOODS DURING THE SHOW—No exhibit or portion thereof may be removed from the building during the show without the consent of the management thereto in writing.

CHARACTER OF EXHIBITS—The management will prohibit the installation of any exhibit not approved of by it. Distribution by the exhibitors of any printed matter, souvenirs or other articles shall be restricted to within the space occupied by their exhibits.

INSURANCE AND LIABILITY—Insurance of any and all kinds, if desired by exhibitors, must be obtained at their own cost and expense. The Motion Picture Board of Trade of America, Inc., and its agents, assumes no risk, and by the acceptance of this agreement the exhibitor expressly releases said management and its agents, of and from any and all liabiliay, for any damage, injury or loss to any person or goods from any cause whatsoever.

BUREAU OF INFORMATION—Will open Friday, May 5, 1916, at noon, and will be located in the main lobby of the Garden. All mail will be received here and will be distributed to exhibitors as quickly as possible.

FURNITURE, ETC.—Desks, chairs, couches and tables must be furnished by the exhibitor, at his own expense.

EXHIBITOR'S REPRESENTATIVE—During the show any business between the exhibitor and manager shall be conducted through one authorized agent, and through no other person.

ADMISSION—Admission to the show for the public will be 50 cents. No person will be allowed to remain in the building after the closing hour.

REGARDING JOBBERS—Every jobber, agent, retailer or any person other than a manufacturer to whom space is allotted must designate in the contract for space a complete list of names and addresses of all manufacturers whose goods he will exhibit. No other goods will be permitted to be exhibited in said jobbers' space.

ELECTRIC POWER, ETC.—Any extra electric power or special lighting of exhibits shall be subject to the approval of the management, and if so approved will be furnished by the management to the exhibitor free of charge.

All goods must be removed from Madison Square Garden by the exhibitor not later than Monday midnight, May 15, 1916.

PLANET FILM CORPORATION FORMED.

Articles of incorporation were filed with the Delaware secretary of state on March 1 for the Planet Film Corporation, a new company being organized by a group of capitalists headed by a prominent member of the New York Stock Exchange. Details are not available, but it is believed the Planet company will be made up of several now-existing producing organizations, in amalgamation.

The Planet Film Corporation will have a paid-up capital stock of $1,500,000. The officers of the company have not yet been designated, but it is understood the head of the company will be a man of high standing in the film industry.

MOSS "STATERIGHTING."

Disposing of feature films through the medium of state rights sales is the present and future process through which B. S. Moss will place the features manufactured by his concern on the market. The current Moss release is "One Day," the sequel to Elinor Glyn's "Three Weeks," also screened as a feature by Moss last year, and sold on the state rights plan.

About April 1 Moss will turn out another, "The Undertow," and during this year expects to produce on the average of one feature monthly, selling all via state rights, reserving Greater New York and Northern New Jersey for his own territory.

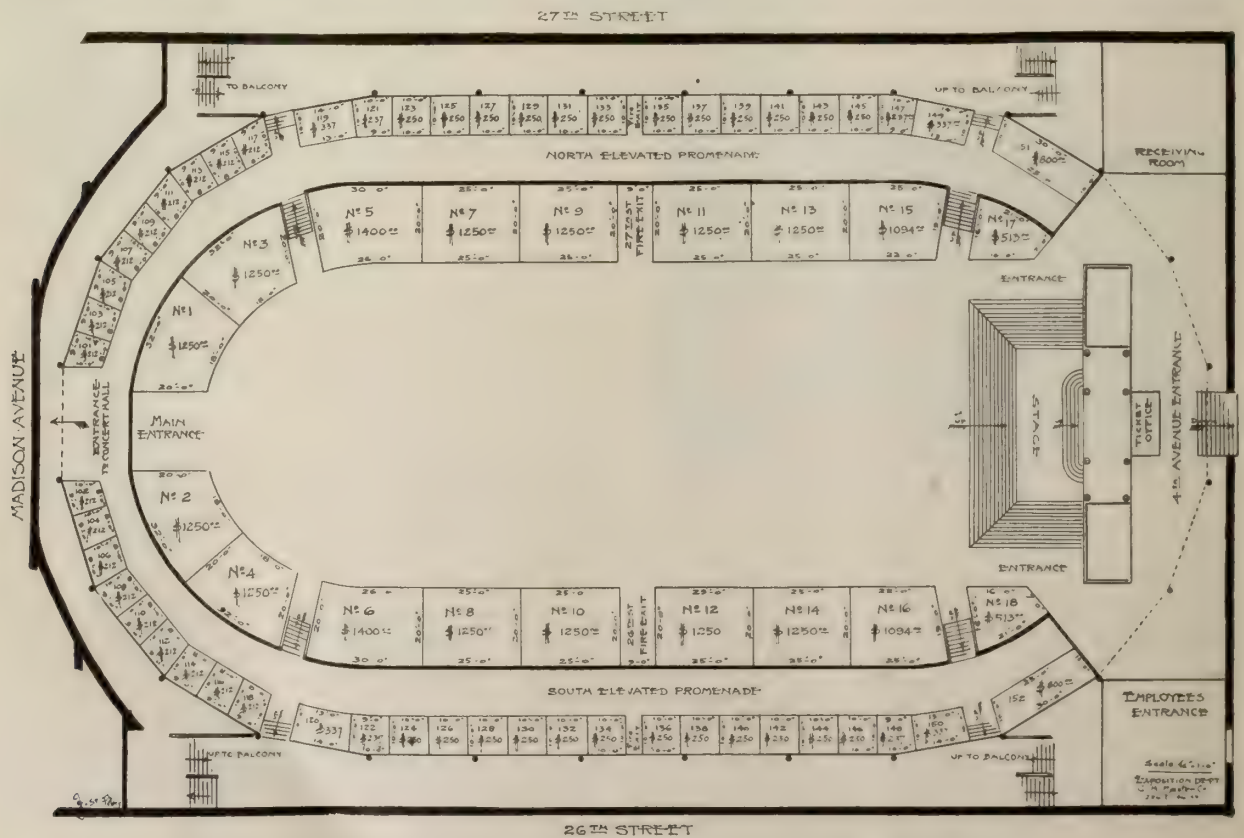

Diagram of Madison Square Garden Exposition Floor for Board of Trade Show.

Universal's New Serial

Called "The Pursuit of Patricia" and Will Be in Ten Episodes —Edith Roberts the Star.

A NEW serial will shortly be launched by the Universal Film Manufacturing Company. Edith Roberts, the youngest leading lady with the Universal, will play the leading role, and Robert F. Hill will direct the series. "The Pursuit of Patricia" is the title selected for this series, the story which will appear in Snappy Stories Magazine each month for ten months.

"The Pursuit of Patricia" was written by Reginald Wright Kauffman and Hugh Weir. Mr. Kauffman will be remembered for his great sellers, "The House of Bondage," "Sentence of Silence," and many others. Mr. Weir is the author of the story of "Graft," as well as such books as "The Love Pirates," "Miss Madelyn Mack, Detective," and a great many others. Both these authors are well known for their books and stories and also for the many high-class motion picture plays which they have had produced by the leading film companies. This new serial, the first to be made by the Universal in the east, will consist of ten episodes, one release every two weeks.

Edith Roberts will star for the first time in the new series, which is peculiarly adapted to her unique and charming personality. The story deals with the adventures of a young heiress who must evade her guardian for a period of one year or else marry the man whom her guardian dictates. She runs away, determined to make her own way in the world rather than be forced into such a marriage. The stories deal with the remarkable adventures which befall her and are more human than melodramatic. There is none of the old-fashioned, wild sensationalism which marks so many serials.

Bob Hill, the young director who will put on this serial, is eminently well fitted for the work. He has had a very thorough schooling under Director Lucius Henderson, and since being assigned to a company of his own has produced some wonderful material, such as "The Trail of the Wild Wolf," conceded by all motion picture critics as the greatest snow picture made this winter;; "Cinders," "The Doctor of Afternoon Arm," the story of which will appear in the Ladies' Home Journal with the release of the picture. The supporting company will be chosen with special care, and no money will be spared to make this serial perfect in all its technical settings. Work on it will start at once.

JACK EATON ENTERS PRODUCING FIELD.

Jack Eaton, manager of the Travel Series Department of the Paramount Pictures Corporation since its inception fifteen months ago, has associated himself with C. L. Chester, Inc., in the production of advertising and industrial motion pictures.

Mr. Eaton while connected with the Paramount organization handled the expedition of cameramen in South America, where for a period of twelve months pictures were taken of interesting spots on the continent. Thirty-nine travel releases were issued by Paramount as the result of this expedition, and the interest that they have created throughout the country has received exceptionally flattering comment.

Prior to Mr. Eaton's decision to enter the producing field, he was instrumental in bringing about the affiliations between Paramount and Burton Holmes all of whose wonderful travel motion pictures are now released exclusively on the Paramount program.

"NE'ER DO WELL" BEING STRONGLY BOOKED.

Sol. L. Lesser has consummated a deal with John Cort, whereby "The Ne'er Do Well" will play an indefinite engagement at the Cort theater in Atlantic City. The showing began Saturday, Feb. 26. William Patch, of the Pitt theater, Pittsburgh, has just booked "The Ne'er Do Well" for four weeks or longer for his Pitt theater at Pittsburgh. Mr. Patch is considered one of the liveliest exhibitors in the country, and is very well known through his fight with the censors in securing the freedom of the motion picture on the screen.

METRO BRANCH IN SALT LAKE CITY.

The Metro Pictures Corporation has opened a branch office in Salt Lake City, Utah, where bookings are being made with exhibitors in Utah, Idaho and Nevada. This territory was formerly covered by the Denver branch, but on account of exorbitant express rates it was found necessary to locate in Salt Lake. A. S. Bailey is manager of the new branch.

"Defense or Tribute?" for State Rights

Preparedness Film Now Being Booked in New York and New Jersey.

IT is not necessary to see the five-reel drama, "Defense or Tribute?" which has drawn large audiences to the Park Theatre, Columbus Circle, New York City, to realize that the story of the film is one of the timeliest and most popular that could have been selected.

The inspiration for the scenario of this film came from bloodstained battlefields. The fate of Belgium, of Servia, of Northern France has made many people in these United States think seriously of what may happen to them.

"Defense or Tribute?" may be compared to a doctor whom you go to consult when you are sick. He diagnoses your complaint, prescribes a remedy, and, perhaps, cures you. Then he hands you some advice, telling you to be more careful in the future, to cut out this or the other thing or you'll fall sick again. He preaches preparedness in fact. It is the same thing in "Defense or Tribute?" The deadly parallel, the awful example, are cast on the screen. Nations that once were great were wiped out by the tyranny of might, simply because they didn't arm themselves for the inevitable—the inevitable that is before our very eyes this moment. It is the inevitable that happens.

The picture is in five parts and is released by the Public Service Film Company. It is now on offer to state right buyers, and is ready for booking in New York City and State and New Jersey.

Lucille Lee Stewart

MISS LUCILLE LEE STEWART is a new star of the Vitagraph Company in the Bay Shore, L. I., studios, under the direction of Ralph W. Ince. Miss Stewart has been favorably known to the public for some time, having appeared in Biograph releases when D. W. Griffith was director of that company. She was also a member of the Vitagraph British West Indies Company under Henri St. Lupe. A recent picture which displayed her ability to advantage was as the society woman in "Sins of the Mothers" (Vitagraph). She was chosen by Director Ralph W. Ince to head his main company in the Long Island studios at Bay Shore and is now working on a five-reeler entitled, "Peter God," by James Oliver Curwood. In her support is Huntly Gordon, John Robertson, Richard Turner and Virginia Norden. This will be released shortly by the Vitagraph. It is a drama of the Northwest woods with a vein of action bringing it down to New York, wherein are shown persons in the social and political life whose careers, in the story, blend themselves into a gripping plot with a splendid and surprising ending.

Lucille Lee Stewart.

HOBART HENLEY SHEDS CALIFORNIA DUST.

Hobart Henley, who was chosen for the leading role "Graft," the greatest of the serials produced by the Universal Company, has returned east and will shortly appear in features made at Universal Heights. On his way east Mr. Henley stopped at Milwaukee, where he represented the Universal at a ball and also stopped off at Pittsburg to take in another dance of the film men. He arrived in New York City in time to attend the Movie Civic and Costume ball.

His first production in the east will be in "The Other Man," a dual role, which will be directed by Hal Clarendon. Irene Hunt has been chosen as leading lady for the Hobart Henley feature company.

Latin-American Trade

The Greatest Handicap in our Propaganda to Secure a Share of the South American Business.

The following extracts from a letter sent out by the office of the Bureau of Labor, San Juan, P. R., points out very clearly, we believe, the reason for the lack of success that has so far attended the efforts of our various industries to develop trade with the South American Republics:

San Juan, P. R.

Gentlemen: The whole world knows of the efforts that are being made by American merchants to acquire a share of the markets of Latin America for American products. And, at the same time, the world has to admit that this aspiration, so long manifested, is entirely legitimate, when we think of the enormous benefits that could be derived from the attraction of customers which, in number, exceed 50,000,000.

In our opinion, the transportation of the American products on foreign vessels, the transactions through European banks, the long installments for payment, etc., etc., which American commerce encountered, are of secondary importance as compared with the greatest cause preventing American commerce from getting its legitimate share of this business.

A great many American concerns, in doing business with the countries of Latin America, usually employ the English language; and not only their private correspondence, but their catalogues and their advertisements as well, are always printed in English. This is a very great mistake. Of the people in Latin America there is not even one for every three thousand who can speak English. They only speak Spanish or Portuguese, and these are the languages they exclusively use for everything. Therefore, when those people receive a catalogue or an advertisement printed in English it produces the same effect as if the American people were to receive advertisements and catalogues printed in the Chinese language. Consequently, what the American merchant needs to do is to start a vigorous campaign in both Spanish and Portuguese in Latin America. And not only the correspondence, but catalogues, advertisements, etc., should be printed in those languages. As to the representative travelers, we think it unnecessary to state that they must be men from the very people to whom the merchandise is to be sold.

Naturally, a campaign of this sort must be done in an effective manner, or not at all. And the only way to succeed in such an enterprise is by selecting from among the Portuguese and Spanish-American people a reliable, capable, intelligent personnel, with a thorough knowledge of the business methods of both the United States and Latin America. We realize how the American merchant must feel on facing the great difficulty of finding a personnel of the kind mentioned above; and probably we had felt the same way some two years ago, previous to the establishment in the Bureau of Labor of Porto Rico of this office of a Free Employment Agency. Since this has been done we are in a position to ascertain that this difficulty has entirely disappeared.

We do not doubt but you will agree with us that the propaganda in English should be stopped, and that a vigorous, active, intelligent propaganda must be started in Spanish, if anything is to be accomplished in favor of American commerce in Spanish-America.

F. C. ROBERTS,
Chief, Bureau of Labor,
PEDRO J. FIGUEROA DISDIER
In charge of the Free Employment Agency.

British and Foreign Films

A Proposal to Stop All Imports of Developed and Undeveloped Negatives or Pictures and also Raw Stock Into the United Kingdom.

LAST accounts that have appeared in London newspapers during the past few days should have been misconstrued in their cabled presentation to the American public or adorned and inflated in the traditional style of two newspapers here, I venture, with a short precis of the actual facts, to reassure readers of the World upon a situation newly precipitated in the trade out of a proposal to totally prohibit the importation of foreign films into this country. First and foremost, let it be remembered that there is nothing yet official or definite, notwithstanding any pugnaciously positive assertions in the press.

It is presumably known in the United States that to assist the British Government in its present Gargantuan task a number of committees to consider and recommend upon special matters affecting national welfare and consolidation have been appointed. Although not necessarily constituted entirely of members of the Lower House, they are Parliamentary Committees with power to command and promote bills for new legislation.

One of the most important of these is the "War Economies Committee," which is now sitting to consider in its multitudinous aspects the conservation of national wealth, particularly in application to preventing the export of gold in payment for imports. Among other recommendations already arrived at is one for the total prohibition of foreign kinematograph films whether developed or undeveloped, negative and positive, and raw stock.

This in a single sentence is the proposal, not yet officially announced, but still it is there maturing, nursed by a certain newspaper house and not without a little support from "within the ranks." Of the latter faction I do not propose to speak. Its machinations since the bursting of the "German-American Film Trust" journalistic bubble have been unveiled to every American agent in town and detailed mention would only give it the advertisement in the New World it so vainly craves.

It does not require the imaginative faculty to be developed to the extent of Jules Verne or Wells to picture what would happen to the British moving picture industry with its 6,000 exhibitions and the population of a large city dependent upon it should the proposal materialize. Nearly 90 per cent. of the films showing today in Great Britain are of foreign make, and of this over 65 per cent. come from the United States. Negatives at present on hand by renters or agents would not at the outside maintain the present rate of supply for six months.

But—and it is a big but—the suggestion has not yet materialized, and if concerted human effort can overcome such an unreasonable measure there is little likelihood of it becoming law. There is no comprehensive trade organization in Britain. It is divided into three distinct camps. But, mothered by necessity, can a stronger union be brought into being to fight the common enemy? Already exhibitors are taking the public in confidence and early signs indicate promise of a staunch, and, let us hope, victorious defensive.

Motion picture men as a class from the most unpretentious theater manager to the wealthiest manufacturer are not those to squeal at trifles. The British trade has met the demands of war cheerfully, ungrudgingly, and without a murmur. First film taxes costing nearly two and one-half million dollars a year, a voluntary ambulance convoy costing well in excess of a hundred thousand dollars, and now a probability of a theater tax exceeding more than both together have been accepted with complacent resignation. A proposal to cut off our supplies is, however, in a vastly different category and will be combated with a strength and vigor hitherto unknown.

J. B. SUTCLIFFE.

London, February 3, 1916.

John C. Brownell

LIKE a great many of the men who have made a success in film work, John C. Brownell, who is adapting the George Kleine serial, "Phyllis," to the requirements of Miss Billie Burke under the direction of Walter Edwin, had no idea of making a profession of the screen. He began to write scenarios when he was playing in "The Fortune Hunter" at the Gaiety theater more than eight years ago and was delighted to get ten or fifteen dollars a reel for them. Many of these scenarios were used as vehicles for such stars as King Baggot, Florence Lawrence, Tom MacEvoy and Ethel Grandin, and in quite a few of them Mr. Brownell appeared as an actor.

John C. Brownell.

It was not until a few years later that the actor thought of taking up screen work seriously and devoting his entire time to it. Mr. Brownell early in life developed a voice of unusual quality which attracted a great deal of attention in his home town, Burlington, Vt. He was urged to cultivate it and the way was made easy for him. But his passion for the stage and most particularly for the acting of character parts proved even stronger than opera and he soon found himself with a theatrical attraction.

Two years ago, when Mr. Brownell finally decided to devote his entire time to the screen, he found himself facing three offers. One of them required him to go to California to write scripts for Louis Joseph Vance and he accepted that one. Since that time he has been scenario editor of the Eastern Film Corporation, and while there adapted the stage comedy, "The Bachelor's Baby," to the use of Francis Wilson, and wrote several five-reelers. From there he went three months ago to the George Kleine Company, and besides writing several big features was chosen to adapt one of the most important serials ever projected.

Clubwomen Conduct Referendum

Northeastern Ohio League Members Aid in Picking Model Programs—Also Enter Into Credit Arrangement With Exchanges.

THE Northwestern Ohio Motion Picture Exhibitors' League is conducting a referendum voting campaign among Cleveland clubwomen in order to aid in the selection of pictures for a series of model programs as requested by the civics and legislation committee of the Federation of Women's Clubs.

A decision to adopt this method of learning just what the club women want was made at a meeting of the League Executive Committee February 22. B. J. Sawyer, president of the League, was authorized to outline the plan in a letter to the clubwomen, which he did as follows:

"After several conferences between your body and the moving picture exhibitors in which we have tried to find each others' conception of pictures of a certain type and have agreed upon a certain number of old pictures, we have concluded, as picture men, that we can best accomplish your purpose by having your representative committee examine new releases for a week with the following principles in your minds:

"First, that you are not to look at pictures with the idea of criticising any of them. Any picture that does not meet your approval is to be passed on without comment. Each member of the committee is to vote, however, upon any picture, drama, comic or educational, which from her point of view meets the requirements of an ideal program. When you see a picture of any class that meets your approval, immediately note the name of the picture and in order to make no mistake consult with the manager of the theater, who will always be at your service. The pictures that you will examine will be first run pictures, and by seeing them so run will give ample time to make up a program and advertise the same in the neighborhood show.

"If you carry out these instructions in spirit as well as in letter, you will find that we will reach a real understanding.

"We know as exhibitors that you will not find all the pictures that will suit you, no more than they suit us, but looking at them simply to select the good and forget the bad will give us a starting place that will aid us in our work here and in conferences with the manufacturers. Ballots will be prepared for you and at the end of the week the count will be made. No name will be signed to the ballot, simply the name of the picture. You will be presented with admissions to the theaters and every courtesy shown you, for we realize that we can accomplish a great deal by working along practical lines."

C. A. Megown, special representative of the exhibitors' league, is to be in direct charge of the balloting and will supply the clubwomen with the necessary admission tickets.

Exchange and League Men Make Agreement.

Resolutions providing for a credit arrangement between film exchanges and members of the Northeastern Ohio Motion Picture Exhibitors' League were passed at the last meeting of the league at its quarters in the Republic Building. The resolution was drafted and recommended for adoption by the exchange committee, of which F. M. Kinney is chairman and William Slim and W. H. Horsey members. The companies agreeing to the arrangement are the General, Universal and Mutual. The arrangement is expected to give great impetus to the growth of the league in Cleveland in that it is of undoubted benefit to theater owners.

The resolution was as follows:

1. Beginning with Monday, February 28, 1916, the following procedure is agreed upon between the General Film Company, the Universal Film Company, the Mutual Film Corporation and the members of the Exhibitors League: The film renting companies above mentioned will extend credit for five days to members of the League in good standing, for example, payment for the current week's service may be made not later than 11 o'clock A. M. Saturday.
2. It is understood by all parties hereto that exchange accounts run as follows: The week starting with a Monday and ending with a Sunday.
3. It is also further agreed that any member of the League wishing to cancel film service shall give the Exchange one week's written notice.
4. It is further agreed by the film exchanges that in case they wish to terminate any member customer's service the customer is to be given one week's notice before cancellation.
5. All members of the Exhibitors' League in good standing shall make application to any one of the above-mentioned film companies for credit, and the film company will ask for credentials before the credit is extended, as per Article 1. The membership card number will be recorded on all film contracts.
6. It is herewith agreed that the secretary of the Exhibitors' League shall keep the exchanges supplied with a list of the members in good standing, and supplement such list, from time to time, with names of new members.
7. It will be the duty of the secretary of the Exhibitors' League to notify the above-mentioned exchanges immediately of the suspension or expulsion of members from the League.
8. It will be the duty of the above-mentioned exchanges to suspend credit, as per Article 1, to any member of the League who may be suspended or expelled, until such time as in good standing and the exchange has been so notified by the secretary of the League.
9. It is also herewith agreed that before a new member is accepted to membership in the League his application must have the indorsement of the committee appointed to act on applications and must be voted on by the members of the organization at a regular meeting. It is further agreed that a credit standing must be established to the satisfaction of the committee appointed to act on applications before a new member can be elected to the League.

Frances Marion

FRANCES MARION, editor of the World Film Corporation's scenario department, is at present working on no less than six original photoplay productions. Miss Marion recently completed "The Feast of Life," for Clara Kimball Young, and "Love's Heaven and Hell," in which Holbrook Blinn is to co-star with Frances Nelson. She is writing "The Eternal Sacrifice," in which Alice Brady will appear, following the completion of "I'll Come Back to You," in which she is now working under the direction of the Frohman Amusement Corporation. Miss Marion is also working on "The Heart of a Savage," and "The Eyes of the Soul," for Miss Young. Early in April this energetic writer will commence an elaborate film play for Gail Kane.

Frances Marion.

Miss Marion began her film career as an extra girl in Mary Pickford's company when Miss Pickford was working on the coast, and she and Miss Pickford became great friends. Her first scenario was a story in which Miss Pickford played under the direction of the Famous Players Film Company. She later wrote several scenarios in which both Miss Pickford and Pauline Frederick were featured and had a hand in many of the productions from the Peerless studio.

At present Miss Marion is adapting and originating stories for the World Film Corporation exclusively and is in full charge of the scenario department of that concern. She has been granted a four weeks' leave of absence, beginning April 1, when she will journey to Curacao, Willemsted, a small port in the Caribbean Sea. During the journey she will construct the scenario contemplated for Gail Kane's third picture on the Equitable program.

Miss Marion is about twenty-three years of age and previous to assuming photoplay work was a newspaper illustrator and special writer.

"NE'ER-DO-WELL" SUIT MAY BE TRIED.

While Judge Mayer of the United States District Court denied the application for an injunction in the case of the executors of the Estate of Charles Klein against the Selig Polyscope Company and Rex Beach, author and producer of the picture, "The Ne'er-Do-Well," he held that the estate of Charles Klein was co-owner in the book by Mr. Beach, and while Mr. Beach was entitled to sell the motion picture rights, the executors were entitled to bring suit for an accounting of the profits received from the picture play.

HENRY MacMAHON ALREADY BUSY.

It is "Hobson's choice." The Henry MacMahon publicity bureau's first important job is to introduce the play of Lancashire life as pleasingly to Bostonians as Frank Wilstach introduced it last fall to New Yorkers. The Messrs. Shubert on Monday, February 27, sent Mr. MacMahon and two assistants to Boston for a fortnight. The publicity man's office is being kept, however, at 321 West 55th street, where bookings are now rapidly making for spring and summer presswork.

Spokes From the Hub

By Marion Howard.

EVERY photoplay lover should see "Behind the Screen" put forth by the Universal with "telling" effect, inasmuch as it takes one inside the lines and shows how it is all done—the setting of the scenes, the rehearsal, the strenuous work of the director, the patience of the cameraman waiting the order to grind and the scene shifting and placing of props. From all that detail we see how the films are made, inspected, etc., and when all is ready we are given a treat in watching the players in the projection room, viewing the finished picture. There in the front row are Eddie Lyons, Lee Moran, Victoria Forde and other familiar faces, and then we see the title "Getting a Square Meal." At the table in a hilarious scene we recognize J. Arthur Eslow, the genial head of the Universal Exchange here. This made quite a hit when shown at the Fenway theater, which, by the way, has a back drop seen through large small-paned windows, making an effective setting for the orchestra. On the bill that week I saw Nance O'Neil in "Souls in Bondage," a five-part play too full of tragedy to be commended to any one, despite the artistic work of the star. It might well have been done in three reels with profit all round. The apparent martyrdom of Edith Cavell is pictured with fine effect and gives Miss O'Neil an opportunity for a pose most inspiring, her arms held straight out suggesting the cross, her face a picture of resignation and fearlessness.

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"The Strange Case of Mary Page" is making a hit all along the line, according to what I hear from fans outside of the Hub. I wonder if Mr. Walthall, who is nothing if not a scholar, observed the title in Episode Two, when the reporter is made to say "I brought her to Mr. Langdon." Why such lack of grammar in an Essanay? We look for better things, and this eternal "brought" used wrongly gets on my nerves. Another thing which jars is to read in the press that Henry Walthall is a "second Mansfield." "Nay, nay, Pauline," if he is anyone's second he is Booth's, not because he has a serious face and great reserve force evidently, but for his rare art. He never grimaces or struts, and having heard him speak I can say his voice is identical with that of Booth's. Furthermore, he is not of the temperamental sort, and is ever a gentleman before and behind the scenes. There is absolutely no resemblance between him and the late (much admired) Richard Mansfield, in appearance or methods.

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"Just Out of College," introduced Amelia Summerville, the former "Merry Mountain Maid," but now a supple, youthful-appearing woman, doing fine work. Her face films perfectly and her magnetism goes over, for she fills the eye and is in the picture much of the time. For a Frohman Amusement offering and a Sunday release it had a lot of punch to it, and we all enjoyed the college atmosphere of youthful hilarity.

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"The Fool's Revenge" was ever a tragedy, but in the hands of the Fox Company it is doubly so, in the terrible working out of the theme leaving an unwholesome impression. William Tooker, who played the Fool, was well nigh perfect in his delineation, especially in the early part in scenes with his mother, the memory of whose untimely death was awakened by the fiend of a wife, and who had to go on and do his stunt to a houseful of persons unaware of his suffering. Those are the little touches which we like to recall, but shades of Booth and others who played the part—what a way to end the play!

* * *

Well, "The Spider" is some play, and gives Pauline Frederick a double role worth while. Do the Famous Players realize what a strong man they have in Thomas Holding? He is greatly liked here by the regular photoplay patrons and so is Frank Losee, who plays a roue so in contrast to his tender impersonation of the father in "The Old Homestead." The studio scene was most ornate, but the great lesson was that of the mother's sacrifice of all she held dear. This was put on at the Exeter, together with "The Gamble," featuring Harold Lockwood and May Allison. The great wheat fields and the industry there were an object lesson to those unfamiliar with the West.

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Charley Ruggles, who made such a hit in "The Reform Candidate" as Looney Jim, and whom I earlier credited, is to be a guest of honor at the next meeting of the Film Club, for he is here in "Rolling Stones" at the Park Square theater and making many friends.

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Vitagraph has given us a treat here in "The Crown Prince's Double." It is the first time I have noticed Maurice Costello in anything so pretentious or which disclosed his versatility to such advantage. Not once did he fail to keep up the illusion, and the one double exposure scene was great. The romance all through is clean and a delight. Norma Talmadge, who plays the lead, is introduced cleverly. There are many complications, but not over sensational, and the relinquishing of a throne by the hero who prefers U. S. A. and a bride to royalty goes well with the house.

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Along similar lines, though worked out altogther differently, is "Nearly a King," a Famous Players' picture featuring Jack Barrymore, who has now gone to the Metro, where Lionel and Ethel are making good. As Barrymore is a born comedian we expected to see some fun, but nothing in weeks has caused more fun and hilarity than the stateroom scene during a rough sea with a steamer trunk on the rampage and making an entrance to the cabin of the heroine of the story. Although inconsistent and a scream, there was no real horseplay to mar it. Barrymore mounted on a hansom was some sight. His resemblance to the crown prince caused predicaments, and the double exposures were unusually well done. The one novelty in this play is the reading of a scenario done by Jack's valet in which he has featured his master and in the reading the play is worked out. At the close we find him at his desk as in the first reel "delighted" with the scenario, except the ending, for he says "Don't make me a king." That, too, goes over with audiences in this republic.

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"The Prisoner at the Bar," an Essanay offering, is certainly a compelling picture, one to be seen everywhere when managers awake to its meaning and lesson. It appeals to the emotions tremendously, and why not? The courtroom scene is quite as affecting as that in "Mme. X." and has a far happier ending. The novelty of a man telling his own story on the stand and which entirely excuses his crime is something to long remember as an artistic piece of work. It was a sight to watch the faces of the jury who on returning to the room had one word on their lips—"Acquitted," then the words of the young lawyer, who in thanking them said, "God bless you, for he is my father." There was so much told in that short play that it makes us desirous of more of them, for there is too much time taken in small details in some five-reelers. This is the age of condensation.

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Fannie Ward has established herself solidly with the fans everywhere, so we all turned out to see "Tennessee's Pardner," adapted from Bret Harte's story and directed by Wilfred Buckland. In it we found Raymond Hatton, that splendid character actor, named on the bill. Gewilliker Hay. James Neill was the priest and Jack Dean, Fannie's new husband, played Jack Hunter, and played it well. Tales of the Forty-niners are always more or less picturesque and thrilling, and the atmosphere of the Far West was easily produced with California scenery "to burn." "Merely Mary Ann," Eleanor Robson's (pardon, Mrs. August Belmont's) former success, was fairly well done by little Vivian Martin, but on the whole disappointing. There was too much detail and repetition—padding as it were, and it departed somewhat from the story.

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"The Black Orchid" served to give a few thrills. When the title was shown two young things sat up quickly and one exclaimed: "Say, this is the man who shows animals," which tells how well the Selig name is known to fans. I wonder if Kathlyn Williams' life is insured, or if her apparent fearlessness is feigned. There was a fierce snake in the jungle and my companion said he bit the hero's knee (I never look at the vile things—snakes). This incident caused many things to happen, but what is there about a black orchid that is healing, for the man walked about all right in an incredibly short time. This three-reeler starts in well and gives a taste of military life in India, also a cage of animals, some of which Miss Williams actually handles, though I noted the eye of the keeper ever on them and on her. The Sidney Drews put on their "Telegraphic Tangle," done for the Vitagraph, which also gave us "Jane's Bashful Hero," with Edith Storey made up beyond recognition—two good comedies creating wholesome laughter.

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I wonder why it is that we see George Ade's fables of late without credit on the title. However, there is no mistaking

his style of humor. "The Fable of Flora and Adolph and a Home Gone Wrong" is one scream, picturing a courtroom with that inimitable Charles Stine as a judge. There is a laugh in every line (pictured.)

* * *

"The Sins of Society," seen at the World Film runoff, ought to be a good seller for more reasons that the featuring of Robert Warwick, who bears a striking likeness to John Craig. It shows the evil of gambling and gives us a look at the exterior of a gambling hell for women. "Handsome Bob" has some swimming to do. There is a good house-boat scene, and the support is excellent all through.

* * *

One of the local theater managers deserves reproof for giving his audiences so much cheap accompaniments to acts on the screen. There are howls, loud yawns, hideous noises and door bangings, etc., which will keep away many of us who prefer to enjoy the films in silence without claptrap devices to emphasize points in the play.

* * *

Another long subject was "Hazel Kirke," giving a fine series of pictures, notably an old mill, and we all thought William Riley Hatch as the father did the best work in the cast, though he was far too old in make-up to be the father of Hazel, and didn't his wife look like Tom Thumb's widow, barring her stature. It was a striking likeness. Bruce McRae as the Squire gave a convincing performance, and I was glad to see Pearl White in a better part than ever. Many old theatregoers went to see the play recalling so vividly its wide popularity as a Broadway success and which toured the country.

Better Laws to Protect Writers

President Hiller, of the Authors' Associated Agency, Talks of Defects and Possible Remedies.

A FEW months ago there was formed by two earnest students of the motion picture drama an association which has already exerted considerable influence for good in the motion picture field. The originator of the idea was Jacob Wilk, formerly publicity director of the World Film Corporation, a position which he prefaced by broad experience in the theatrical world. Mr. Wilk's qualifications for his new enterprise were thus unique, in that he knew exactly the needs of the situation and how to supply them.

At the forefront of the organization there appears L. L. Hiller, the president of the Authors' Associated Agency, Inc., who had had considerable motion picture, literary and commercial experience. Mr. Hiller is a man of well tried business experience and like his associate, Mr. Wilk, correctly apprehends the importance of the scenario in the great world of the motion picture drama.

The Authors' Associated Agency, Inc., has not only disposed of many valuable rights for motion picture purposes, but assiduously searches for and encourages new talent and untried writers, and in many other ways is seeking to advance to a higher plane, the status of the photodramatist.

In the course of these many months' working, much valuable experience and information as to the legal and economic status of scenarios and their writers has come to the Authors' Associated Agency. In particular, Mr. Hiller, the president, was struck by the fact that little or no protection was afforded by existent laws, to the work of the scenario writer. And Mr. Hiller expressed his views to us in an interview which he gave the other day in the company's offices in the Longacre Building, Broadway and 42nd street, New York.

"The story and scenario of the modern photodrama," said Mr. Hiller, "is surely, if slowly, arriving at its proper place among the Arts."

"Just what do you mean by that, Mr. Hiller?"

"The majority of people," replied Mr. Hiller, "as yet fail to realize that a photodrama, and by that I mean the entire script for, let us say, a $20,000 or $25,000 feature, is entitled to as much esteem and respect in the literary, qualitative, economic and artistic senses as a book, a play, a picture, a piece of sculpture, a musical composition. The call throughout the motion picture profession is for the best writings of well equipped dramatic minds. Do you not read, constantly, that such and such a well known playwright is turning his attention to photodramatics The motion picture offers a readier and better market for literary work than almost any other.

"And as to its future, it is clear that the professional position of the photodramatist will be a secure and enviable one, for the simple reason that all present known books and plays will be exhausted, and then the original writer will get his chance. This process of exhaustion and replenishment is going on at this moment. We handle the best work of the best writers and can therefore speak with knowledge.

"But would you be surprised to learn that, so far, the laws of the United States have failed to recognize the importance of the scenario in the literary and dramatic sense?"

"What has the scenario writer to complain of?" was asked Mr. Hiller.

"He has little but common law protection. In existing and proposed laws you will see by reference that the motion picture scenario is dealt with in a very perfunctory manner. You cannot register it and secure protection as effectively as you can a book or play. Congress having failed to realize the value of the scenario in this great business has done it the injustice of having it relegated to an obscure and ambiguous position on the Statute book."

"But it is mentioned and taken care of," Mr. Heller was reminded.

"Inadequately, even if you get the little protection that is given you, it is of trifling value on test. Suppose your scenario of a $50,000 production is infringed. You recover very small penalties, not worth the trouble of going after. Don't you see how signally the makers of our laws have failed to realize the potential value of this kind of literary production? Take the story of any successful play now running on Broadway, and that of 'The Birth of a Nation.' Which, in the monetary sense, is the more important? Box office figures will tell you. Some quite ordinary feature films earn hundreds of thousands of dollars in the usual course of business. Lasgy's recent successful picture, 'The Cheat,' was based upon an original photodrama by Hector Turnbull. The strength of the Lasky Company will prevent infringement, of course, but suppose, now, that Mr. Turnbull had not 'arrived,' and was offering his scenario. He would be justified in feeling apprehensive of its fate, I think.

"Another thing. The copyright office does not help you any in respect of subjective protection. Entirely new stories fare no better than old ones. If you try to patent an old device you are convicted of imitation and confronted with interference from the records. Not so in photoplays. The registration authorities take no trouble in the matter. Is this fair, is it just, is it good business?"

"Just what do you suggest, Mr. Hiller?"

"Adequate protection. The placing of the motion picture drama on the same plane as the painting, the book, the play. At present, it is a subsection, pure and simple, an afterthought, an addition. But when you realize that the scenario, the story, the literary product is the pivot, the basis, the inspiration of the great art of the motion picture drama, you must concede that our suggestion is not unreasonable. Clearly defined laws giving adequate protection would, I am sure, encourage more known writers to enter this field."

"Do you propose taking action in this matter, Mr. Hiller?"

"Assuredly. You have a motion picture board of trade protecting manufacturers, exhibitors and operators associations, all looking for just laws. We are of opinion that the literary man whose brain is his chief, and in many cases his only asset, is entitled also to legislative justice. Look at these copies of the existing and proposed acts for yourself. What we advocate is separate, distinct, unambiguous protection for motion picture plays, wholly or in part, larger penalties for infringement, simplicity in registration formalities, which at present are confusing in their instructions, official examination as to originality of theme, and common law penalties for misappropriation or loss. At present the scenario is often treated by unscrupulous people as a negligible product; it is copied, stolen, mislaid. But that is a delicate point," concluded President Heller, "which I would rather not discuss further."

Scene from "Freddy's Narrow Escape" (Vitagraph).

BRITISH NOTES

THE situation in the British trade with regard to the proposed barrier against foreign films has not assumed any change since last week beyond a countermove by the American manufacturers' representatives in the metropolis. No official announcement has yet been issued either by the Customs or the War Economies Committee.

* * *

American agents in London, however, are not waiting for a measure to be rushed into Parliament at the eleventh hour but are already in conference. Government precedents on the introduction of new issues are a severe warning against procrastination, as the hustled drafting of the recent film tax evinces. With one or two notable exceptions, the entire home trade is resolutely mobilized and the effective work of acquainting the general press and public with the futility of the proposal is well in hand.

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The move by the American agents is due to E. H. Montagu, of the Selig Company, who has given considerable publicity to an alternative suggestion to the government. The suggestion is that all, or most, of the money paid for American films should be deposited straight into the Bank of England and that the government should issue to the American manufacturers five and a half per cent. Exchequer bonds to the amount deposited against each. These bonds would be salable only in America and in no British territory until a year after the termination of war. Mr. Montagu laid this scheme before a general meeting of American agents last week, and although it was not received with unanimous approval it was accorded sufficient support to warrant its submission by Mr. Montagu to the notice of Mr. McKenna at the Exchequer.

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W. Gavayzi King, the secretary of the Exhibitors' Association, does not beat around the bush in tracking the suggested prohibition to the door of Carmelite House, the home of the publications which have consistently slandered the American film, and in a long statement issued by him the other day for the information of the general press and news agencies he drew special attention to the fact that an American film trust—the Harmsworth fetish—is "non est." One of these newspapers, by the way, on Monday declared that there is already a two years' supply of American pictures in the country.

* * *

The newest discoveries of the scare-press, backed up by irresponsible statements from certain cocksure men with "inside information" regarding the designs (alleged) of the government upon the prohibition (also alleged) of the importation of foreign films, have furnished the trade with ample material for discussion during the week—discussion in the sense of spicy gossip for sensation retailers but for departmental heads nothing more than ridiculous rumor, for it is extremely doubtful that there is a single man in the trade in a responsible position who credits the story. The London trade press is today unusually unanimous in its vindication of the foreign film in general, and the American in particular, and points out in one voice to the governmental wirepullers that even a temporary stoppage of our film supply from abroad would be synonymous with the demise of the British motion picture theater.

* * *

The Gaumont Company has acquired as an exclusive the British rights of the "Flying A" serial, "The Diamond from the Sky," and has an extensive advertising plan on hand. It looks as though this and "The Goddess" will be released about the same time.

* * *

The Essanay Company has at last radically compromised, if not entirely withdrawn, the policy instigated last autumn. H. A. Spoor has notified the Exhibitors' Association that he is prepared to book Chaplin films singly as before and without any written obligation on the part of the exhibitor to take other subjects. The Exhibitors' Association has accepted this offer and will consequently remove the ban upon Essanay productions imposed last October. At a time when there are stronger and more dangerous enemies without, the timely settlement of this little internal dispute has given the utmost satisfaction to the exhibiting fraternity, and there can be litle doubt that with the assistance of the firm's newest issues the happy relations of yester-year between Mr. Spoor, exhibitors and renters will be speedily restored.

* * *

It is encouraging to note, when many magisterial minds regard "the pictures" as a prime incentive to juvenile crime, an eminent London psychologist say that the picture film depicting criminals at work does not necessarily give boys ideas for thieving. On the other hand, the portrayal of these exciting things often satisfies the instincts of the boy. The psychologist attributes these recent increases to war atmosphere.

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"The Yoke," a home production based upon a notorious novel, has been blacklisted by the Exhibitors' Association.

* * *

A strong tendency of the moment among British producers is the construction of photoplays around the stories of popular songs, generally those of the highly sentimental order. Half a dozen such are now in process of manufacture or nearing release and have probably been suggested by the success of the Turner film, "My Old Dutch," which broke all booking records for a British film and has been withdrawn, to be reissued later. The same company, under the aegis of Larry Trimble, has just completed another picturesque foundation upon the time-honored ballad of "Sally in Our Alley," which bids fair to be a worthy successor to "My Old Dutch."

* * *

Ruffell's Exclusives, Ltd., the Metro agents here, recently commissioned Adrian Silas, the artist, to paint a few life-size oil paintings of prominent stars in the Metro constellation, beginning with Mary Miles Minter as she appeared in "Emmy of Stork's Nest."

* * *

One of the pet arguments of the few adopted by the general press to minimize the obvious consequences of the alleged foreign film prohibition is grounded on the supposition that there is already in the country sufficient unissued negative to maintain the current standard of supply for three, four or five years, according to the imaginative powers of the different writers. Even assuming this to be correct, the futility of this garbled solatium to the public is at once apparent by the inclusion in the proposed prohibition of raw stock, a product which is manufactured here upon such a small and poor scale that to say it is not produced at all would be only a technical inaccuracy. The Eastman interests, incorporated here as Kodak, Ltd., have a veritable monopoly for the supply of positive stock for printing, only a small percentage being claimed by the five British photographic manufacturers who put out film stock as a side line. The weight of this fact has stimulated an enterprising stock jobber into the premature activity of constructing a syndicate to import camphor from Japan to a factory in London for the preparation of celluloid. Even if he were fortunate enough to secure a regular supply in Nippon, there is the transport difficulty which, with the customary ingenuity of the war-time company promoter, he discreetly omits to detail in his circular. The assumption that American houses here are provisioned for half a decade ahead is pure fancy. Three of the principal houses where I called could not, upon their own admission, release a normal program for more than five or six months, and if allowing for the reissue of past successes, for not more than eighteen months.

* * *

When the proposed measure takes an official shape, that is, if it is endorsed by the War Economies Committee for inclusion in the ultimate Parliamentary bill, the question that will weigh most in the final decision will not, to my mind, bear directly upon these inflexible conditions of demand and supply but will be upon the profits made upon the sale of American films in Britain and the proportion of those profits going to the United States. This point, under proper investigation, might give the hostile press over to furious reflection. Leaving out of consideration the enormous sums and royalties paid by American manufacturers for the visual rights of works of British authors and dramatists, it would be well to first consider what percentage of film profits are remitted to America. The average American feature film sold in the London market as an exclusive (that is, sold outright with a sufficient supply of prints) brings from £2,000 to £3,000. For this the manufacturer may have to supply twenty, thirty or more copies as agreed at the time of purchase, which quite accounts for one-quarter of that amount. The printing of these copies is done in England and the money paid for it remains here. Before the picture has

been sold, quite a similar amount may have been expended by the manufacturer or his agent in advertising the picture, in holding trade shows in different cities, in posters, illustrations, synopses and other numerous little incidentals to the launching of a feature upon the film market. And this is before he comes to abstract from the sale of that film a quota of the "profits" in contribution to his annual establishment and staff expenses, or of any outgoing commissions to intermediaries, all of which remain in the country. The gross profits upon the sale of a film often look rosy enough, but when it comes to reckoning up the net profits it is not surprising to find that in some cases about ten per cent. of the original purchase price returns to the manufacturer in the States.

* * *

A representative committee of film importers is holding council almost daily in London, and two statements, elaborating these and other considerations, not so obvious to people outside the trade, have been issued to the daily newspapers. Here is set forth another fact formed from the Board of Trade import returns, which is: that the money held back under a prohibition order would—as near as can be computed on the present scale—keep the war going for three-quarters of an hour. The closing of British moving picture theaters—and the best authorities in our trade are unanimous that it would be the early and ultimate sequel—would mean money lost irretrievably, not only to the private investor, but to the government also. The Exchequer is already in receipt of a substantial sum per annum from the import tariff introduced last autumn, and with the next budget comes a practical certainty of a general ticket tax upon the exhibitor, or an effective revenue-yielding equivalent. These, too, would be swept away in the prohibition debacle, and the representation of revenue interests in any proposals brought forth by the War Economies Committee at least assure "our side" of a fair hearing.

J. B. SUTCLIFFE.

George Beban with Pallas

GEORGE BEBAN, the well known characterizer of Italian roles, has closed with Pallas Pictures to again appear on the Paramount Program. Mr. Beban's exceptional work in "The Alien," and "The Italian," now appearing throughout the country with great success under the Paramount trademark, has made him immensely popular with patrons of the screen.

George Beban.

Mr. Beban recently created widespread interest when he appeared on Broadway in "The Alien," a combination of motion pictures and dramatic sketch adapted from his well known play, "The Sign of the Rose." Since then the complete photoplay has greatly added to his popularity as a portrayer of Italian characters. Since the age of eight Mr. Beban has been on the stage. As the "Boy Baritone of California" he toured the country, later appearing as end man in minstrel organizations and then in stock. Mr. Beban has reached Los Angeles and is preparing a play written by himself for Pallas Pictures. A telegram received from Los Angeles does not mention the name of his next screen vehicle, but it is believed that it will be a modern drama of Italian theme.

NEW THEATER AT SAND SPRINGS, OKLA.

The Meteor, a photoplay house owned and operated by the Meteor Theater Company, Sand Springs, Okla., was opened at that place on Jan. 8 last. It is equipped with all modern conveniences and fixtures, and has a seating capacity of 250. The theater is meeting with remarkable success since it was opened. The company is composed of J. A. Shogren, C. P. Nesbit, A. B. and R. B. McFarlane.

Edna Hunter

MISS EDNA HUNTER, leading woman to King Baggot of the Imp Universal Film Manufacturing Company, has been chosen to represent Personal Beauty in the allegorical film play, "Beauty," which will be ready for the tercentenary Shakespeare celebration. This film will be the first ever made jointly by thirty-five companies, each making a scene or series of scenes to be pieced together and shown for art's sake alone, at what will undoubtedly prove to be the greatest outdoor fete the country has ever known.

Edna Hunter.

Miss Hunter, who has made an enviable impression with the motion picture public, came to the screen after a thorough seasoning on the legitimate stage, where she took part in some of the most noted Broadway productions. She is of a decided and original type of blonde, very popular and well liked, on and off the screen. Her selection for this all important role is a tribute to her ingenuity, versatility and charm which has been of inestimable value to her in attaining her present position in the rank of star photoplay actresses.

WHO'S WHO IN MOTION PICTURES.

Although there is an apparent demand for a volume of real information regarding the personality of photoplay personages, it does not appear that any really intelligent effort has yet been made to fill this demand and the latest, "Who's Who in Motion Pictures" (Henri Armand de Masi, Chicago, $2.50), greatly belies its title.

Mr. De Masi, in his preface, seeks to disarm criticism with apology, but even the haste that he admits is no excuse for the very evident lack of preparation for the publication of a work of this nature and it would seem, in default of exact knowledge, that the publisher had hurried to the press such data as he had collected for the purpose of obtaining a copyright on the title for future use, forestalling the use of the same title by others who may have had such a volume in mind.

Two or three names represent the writers of photoplays, there are less than a third of the producing heads, and the list of prominent players missing might in itself make a reasonably complete catalogue, for surely no book that omits such names as Florence Lawrence, Arthur Johnson, Maurice Costello and others of that rank is entitled to style itself a compendium.

The author announces with pride that no person has been approached for an advertisement or paid portrait, but it is but a small offset to the fact that few persons have ever been approached for information. A book of this sort should contain at least a few important facts about the players noted and an effort should at least be made to gain a representation of the leading players. There are less than seventy leading players noted, and not many more whose names will be recognized by the average photoplay fan. Mr. De Masi may improve subsequent editions. He has plenty of room.

AUTOMATIC MACHINES FOR RIALTO.

The Automatic Ticket Selling and Cash Register Company announces that S. L. Rothapfel, managing director of the Rialto theater, now in process of construction at Forty-second street and Seventh avenue, has placed orders with it for one Twin and one Quadruple motor-driven machine.

A recent issue of the Electrical Review contains an illustrated description of the machine manufactured by this company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Suggestion.

EVERY once in a while we bite a hole out of our desk because some particularly nice piece of advertising cannot be shown in detail since it is on colored stock. We get a striking bill in on blue. It looks great and the display is worth showing in reproduction, but it cannot be done. The actinic values of two shades of blue are not marked. The contrast is not strong enough for a line cut and in a half tone the result is little better than a parody. It would not bother the printer much to slip a couple of white sheets into the stock, and it would make a lot of difference to us and the Recording Angel.

In the same way, a photograph to reproduce well should have strong contrasts of black and white, but plenty of detail in the sahdows, for there is always a certain loss in reproduction and reduction. A post card will reproduce if it is strong, but a postcard that is mostly black and three shades of gray will not make a nice looking cut.

Biographics.

The Biograph monthly memorandum calendar promises to be adopted as a national institution. It just fits the vest pocket because it is built that way on purpose, it gives plenty of space for personal entries, and a lot of good advertising material for the Biograph and good stuff for the exhibitors. Here are some of the good things from the February issue:

The corner grocer has just failed. He carried a fine stock, but his store was dirty and ill ventilated, his window display poor, and he didn't advertise.

It isn't what you pay for your pictures that makes your programs good—it's what you get for what you pay that counts.

Short-sighted economy and wanton extravagance generally meet—on the road to failure.

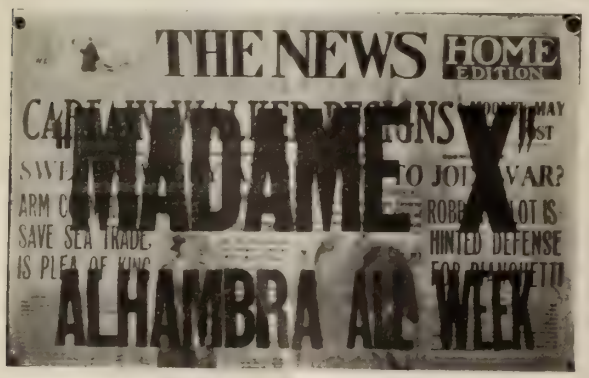
A few years ago people thought anything in four or five reels was a feature. How tastes do change!

Every time an operator "chases" a film through his machine he chases patrons away from the house.

The Biograph booklet is a lesson to the exhibitor. It is advertising that sticks. Do you make your stuff stick, or do you merely print some works on pieces of paper and give them out? Do you merely give your prospect something you want him to read or do you sometimes pay him for his interest by giving it to him in a form he wants. Biograph gives its clientele something it wants, because it can put its own advertising where it can be seen every day for a month. That is the real test of good work.

Imprint Again.

The Alhambra, Cleveland, Ohio, used the imprint idea for "Mme. X," the Pathe-Savage feature. The idea is not new but it works well once and sometimes twice. Arrangements are made to get a special run of one of the editions with the imprint in red ink across the face.



These are given away. The paper can be read through the ink, though in the photograph the red takes as dark as the black. Sometimes it is possible to get out a fake edition, but as a rule it is cheaper to use some regular print.

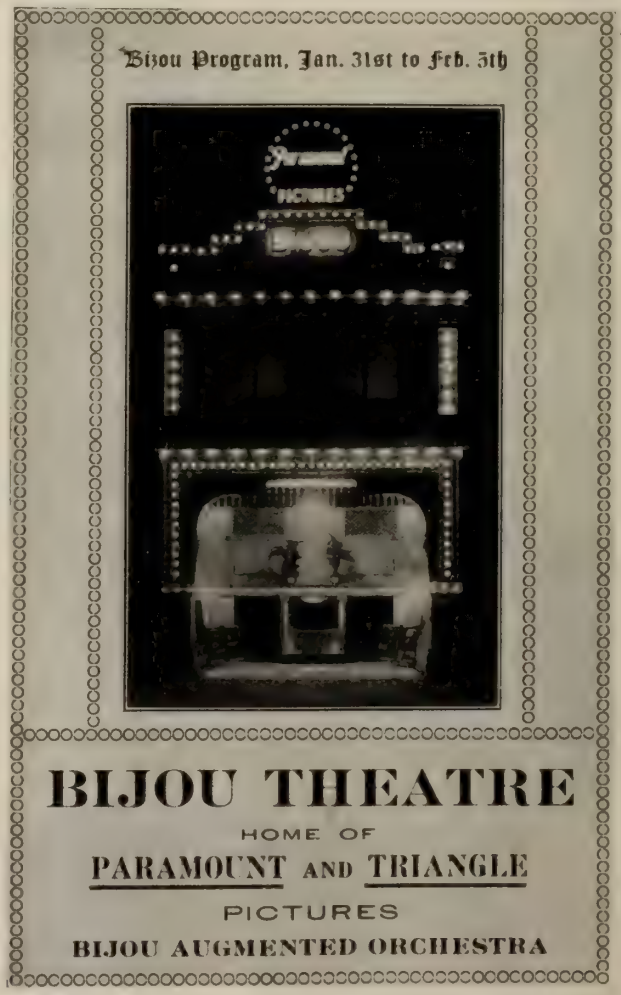
Program Fronts.

George W. Pryor, of the Bijou, Greensboro, N. C., sends in two programs and says:

I am inclosing you herewith two of our weekly programs, being the first and second issues. As this is our first attempt on getting out a program, I am sure it will appear rather crude to you. If you can offer any suggestions for improvement, same will be greatly appreciated.

You will note that we have no out-side advertisements and do not solicit any. While we know out-side advertising would offset quite a lot of the expense of the program, yet we feel it would detract the value of the program to a great extent. What do you think about it?

The program is a four page, white stock of reasonably good grade (better than merely good enough) about 5 by 7. The house changes four times a week and the middle pages are split between the four programs, giving casts where they may be had. The bank page carries some strong house talk and the prices and hours of performance. The middle pages are nicely laid out but the printer should be spanked. That border on the front and back pages is atrocious and the compositor has the usual country idea that white space should be as carefully covered up as physical nakedness. Not the extra strips of border down the sides of the cut to panel the space. This should



be replaced by some straight brass rule instead of border, not more than thre point double rule and a two point is better yet. The idea is not to cage each section of the announcement, but merely to define the page and the rule should be put outside this space only. If there is too much white space between the cut and the type, a short ornamental dash can be used, and if the spaces at the side of the cut are too bare with the rules removed, some long but narow ornament can be used instead of the border. If nothing better can be done, use this, but set it on end.

Probably the rule work does not hurt the program any, but it does look crude and it does not make the program attractive. The date line is lost where it is. It would be better to pull the cut down to let in the house name just above the date, set the date in a type that can be read, and use the "Home of &c.," where it is, but putting the small Paramount and Tringle trade marks either to the side of or below the name.

With the program arrangement as it stands we think that Mr. Pryor is well advised in not selling his back page. He makes it do more good work for the house than the payment for advertising would represent. It is possible to cut out the casts and put the entire program on page three and the house talk on page two, selling the back page, but the program is so good as it stands that it would not be well to change, though there is no ethical reason why outside advertising should not be taken if it is not given the store at the expense of the theatre. There are two good reasons why space should be sold where there is any to spare. It gives the house a certain recognition and the advertisers will help get the programs out, either through actual distribution or by supplying a live mailing list.

Using Rules.

It's been a very long time since we've been able to catch the Lehigh Orpheum, South Bethlehem, Pa., napping. But in a recent issue they use double rule to cut off two films for the same date. Even those who do not know the rules of make-up regard the double line as a cut off and will not connect two paragraphs so separated. A single straight dash that does not cut clear across should be used.

Not Quite.

Movieland, the house organ of the Hulsey theaters in Texas, springs a new one in "Movietorial." We like the old "editorial" better. They have seen the light and the last issue to hand announces that a few outside advertisements will be taken. This is a step in the right direction. The house can do as much for less money or more for the same appropriation and foreign advertising carries a certain stamp of approval. The Hulsey management has the right idea on trade marks and gives the inside back cover to this advertisement:

MOVIELAND 31

HULSEY
QUALITY MARKS
THEY SYMBOLIZE SUPERIORITY.

OLD MILL THEATER DALLAS

QUEEN THEATER HOUSTON

QUEEN THEATER DALLAS

QUEEN THEATER GALVESTON

HIPPODROME THEATER, WACO

To Be Sure Of Always Seeing a Really Good Photoplay

THEATRE OLD MILL

EVERYBODY'S FAVORITE Queen QUALITY DID IT! THEATRE

HIPPODROME ANYWHERE YOU GO IS ENTERTAINED

All You Need To Know Is That It Is Shown At a Hulsey Theater

How About It?

A valued subscriber writes that he thinks that it would be helpful to the exhibitor to run more news about the paper to be had for films, "especially one and three sheets." How about it? It seems to us that the manufacturers' bulletins give very complete information about paper to be had and if they do not, the exchange generally does. This is your department. Do you mind expressing an opinion? We do mention novelties supplied by the manufacturers, but we do not see that a list of one and three sheets would be more helpful than general advertising schemes. What do *you* think?

Getting in Line.

The Silver Theater, Waterville, Maine, comes into the house program column with a four pager. It is neatly printed and fairly well set, a green stock 5½ by 8½ printed in black. The front page is the best, carrying an advertisement of its service. Inside the days are named and dated in twenty-four point and each day states the prices, which vary with the attraction. One panel very nicely tells the starting times in this manner:

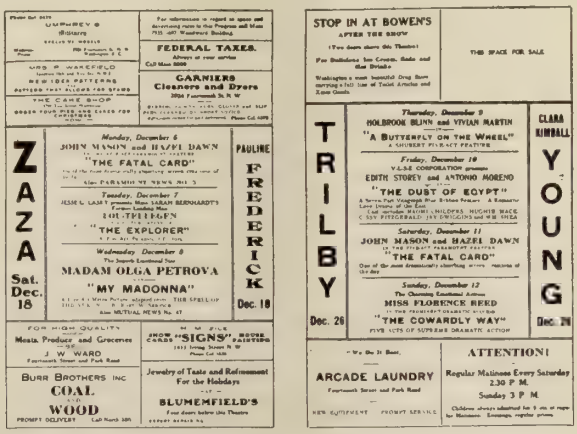
Three shows are given each day
The Matinee starting at 2:15
The First evening show at 7:15 and
The Second at 8:30.

This form seems to be even more definite than a straight time table. For a first issue, the job is particularly well done, but when time permits there should be run in some house talk.

Mary Pickford nights they send a sandwich man around to the Royal about show time. It is not done in a pronounced way, and as the town sticks to a three block business section that is already two layers high, there is not much else that the sandwich man can do.

Wants to Exchange.

The Savoy theater, Fourteenth street, N. W., near Columbia road, Washington, D. C., wants to exchange with other houses issuing programs. Please note. They send in their first three for "knocks and suggestions." The same old stuff. Adverse comment that carries a suggestion is not a knock, but is more helpful than praise for the faulty. Like too many others, they cannot realize that there is a difference. As a matter of fact we do not see much to "knock." The layout is good and the drop legend on either side of the program space helps not a little. About the only suggestion we can offer is that they kill some of the outside advertising and use it for themselves. There is too little information about the house. It is a neighborhood theater and it is to be presumed that the hours of performance and prices of admission are known, but it pays to keep this and other information before the possible new patrons. The printer should be scolded for his front pages. The cut work is not good, but good enough if it has to be run off on a kicker press in a hurry. They used a good grade paper and fine screen cuts, and cannot get much on a hurry job. It would be better to use that front page for house announcement and talk. They run good features. Why not take the space to explain this to the patron? It will pay them as much as they collect from the outside advertisers.



A Good Idea.

The Philadelphia exchange of the Paramount, the Famous Players Exchange, gets out an interesting four page house organ each week. It carries many useful hints on advertising (some of them evidently adapted from Picture Theater Advertising) and it tries to help the houses. One recent suggestion might be copied by other exchanges. It reads:

TO THE OPERATORS

It would be a great help to us in examining films, if the operators WOULD NOT REWIND FILMS returned to us, after the last showing. We thank the operators for their consideration in sending the films back to us, rewound for another showing, but owing to the fact that we examine every print before it leaves this exchange, it would save us much time if they were received here **not rewound.**

Bill's In.

Bill ("William") Swanson has pretty good eyesight. He can read the handwriting on the wall as quickly as anyone, so he has swung into line with the rest on the children's matinee. Instead of talking about the pernicious influence of the pictures on the child, let's talk about special performances. The Kalem company was a few years ahead of the times when they got out their special releases for children, but the time is coming that will justify the Kalem faith. As a matter of fact, if the exhibitors had then given the Kalem company such support that others would have felt encouraged to follow the Kalem lead we would not hear so much today about censorships. But it is not yet too late to recognize the rights of the kiddies and all over the country this movement is used. Mr. Swanson in his Rex theater, Salt Lake City, will try the stunt as announced in the Swanson Circuit News as follows:

FOR THE KIDDIES

So many requests have been made of the management of the Swanson theaters in Salt Lake for special hours for children that a special day and a special program have been arranged for them.

Beginning next Saturday morning, January 29, at 10 o'clock, at the Rex theater, there will be given two special performances for children. There will be shown a series of motion pictures especially chosen for children and made up of the stocks of several of the exchanges doing business in this city. Every film will be inspected before it is shown to the little ones, in order that nothing may be screened which would be in the least above the head of the average child. There will be animal pictures, comedies, cartoons, travelogues and some simple drama.

For these children's days the admission price will be five cents. There is no possible profit for the theater at this price, the only object being to produce a program that will entertain and instruct the children.

Combination Stuff.

Apparently the Atlanta (Ga.) exhibitors have combined to advertise pictures, not any house or any one picture, but all houses and pictures in general. Here is a sample of the stuff they are using It is three columns wide the length of the page:

You Don't Know What
You're Missing If You're
Not a "MOVIE FAN"

Everybody knows that old tale about the Man Who Wouldn't Wake Up.

The children would run in and tell him about the beautiful procession that was passing. He'd rub his eyes and say "Um-hm." And then he'd go right back to sleep.

Friend Wife would talk to him about the gay goings-on in the town and what fun the neighbors were having and all that. He would turn over and beg her to let him taken another nap.

So of course, first thing you knew, the Man Who Wouldn't Wake Up came to be a Dull Old Thing. He got fat and soggy. He was behind the times. He didn't know what was going on. He was a regular Sleepyhead.

He didn't know what he was missing.

Do you know there are lots of people in Atlanta today who are exactly where this fellow was—they haven't the faintest idea of what they are missing.

They hear about the "Movies"—"Photo-plays."

They see the gay posters and the shimmer of lights at the playhouse doors. They gather that there's something very entertaining about it all—but they don't Wake Up enough to go after it.

They gather that there's something very entertaining about it all—but they don't Wake Up enough to go after it.

They like plays, they'll tell you—REAL plays; but the price is prohibitive.

They think a ten-cent show can't amount to anything.

Gee Whiz!

Why, Man Alive, you don't know what you're talking about.

Don't you know that to-day you can see the very biggest personages of Stage Life—the stars—the cream—the top notchers—the bigwigs of the drama, of the opera, of the ballet—at their very best in the Photo Picture Plays.

You are of those who think the Movies are a sort of toy business—just as some folks laughed at the telephone and called it a toy. Ditto the talking machine.

These "toys" are serious business today.

The Motion Picture of today is the wonder of the world—you don't KNOW what you're missing if you are not seeing it.

Take SCENERY, for instance. You like scenery?

Your stage actress flutters up and down a paper staircase, is wooed on a papier-mache bridge beside a canvas waterfall under painted pines, and wanders among gardens stuck with calico flowers by the stage carpenter and the property man.

In the Motion Pictures the WORLD unrolls before you.

Your motion picture heroine gallops across the REAL open on a REGULAR horse. She is a Japanese maiden in Old Nippon itself. She is Carmencita in Sunny Spain. She is a mountain lass in the heart of the Blue Ridge and you can all but hear the sigh of the million pines and smell the scent of the moonshine that they're making in a real still.

You see the plays staged in real tropical islands, in far cities and in remote jungles. You go abroad in REAL ships and you view REAL storms. You journey to the gayest cafes of gayest capitals. You visit the heart of the Ghetto and you are whirled across vast prairies. You go under seas with the diver and you are spun through space with the aeroplanist.

You don't KNOW what you're missing—if you're not a Movie Fan.

Wake up—NOW. Show's on—NOW. Take in at least one movie a day and catch up.

If you are that rara avis who has never attended a MOVIE, please write a letter to that effect, addressing it to the theaters appended to this article. They will see that you have a chance to find out what's going on in this wonderful Business-Art that is making the whole world sit up and take notice.

Grand	Strand	Victoria	Alpha
Georgian	Savoy	Alamo No. 2	Vaudette

It may seem strange to you, but there are thousands of people who still think of pictures as they last saw them, ten years or so ago. They read about them and they see them advertised, but they know all about pictures. Back in 1900 they used to see them, but they got so tiresome. These people should be brought back. If the other houses in your town will not come in with you, you can at least do the best you can by yourself. In your own program appeal to those who are not interested and try and get the programs into the hands of these people. Talk to your regulars on the screen with an occasional slide. Appeal to them to do a little missionary work. It will pay you.

Blank Books.

Edmund Reid, of the Palace, Barnesville, Ga., sends in "a list of theaters who show better pictures than the Palace." Of course the book is blank pages inside cut to fit the vest pocket, and serves as a handy memorandum book that will bring a laugh and perhaps a fresh advertisement each time it is used. We wonder if Mr. Reid still uses his one page daily. If he does, we should be glad to receive a few.

Burnish.

The Lehigh Orpheum, South Bethlehem, Pa., is advertising "The Red Circle" with an old cut of Ruth Roland that is lettered with her name and the fact that she is with the Kalem company. If it is desired to use an old cut, perhaps the printer can burnish out the letterting to be removed. If he cannot, take any polished steel point, not sharp, and rub over the lettering. It will break down the points to obliterate the name, and it does not look up to date to show an old cut. Better a black smudge than a white letter confession of antiquity.

Moving Back.

S. Barret McCormick, who ran the photoplay department in the Denver Times when photoplay departments were few and far between, and who later joined the NYMP photoplay staff, has returned to Denver to manage the Princess theater; the Denver home of Paramount. Mr. McCormick is a hustler and we shall watch for his work in his managerial capacity with interest. He was fighting single handed for the ten cent show in Denver when all others said it could not be done. He proved his point then. We wonder what he will do now.

Vitagraph Features.

If you get the advertising matter for the Vitagraph Blue Ribbon features you know how complete the material is, but have you noticed their electro advertisements? If you have not, note that they let you advertise your own house and do not force you to overadvertise the Vitagraph if you wish to use their blocks. You have to hand it to Sam Spedon on that as well as on the generally attractive line of paper he offers and the complete press stuff.

Let's Start Something.

Do you remember what a joyous scramble there was for top honors on the Quo Vadis and Cabiria small town record? Some of you must. It got down to a town of eight people and a dog and stopped there. L. J. Scott, of Kansas City V-L-S-E qualifies George C. Johnson, of Platte City, Mo., a town of 783. Mr. Johnson took the Battle Cry of Peace and won an average of thirty-eight cents per head on the showing; matinee and night. That looks like $296.54. The record lies two ways, the size of the town and the money take in. The Birth of the Nation can't compete. Now then, they're off!

It was a bad day; too cold for automobiles to run, and the draw from neighboring towns was smaller than usual, but a reserved seat sale helped a lot. A five piece orchestra was used for the first time in the town.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Testing the Plot.

WILLIAM YOCUM sends in a couple of cards on which he has entered a series of tests which he applies to every story he writes. His tests are:

Will it pass the censors?
Is crime properly punished?
Has it a struggle?
Is there a reason for every action?
Are the characters real?
Is there a sacrifice for every victory?
Is it old?
Has it a climax?

These have been marked down as the suggestion came to him. We think that perhaps a better list might be prepared. Suppose we take it in this order:

Is the plot new or novel?

The plot may not be new and yet the treatment may be so novel that the plot is passed. There are few really new plots. There are new possibilities in all old plots if properly treated.

Is it practical?

It is foolish to offer a story that will cost more to produce than it will pring in real money through sales, or to ask for what will not return a profit in added interest in the story.

Will it pass the censors?

Stories that may barely get through are constantly used, but most of these are made by studio writers, who know just how far they dare go. The outside writer stands less chance if there is a question of doubt.

Has it struggle?

No play will count for much that does not aim at an object. And few plays interest unless the object aimed at is obtained only after a game fight. It is not so much the object as the fight that makes a story desirable.

Is there suspense?

You cannot become interested in a story, the outcome of which is never in doubt.

Is it properly motivated?

You must not alone have an object to aim at, the attainment of which is the climax, but your selection of the objective must be reasonable and well founded.

Are my characters well chosen?

Your play people should be vivid personalities and not shadowy character sketches, since you aim to reproduce life; not to draw character. You must arrange that the story is carried by a few essential characters and not bring people on and take them off never to be seen again.

Is my setting correct?

A story of the underworld cannot be given placement in the higher walks of society nor vice versa. The story must suit the characters you use.

Have I held closely to the plot?

It is unwise to introduce a mass of related but non-essential detail. Get a plot that will fill out your footage without padding.

Is my climax correct?

A contrast climax is the logical ending to the story. It must satisfy our sense of the proportions. Crime may not triumph and virtue must obtain its reward, not because crime always is visibly punished or because the reward of virtue is always immediately apparent, but because any other development will produce a play that is at variance with our pre-established standards.

If your plot really does pass this test, you should have a play that will sell, but do not be too lenient in your criticisms.

Hero and Villain.

This sentence occurs in a letter "her statement that the hero (he was really a villain) was unreal, gave me an idea."

Taken with the general text it would seem that the confusion of the critic affected the writer's faith in her judgment. The man could not be a hero because he was a villain. This is a common error. It is loose technique, admitted, for the chief character of the play is not properly the hero but the protagonist while the villain is the antagonist, but if the protagonist is a villain, he is the protagonist, or hero of the play none the less because of his villainous character, and in a play with a safe robber for its protagonist and a detective for antagonist the hero would be a villain and the villain a heroic character.

In play writing the terms "hero" and "villain," do not refer to the moral characteristics of the personages but to their relations in the story. The one on whom interest is centered is the hero, be he saint or sinner and the villain is any person who seeks to defeat the aim or objective of the hero. The detective who seeks to apprehend the safe cracker is arrayed on the side of right, but he is a villain in that he seeks to throw the peter-man in jail and so defeat the aim of the hero which is to retain his freedom. Jesse James would be the hero of a story based upon the incidents of his life, but he would not be an heroic character.

False Values.

Although replying to the synopses sent in response to the "Gymnastics" paragraph in the issue of December fourth entailed a lot of work, we feel repaid because we believe that it has helped many writers. We did not anticipate many good synopses because the question was a trick proposition, but it has served to show many authors the need for founding their stories on facts. Many of them have written their thanks for the comment, but if we had received only the one we reproduce below, we should have felt repaid. It is from a woman writer and she says:

> Last week you passed criticism on a short synopsis for me to the effect that it was too melodramatic, and too forced, also tell me to try writing a note on a cuff with a pin dipped in blood, and see what I got. This latter sounded rather like a roast, but nothing could have brought home the absurdity of it so keenly, and beginning to see a faint glimmer of daylight, I looked over my pile of rejected manuscripts, I find that in every instance I had a good plot with several original angles, but I had completely smothered up my plot with a whole lot of trashy "business" supposed to give punch to the play; as a result, I had all punch (very mechanical punch at that) and very little story. I am beginning to see that the suspense and thrill must come from a situation, carefully led up to, and not from physical action or dramatic incident. A beginner is puzzled by that mysterious word "action," and thinks that to attract attention his work must be of the melodramatic order, and in the words of the old, old story, "it's all wrong." I have ten rejected manuscripts to prove it.

As can be gained from the letter, a message written on linen with blood drawn from the veins with a pin was the big punch. The writer was advised to try writing such a letter. She saw the point.

Like many others she has been writing words and not action. The letter in blood *sounds* all right and has been used in many old romances, but the *sight* of such an effort would be laughable and not impressive. An editor, reading the script, would have laughed, for he would read the words into action and the sight of a full grown man stabbing himself with a pin would be funny even without Charlie Chaplin.

Action should possess no mystery for the novice who gets a book and studies it, for the novice will presently find that action is of two sorts, plot and visual and that it is the action of the plot that should be given the greater attention. If the action, the movement of the plot toward the climax is properly planned the visual action; the movement of the players should be in correspondence.

Adding "sight stuff" does not add to the value of the plot. It may even interrupt plot or defeat the author's aims by detracting from the plot value or exposing a situation so ridiculous that the laughter evoked will spoil the entire play, if produced.

The producer may read for sight stuff, but the editor will read for story and the sight stuff that does not rise naturally from the story will probably not get to the producer.

Perhaps you can remember when all Uncle Tom's Cabin companies had two Topsys and two Marks the Lawyer. It was a good advertising point, but it spoiled the drama in spots. It is the same way with material inserted into a photoplay to cover its weakness. If it does not belong in the play, if it is not a part of the structure of the play it is not a thrill but an interruption. It is easy when you know how, but first you must learn how. Too many are working on the wrong track.

Twice At Once.

It is not unusual for writers known to editors to submit the same story in two forms to one editor and get two rejections, but the other day we had a story rejected twice at once. On February 27, 1915, we sent a story to Edison. It returned home December 13 with two rejection slips, one dated August 14 and the other December 11. Twice in the same place and the same time is rubbing it in.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

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Question No. 128.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What are the evils commonly practiced in the re-winding room? Describe the effect of each. Is it advisable to employ ushers and other inexperienced help in rewinding films? Give full reason for your opinion.

Roll of Honor on Question No. 122.

The Roll of Honor on Question 122 is as follows: Jos. H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Maryland; C. W. Tuthill, West Orange, New Jersey; F. F. Bell, Palestine, Texas; and L. J. Pratt, Geneseo, Illinois.

Brother Tuthill's reply seems to best serve the purpose of publication.

Reply to Question No. 122.

By C. Wayne Tuthill, West Orange, N. J.

The Question:

In your opinion is the long solid tension shoe, the long sectional tension shoe, or the limber tension spring best? Give reasons for your answer.

The Answer:

The best arrangement for producing tension on the film is the long, solid tension shoe. Following are the reasons for my conclusions:

(1) Its wearing qualities are practically unlimited. (2) It is more easily and quickly cleaned than the sectional or spring tension shoes. (3) It allows of tension being better distributed on the film by reason of the long bearing, which removes all vibration and steadies it before it reaches the aperture plate. (4) It insures that the film at the aperture plate always has the same tension upon it; no matter at what position the framing device may be. (5) It is quieter in operation when having a deposit of emulsion on its surface, being longer and therefore less subject to vibration. (6) It allows of the passage of bad patches, and torn places in the film on which a sectional friction shoe might catch and cause damage.

WAYSIDE NOTES (Continued).

In Utica (Second Part).

In the previous issue, I described the new Utica house of which Henry Lux is manager.

While waiting for Mr. Lux to be disengaged, I watched the projection for almost half an hour, and believe it was the most thoroughly satisfying experience I have had within a year. The music by the orchestra was soft, unobtrusive and thoroughly pleasing. The play was magnificently projected. The speed was such that I did not feel that it would have been possible to in any way improve it. The light containing at no time the slightest trace of shadow, was brilliant, yet soft. All this produced an effect which is best described by the single word "smooth." I wish I could find words to express the beauty of the tout ensemble. It will linger long in memory, and more than that, the city will also linger in memory, because while of course I may be somewhat biased by the extreme friendliness of both operators and managers, still it is a bare, bald-headed statement of fact that *here is one town in which criticism is reduced to a minimum*, not on one point alone, but on every point having to do with projection; and more than that, here was one house in which criticism was entirely and absolutely absent.

The meeting was at 11.30, and I believe it was attended by every manager and operator in Utica, as well as some from surrounding towns. It was held in the beautiful Club Rooms of the Hotel Utica, and was opened by a buffet lunch, followed by speaking, in which your humble servant took part, followed by short talks from several managers and operators. In this connection we were amused by Mr. Ford Anderson, manager of the Shubert Theatre, who said: "Well, I have been guilty of some of the faults named by Mr. Richardson. We have been so busy making money that I have, perhaps unintentionally, failed to supply those things which I should have supplied to my operators. However, I want to publicly say right now, to my operator, in this presence, that he, in future, has not only my permission but my order to get anything he needs that will improve the results on our screen, or protect the films from injury." And thus, you see, there was some good accomplished in Utica. The meeting disbanded at 3 A. M., but not until practically every manager and operator present had expressed himself as thoroughly pleased with the meeting and voiced a belief and hope that it would bring the operators and managers closer together and establish a more thorough understanding between them.

In Chicago.

Going into the Windy City was in a way like coming back home, because it was there we twisted the crank on an eight hour grind for lo some several years. We have, however, ever since the inception of the department objected more or less strenuously to the methods adopted by the misleaders of the Chicago local and did not know but what we would be "strong armed" as soon as we stepped over the border line of Chicago.

Nothing of that kind happened, however, and considerably to our surprise our reception was most cordial all along the lines, though we did not, of course, call at the office of the local, nor will we ever call at that office so long as the local continues to countenance the present methods of its mis-leaders.

The editor did not have time during his four days' stay in the city to even glance at projection. In fact he did not visit the operating room of a single theater, except that of the Orpheum where he examined the arc controller which is described in a separate article. The entire time was taken up in visiting various manufacturers, examining into the merits of their goods, and dictating descriptions thereof, except for a few hours in hunting up and saying "hello, howdy, goodbye" to old time friends, such as for instance, Levine, general manager of Jones, Linick and Schaefer; Van Ronkel, manager of the V-L-S-E; Joe Morton, president of the Chicago Stationary Firemen, and several others. Our chief trouble was dodging invitations to lunch, dinner, etc. We did not dodge those things because we wanted to, but simply because there wasn't time. Given the time, leave it to us, we are there for the big eats any hour of the day, night, or between the two.

We found Neighbor Hinz, of the Chicago Moving Picture World Office, flying around like a miniature cyclone corralling the business, and as a business getter Friend Hinz is the only original thing that ever happened—or at least he says so, and he is the man who certainly ought to know.

John Bell, of the Bell & Howell Company, was so busy making perforators, cameras, etc., that he had to talk between times as it were. When you talk to Bell he sits on a transformer, holds a camera in his lap, and keeps his right hand on a perforating machine, but Bell is a pretty good scout at that, and incidentally he's the guy who designed and made the first real high class projecting machine ever produced, namely, the Kinodrome, which was used exclusively by the Spoor Company in the days when the Spoor Company maintained a circuit of high-class houses, sending out their own films and their own operators. I might say in this connection that when this was done a film was found to be in first class condition after it had been run for even as much as six months. This by reason of the fact that Spoor only hired the very best available operating talent, and those operators were directly responsible to Spoor for any damage done to the film. Result, practically no damage was done.

We visited the plant of the Northwestern Electric Company, had a very pleasant talk with S. H. Martin, its president, examining into the merits of the Martin Rotary Converter, which same will be fully described in a separate article later on. We also met Mr. Reim, president of the Atlas Educational Film Company, a most affable gentleman, and had a very pleasant visit, incidentally, examining into the merits of the apple of his eye, the Atlas Projector, which also will be described in a separate article.

Now, I want to speak of one gentleman, namely, Sam Levine, general manager of Jones, Linick & Schaefer, who have a string of high class theaters. Friend Levine is the real thing in managers, and if he had things his way the Jones, Linick & Schaefer houses would put on projection, which would make their fortune. Sam knows how to run a moving picture theater and run it right which same applies to any kind of house also.

Now, I wish to speak of something that has been agitating the Chicago Operators' Local Union, the Chicago Council, and the Chicago Fed-

eration of Labor for quite some several weeks, though it has finally passed the council by a vote of thirty-seven to twenty-six, and is now a law, and that is the approval of a projection machine having special sprockets, which will allow only of the projecting of special perforated films, all of which are to be non-inflammable, or rather slow burning stock. The Chicago Operators' Union insisted upon there being a licensed moving picture machine union operator in charge of each one of these machines, even though it be equipped with a 500 watt nitrogen incandescent lamp, which will not ignite even an inflammable, much less a slow burning film. The Chicago Operators' Union based their objection primarily upon the fire hazard. For the information of that august body let me say if their leaders had understood their business they could have based this proposition on something that would have been legitimate instead of an utterly ridiculous proposition of that sort. There is no danger—absolutely none whatever—in a machine of this kind when equipped with an incandescent lamp, and moreover, with slow burning film there is no danger with an arc lamp, but, for the benefit of the Chicago local union, the Chicago Board of Education, the Chicago Health Department, and the other gray-bearded, and non-gray-bearded wise ones, let me say that there *is* a very genuine danger to the eyes of the young of that city if these machines be placed in the hands of incompetent men who do not understand the optical system of a projector, and are unable to properly adjust the optical system to fit the local conditions of the installation, which not only may, but *will* vary with each separate and individual installation. It is quite possible, however, that the Chicago local did not want to bring this point up because the Chicago local, or at least its leaders, is and always has been opposed to education in the form of projection department, hand-books, etc., and, inasmuch as there is absolutely no other source of knowledge on these points, it may be supposed that the leaders of the Chicago local do not understand the optical system, or know how to match up to the local conditions. This is, of course, good plain talk, but I am free to say that plain talk is in order with an organization which does everything it can to oppose the education of the operator, and most emphatically the Chicago local has done that identical thing, not intermittently, but continuously for six years past, and the amusing part of it is that the Hinky-Dink, Bath-house John Solons of the Chicago City Council soberly considered a danger, which did not exist, but did not know one confounded thing about a danger which was very real and very evident to one who knows. It is to laugh.

The Chicago Federation of Labor is a body for which I have considerable respect, but it might as well butt its head against a stone wall as undertake to oppose the introduction of propositions of this kind into educational institutions, particularly when their objection is based on grounds which are not legitimate.

I do believe, however, that either a competent operator or the machine manufacturers ought to be obliged to guarantee to the school authorities that each individual installation has its optical system so fitted that the eye strain will be reduced to a minimum, and most emphatically the Chicago Board of Education should see to it that this is done, and also see to it that no seat is placed within less than twenty feet of a 16-foot picture or within less than 15 feet of any moving picture of less size. Anything less than this constitutes a crime against humanity and a crime which will react in days to come against future generations. If the Chicago Board of Education wants more information on this particular proposition, this department would be very glad indeed to supply it, and moreover to prove its grounds. We do not deal in hot air, but in *facts* and in facts which are entirely susceptible of proof.

Our last evening in Chicago was spent at a beef steak dinner held in the "Movie Inn" on Wabash avenue. The leaders of Chicago filmdom were then gathered about the tallow-candle decked, beer case seated table, and fun waxed fast and furious for many hours. The Chicago men are a lively bunch when they get started and (whisper) they are four cycle eight-cylinder electric self starters, too.

In Quincy, Illinois.

In order to renew the scenes of youth I made a detour on my Chicago-St. Louis route, via Quincy, Ill., where a playmate of childhood days, one around whom many memories cluster, has taken up what seems to be her life work and has become president of the Quincy College of Music. Miss Felt was a dear friend in days of lang syne—and still is, for that matter, so I could not resist the temptation to steal one day of the time allotted to St. Louis, and give it to Quincy, even though it involved a very tedious journey on a train which must be a lineal descendant of the "Slow Train Through Arkansas."

Quincy has several theaters, but I actually saw only five of them, namely, the Star, managed by Nelson Schwindler; the Savoy and Gem, managed by A. Padivac; the Quincy, managed by J. J. O'Neil, and the Orpheum, a vaudeville theater, all on Hampshire street.

In the afternoon Miss Felt and I visited the Star and sat through the performance. F. R. Ericson, the operator, did not know I was in the house yet his work was, everything considered, distinctly good. The light was brilliant, and the screen free from shadows, but there were times when a galloping horse moved with entirely superhorse speed. But in the main the work was, as I said, very good. But Friend Ericson's skill was largely negatived by the fact that there were two horizontal seams across the screen, which stood out like wires and in light scenes made a rather absurd effect. Mr. Schwindler had made the mistake of trying to refinish an old metal surface screen with, presumably, aluminum powder, a thing which cannot be done with any degree of satisfaction. The upper section was much darker than the middle one and there was the inevitable super-imposing of direct and diffuse reflection, with more or less resultant haze. I talked with Friend Schwindler, who answered me that he intended installing a new screen soon—well, the "soon" ought' in my opinion, to be changed to "at once," "immediately," or some word meaning the same thing. Operator Ericson is, I am told, a student of the Handbook.

The Orpheum runs an Animated Weekly in conjunction with its vaudeville bill, but the picture is absurdly and needlessly large, not to say huge, that it is anything but brilliant and, either due to dirty or cheap lenses, or carelessness on the part of the operator its definition was very poor. Of course, this latter might be partly caused by the impossibility of properly illuminating such a large picture, especially with considerable light in the auditorium. The Orpheum would get a vastly improved effect by reducing the width of the picture by fully three or four feet. With the same consumption of current, the picture would be far more brilliant and would "stand out" better.

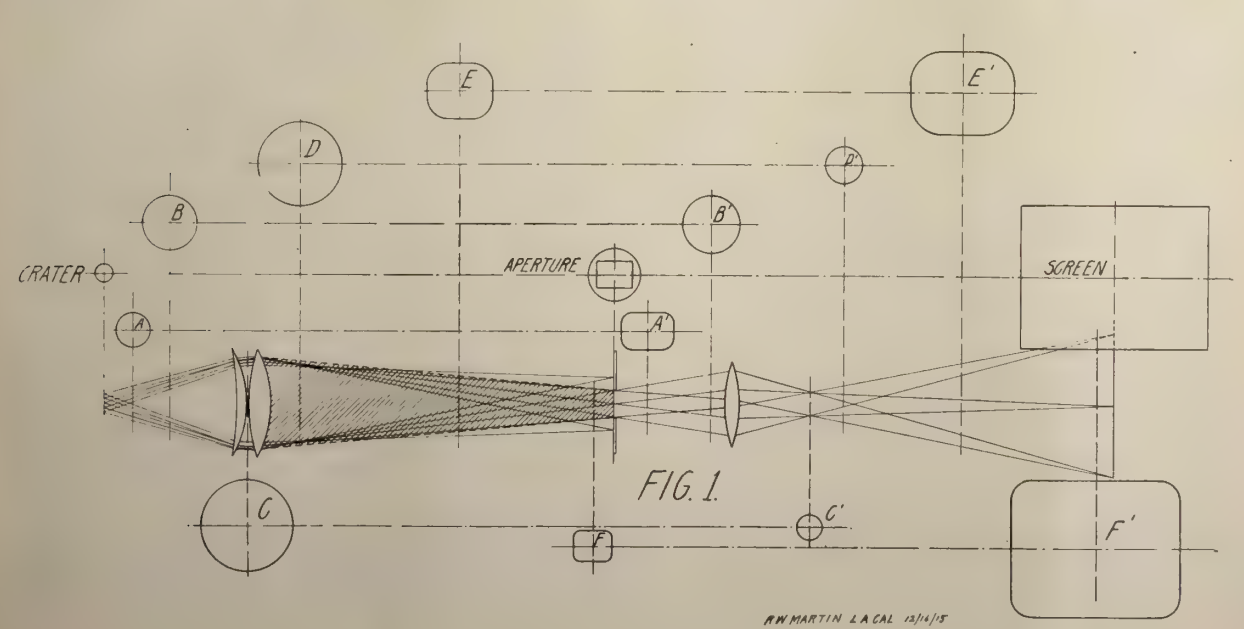
I did not see the other Quincy theaters except to glance into one, the Savoy, I think it was, a very pretty house, nor did I meet any of the other Quincy managers, except A. Padivac, manager of the Savoy and the Gem, a most affable gentleman with whom I would have been much pleased to have had a more extended visit.

(*To be continued.*)

Shape of the Light Beam.

R. W. Martin, Los Angeles, Cal., sends the following exceedingly well written and illustrated article on the shape of the light beam. I would recommend it to the careful study of operators. I believe it coincides with Brother Griffiths' conclusions, but is put in a considerably more comprehensive and easily understandable form:

> In Fig. 1, the crater has a circular shape, from each point of which light rays go out in every direction toward the rear condenser, and since the condenser intercepts only a part of the total number of rays which go forward from the crater, the actual beam which passes through the condenser must have the same (sectional) shape as the condenser surface at that position and be circular (provided the ray be unobstructed by a slide carrier.—Ed.). Consequently each beam which origi-



nates at a point on the crater and passes through the condenser has the shape of a circular cone, the apex of which is at the crater, with the base at the condenser. But the entire beam from the crater to the rear condenser is composed of numberless such cones, the sum of whose apexes covers the circular plane of the crater. It is thus very easy to comprehend that the entire beam is practically the shape of a frustrum of a circular cone, whose bases cover the circular crater and the circular condenser. Therefore, cross-sections of the beam taken at any point between the crater and the condenser must and will be circular.

Now from the condensers to the aperture plate, the beam is merely a continuation of the one we have just examined. The only difference is that the condenser causes the beam to converge toward the aperture, and it is a well known fact, which any operator may prove by practical experiment, that every cross-section of the beam from the condensers to the aperture is circular (provided there is no slide carrier.—Ed.). Also, the spot at the aperture, which is or should be in focus with the crater, must be circular (not necessarily exactly true in practice because the crater is usually somewhat oblong in shape.—Ed.).

But the aperture opening, which is rectangular, by its very shape forces the beam to become rectangular at the aperture plate, and since the part of the beam which actually passes through the aperture is the only part which is operative in forming the picture on the screen; consequently the *operative* part of the condenser beam must be rectangular at the aperture, though circular at the condensers. The nearer a section under consideration is placed toward the aperture, the more the influence of the rectangular shape is seen; and the nearer a section approaches the condenser the more the influence of the circular shape is evidenced. Therefore, the practical operative beam from the condensers to the aperture has the shape of a prismoid, whose end sections are circular at one end and rectangular at the other; and the sections in between vary from a circle at the condenser, through an oval, to finally a rectangle at the aperture. The operative condenser beam is indicated in Fig. 1 by the hatched portion. Now the beam from the crater to the aperture is primary in function, and the beam from the aperture to the screen is secondary in function, i.e., the relation of the first to the latter is as cause to effect, or as object to reflection. What we mean by this, is that any cross-section of the secondary beam (at any point of the throw) is wholly dependent for its shape upon the shape of a conjugate back focal plane located in the primary beam.

Following this idea in its successive steps, according to the schedule shown in Fig. 1:

(1) The circular crater is focussed as a circular image at the aperture, but is forced to become operatively rectangular by the shape of the opening.

(2) The circular section A is focussed as a circular image at A', but is influenced slightly toward the rectangular shape by the proximity of A' to the aperture.

(3) The circular section B is focussed as a circular image at B', and the distance of B' from the aperture is sufficient to overcome the rectangular influence of the aperture.

(4) The circular section C is focussed as a circular image at C', safe from any disturbing influence.

(5) The circular section D is focussed as a circular image at D'.

(6) The *oval* section E, so shaped because it is equally influenced by the condenser and the aperture, is focussed as a similar shaped image at E'.

(7) The nearly rectangular section F, so shaped because it is almost entirely influenced by the aperture, is focussed as a similar shaped image at F'.

(8) Finally, the aperture itself, which is a true rectangle, is focussed as a true rectangle at the screen.

Which was to be done.

The Right Spirit.

B. J. Fenton, Fernandina, Fla., says:

> The attached letter is in reply to a report of mine with regard to the condition of a film. Now, I don't wish to be understood as holding exchanges to be blameless in the matter of sending out prints in poor condition, but perhaps if operators and managers were more particular to send reports to exchanges instead of just "cussing 'em out" the general result might be considerably better.

The letter referred to reads as follows: "Mr. J. B. Fenton, Fernandina Amusement Company, Fernandina, Fla. Dear Sir—We thank you for your favor of the second, and most assuredly appreciate the information given. Your co-operation will be appreciated at all times, and we only wish that all exhibitors were as careful to represent such conditions, for if they would it would be easier for us to furnish a satisfactory service. With best wishes we are, Yours very truly, General Film Company, Inc. J. L. Mantelle, Branch Manager, Atlanta, Ga., Jan. 3." I wish to compliment the manager of the General Film Company's Atlanta Exchange on his courteous reply. However, without in any way intending to insinuate that Mr. Mantelle would take any such course, there is ample evidence in my hands that film exchange managers not infrequently made just such courteous reply as this, but *confined their action wholly and entirely to the writing of the letter, or letters.* It is nice to receive courteous letters in reply to complaints of film in bad condition, but *it is much nicer to have no cause to receive them;* also what are you going to do with the exchange manager who won't even answer a letter of complaint as to poor condition of film? I also have ample evidence of this being the method in many cases. To sum the matter up, I agree with you that theater managers and operators ought to make regular reports of the condition of films received, but if the condition continues bad, then this report should be sent in duplicate to this department, to the end that we can take the matter up with the powers that be, who are mostly all located right here in New York City, and secure action that will really amount to something. In order to get action, however, it is absolutely essential that either *the film faults out out be sent in, together with the name of subject, the date it was received from the exchange and the name and location of the exchange,* or, if you send in copies of film reports, then those reports must absolutely contain all that data in order to be of any real value. But the film faults are much the best. When I have them, I have in my hands indisputable evidence of the condition complained of.

Lens Diameter.

C. F. Silveus, Waynesburg, Pa., says:

> I wish to get a new set of M. P. lenses, and am trying to follow out the light ray dope. I find you say that we all should have a large size moving picture lens opening, or at least larger than I have at present. I am not getting as good results as I think I should, and I wish to know what size opening to obtain. The machines are Power's 6 and 6A; 83-foot throw, with an 18-foot 9-inch picture; the lens is 5 inches E. F., which just fills the screen in height, and I think a 5¼ would leave just about enough margine top and bottom. Have been informed that the Gundlach people do not make a 5¼ E. F. in a larger size than 1⅝ opening. Can't they make them larger?

Certainly they can, Brother Silveus, and what is more they should. No, a 5¼-inch E. F. would give you a still larger picture. What you want is probably about a 5¾-inch lens, but the practical thing to do is give the dealer you purchase your lens from *the exact distance from the lens to the screen and the exact width of picture you want,* always remembering that the height of the picture will be three-fourths of its width, and put it up to him to send you the right lens.

In order to determine the diameter of objective lens opening you require, proceed as follows: Focus your picture on the screen and then measure the distance from the aperture plate to the rear lens of the objective. Having done this, remove the shutter of your machine (so that it won't be in the way) and take off the front plate, then holding an ordinary piece of writing paper inside the mechanism *at the exact point the rear lens of the objective would occupy,* measure the diameter of the light ray at that point, *after the arc has been burning long enough to form a full size crater.* You can then see for yourself exactly what size lens opening you require in order to accommodate the beam of light without waste. If it measures, say 4⅛ inches from the rear surface of the lens to the aperture when the picture is in focus on the screen, then your piece of paper must be just 4⅛ inches from the aperture when you measure the diameter of the light beam. Of course if you alter the E. F. of the objective as suggested it will then set a little further away from the aperture and the diameter of the ray will be a trifle more.

"Loosen Up, Don't Wait for a Monkey Wrench."

The foregoing is respectfully dedicated to the careful consideration of theater managers. A very large percentage of managers object perhaps more strenuously to being forced by a union to grant better conditions and better operators' salaries than they do the actual increase in expense occasioned by the change. It is an astonishing thing, but is nevertheless a rock bottom fact, that the foregoing describes the state of mind of many a manager whom the operators' organization has forced into granting increased salaries and better conditions.

Well, in such cases as this the title of this article applies very nicely. The operators' union is the "monkey wrench," and it sometimes becomes absolutely necessary to use the wrench, not only as it is legitimately intended to be used, but also as a sort of bludgeon. This is to be deeply regretted. Up to date the editor of this department does not know of a single instance in which the "monkey wrench" has been used in the endeavor to enforce any unreasonable wage demand. True, during the heat of conflict the managers often declare and believe the demands of the men to be unreasonable, but after these same demands have been granted and in force for six months, and have been accepted as a part of the routine, you don't hear any further talk of "injustice," or "unreasonableness." In fact, unless he is a particularly stubborn specimen, the manager has long since come to the conclusion that the thing really was not so very bad after all.

The point is, however, why wait for the application of the "monkey wrench?" Why not "loosen up" of your own free will and accord, and grant better salaries and conditions? Surely it is no hard or difficult thing to understand that *increased salaries bring, at least in the long run, better results,* and better results bring more money to the box office. That is a proposition that is childishly simple. It has been pointed out in this department many times, and will probably be pointed out many more times. I have often said, and do firmly believe that justice will not be done the moving picture industry until the moving picture machine operator of our larger cities is raised to the thirty to forty dollar a week basis, with small town men paid in proportion. I have before said, and again repeat that *there is still great room for improvement in the projection of moving pictures, AND THAT THE POSSIBLE IMPROVEMENT WILL NOT BE MADE UNTIL OPERATORS' SALARIES ARE SUCH THAT THEY WILL EITHER ATTRACT TO THE PROFESSION, MEN OF SUPERIOR ABILITY, OR ELSE MAKE THE POSITION SUFFICIENTLY ATTRACTIVE THAT THE PRESENT MEN WILL BEND EVERY EFFORT TO IMPROVE*

THEIR KNOWLEDGE AND THUS "HOLD THEIR JOB." This being true, and I challenge any intelligent man who is posted on the requirements of modern, practical projection to dispute it, then follows that *PURELY AS A BUSINESS PROPOSITION THEATRE MANAGERS OUGHT THEMSELVES TO WELCOME ADVANCEMENT IN OPERATORS' SALARIES,* and the betterment of their working conditions.' In other words, it is a good business proposition to not wait to have the "monkey wrench" get busy, and force you to do that which should be done purely as a common sense business proposition.

Point Well Taken.

James Shipton, O. J. Parker, Merele Willson, and W. C. Evans, Sherman Texas, append their signatures to the following:

> Find enclosed an article taken from the advertisement of a producing company. (The clipping is a letter from an exhibitor, who after praising the features of the producer says: "I cannot conscientiously see, rest and sit back and wonder how such pictures can be produced on such returns as I am contributing." The exhibitor then speaks of an increase in the price of service, and says he is sending his check for four weeks' service.—Ed.) That sure is one very liberal manager, but what has us guessing is would this same manager be equally liberal should his operator request a 10 per cent raise in salary? (Deep stuff, gentlemen, deep stuff. It's dollars to door knobs his liberality would start back-pedalling forty miles an hour.—Ed.) Take note that this manager says: "I cannot conscientiously see, rest and sit back and wonder. (Some twisting of the good, old English language there.—Ed.) how such pictures can be produced on such returns as I am contributing." Now we wonder if that same manager and other managers have any adequate realization of the fact that those same pictures he is praising must be properly projected to the screen if they are going to be of the highest service to him. We also wonder if the operator employed by this particular manager were putting on high-class projection if he, the manager, would be even one-half as liberal with the operator as he proposes to be with the exchange. Our projection department has often said that managers don't object to paying an added price to the film exchange for something extra good when they are asked to do so, but when the extra good operator asks for an increase—blooy! There's an explosion, an awful howl, and off goes the roof. Mind you, Brother Richardson, this don't apply to *all* managers, but it does apply to the majority. In closing, we wish you and our department all kinds of success, and wind up by saying that we are still looking for the new Handbook.

As to the advertisement, and your comment thereon, I feel that you have put the matter remarkably well, your comments are clear, concise and to the point. It really is an amazing thing that so many theater managers will cheerfully pay many dollars per week in added price for extra good service, and then put up a terrific fight against a comparatively insignificant, piffling raise of two or three dollars per week in the operator's salary, which cannot but, in the long run, operate to secure improved projection of those pictures. Its a queer old world, brothers, and the process of reasoning as exemplified by some theater managers, on this particular proposition, passeth understanding. We have, for six years, however, been trying to educate Mr. Manager in that one simple thing, and really have had a very considerable amount of success. I hope the day is not far distant when theater managers will come to an understanding of the fact that an increase in operator's salary will in the end return even better interest on the money than an equal sum invested in improved film service.

Real Thinking.

E. I. Wilson, St. Joseph, Missouri, sends in answers to questions 117, 119 and 120, and says:

> If the object of these questions is to make operators get right down and do some real thinking and studying (It most emphatically is, Brother Wilson.—Ed.). then I firmly believe they will accomplish their purpose. Most certainly I never have, since my school days, done so much studying as I have just on these three questions. And now I would like to ask *you* a question. Have been trying to line my lens system according to Table No. 1, October 16th issue, but on one machine I cannot get my lamphouse back far enough. What I wish to know is this: with an objective working at 3 inches back focus, distance Y, Table 2, is 15 inches (which is all I can get) and distance X, Table 2, is 4½ inches, using one 6½ and one 7½ plano condenser. Do you think I am getting the best possible results under these conditions? I might add that the objective diameter is 1½ inches.

Well, Brother Wilson, your arc is fairly well located, being about a trifle more than 3½ inches from the lens. That part of it is not at all bad, but you are wasting a lot of light at your objective, nor is there any way to get around that proposition and use your present objective lens. With only 15 inches from the apex of the front condenser and the film, you need a lens 2 inches in diameter, and I would advise you to make as advantageous a trade as you can with your exchange and get one, unless you can alter your projector in a way to allow of the lamphouse being brought further back. You have not said what kind of machine it is, therefore I cannot comment on that particular phase of the matter. I think possibly the easiest way would be to get a lens of larger diameter. Your manager should understand that while this will cost something, still every hour he runs, using the present lens, he is wasting light. With the 15 inch distance and a larger lens you would use two 6½ condensers, making sure by measuring, they are 6½ and not 6¾ or 6¼.

There is, however, this objection to the short distance between the condenser and film, viz.: the further back the condenser is pulled the narrower will be the light beam where the shutter cuts it and that, Brother Wilson, is a very important proposition. Perhaps, after all, you might better try to alter your machine so that the lamphouse will go back to at least 20 inches.

Makes Improvements.

S. F. Erskine, West Lebanon, Indiana, writes:

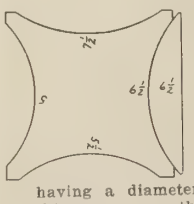
> We have remodeled our theater, the "Banner," putting in a new 8 x 9 x 7 operating room, constructed of cement 4½ inches thick, with all wiring in conduits; also have installed new light fixtures, given the auditorium floor a slope, put in a player piano, and project an 11-foot picture on a 56 foot throw, using a cloth screen and a Powers Six machine, upon which latter we have spent just fifty cents in three years. I run the machine, and my wife sells tickets. We use Mutual service, and the serial "Diamond from the Sky," which is a good one. Run three nights a week at 5 and 10 cents.

I was getting all ready to land on you, Brother Erskine, concerning your statement that you had only paid fifty cents for projector repairs in three years, but it is not so bad after all, because you are only running three evenings per week, or say nine hours per week, which, at the most, would mean 458 hours for a year, or 1,378 hours in three years, which would equal one hundred and thirty-seven ten-hour days. 1,378 hours' run with only fifty cents for repairs is, indeed, a good record, but I am of the opinion that you are very much in need of, at least, a new intermittent sprocket. Worn sprocket teeth don't make for steady pictures, and, moreover, they are very hard on the film. It is hardly right for you to save a few dollars in repairs at the expense of doing comparatively slight, but constant, injury to the films you run. If you will examine your intermittent sprocket, using a condenser lens as a magnifier, I think you will find the teeth to be undercut and very badly worn, probably in a more or less hook shape. As a matter of fact a new sprocket should be installed as soon as the teeth show appreciable wear. *It is a duty you and other exhibitors owe to the moving picture industry.*

A Condenser Gauge.

R. W. Martin, Los Angeles, Cal., contributes the following item:

> Did it ever strike you that the aperture opening itself acts, to a certain extent the same as does the pin-hole lens? It surely does, for I have actually focused the dimly defined image of an incandescent lamp on a screen through a standard size aperture opening.
>
> Here is another one with more meat in it: To find the local length of a condenser lens use the method shown in the sketch. Take a piece of cardboard—a sheet of aluminum is better—and cut out arcs of circles having a diameter of 5, 5½, 6½ and 7½ inches. By using this as a gauge the focal length of a lens may immediately be found, as shown in the sketch.



It seems totally impossible, Brother Martin, that an opening as large as aperture can act to any extent as a pin-hole lens. I don't see how that could possibly be, but pass the thing along to our readers just as you put it.

As to the condenser gauge, why that particular thing was illustrated in the department, in a less comprehensive form, two or three years ago. However, it would be very easy for an operator to make one of these gauges for his own use and keep it in the operating room. I see no reason why it should not work perfectly, unless the difference in refractive index of the glass in different lenses would appreciably affect the result.

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THE CHALMERS PUBLISHING CO.

17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Waste Recovery in Film Factories (Continued).

WHERE it is not possible to have tanks on different levels, a small bronze centrifugal or rotary pump and electric motor will take care of the solutions nicely. When the upper tank is two-thirds full of hypo solution add sulphuret solution, stirring with a wooden paddle and pausing once in a while to let the precipitate settle a little and take a glass full of the supernatant liquid and add a little of the sulphuret solution to see if there is any further precipitation. If it produces a dark brown cloudy precipitate it is necessary to add more precipitant but if the precipitate is only slightly cloudy or absent the precipitation is complete and the tank should be allowed to settle until the next day when the clear supernatant liquid may be carefully decanted into the lower tank. However careful you may be you will find that it is impossible to remove all of the supernatant liquid without a portion of the precipitate escaping into the next tank. It is to receive and save this escaping precipitate that the lower tank was constructed. The lower tank is now allowed to settle and the clear liquid allowed to run into the sewer. This precipitation may be repeated until the accumulation of sludge in the bottom of the tank is sufficient to warrant putting it into tight barrels for shipment to the refiner.

If any acid is used in the hypo do not fail to run enough spent developer solution into the tank to make sure that all the acid is neutralized and that the solution is decidedly alkaline. If this is not done the acid will react on the liver of sulphur and foul the whole neighborhood with the abominable odor of sulphuretted hydrogen or hydrogen disulphide which has rotten eggs backed off the boards for fragrance.

Reducing solutions and silver intensifying baths may also be run into these tanks for recovery of their silver content.

What to Use Instead of Metol.

The shortage of metol, which has hitherto been almost universally used in connection with hydrochinon as a developing agent for cinematograph films, has become acute and prices have soared out of sight with only a little to be had at any price.

In Rochester, New York, the other day, the writer tried in vain to obtain even a fraction of an ounce of the precious chemical and there, in the heart of the photographic industry in America, was no metol to be had for love or money.

The research laboratories of the Eastman Kodak Company have been carrying on an exhaustive series of experiments to obtain formulas for developers composed of ingredients manufactured in this country.

Metol is a trade name adopted by its German manufacturer for a coal tar developing agent, and while the patent had expired and a number of chemicals similar or identically the same in chemical composition were offered by various foreign chemical houses before the war as substitutes for Metol Hauf, the Allies' blockade of the German merchantmen has effectively cut off the supply of both metol and its substitutes, and if the photographic business in this country is to continue as it has formerly done we will have to adopt formulas which will be mixed from reagents which are readily obtainable in this country.

There are a number of chemical houses in this country which are now manufacturing hydrochinon in commercial quantities, and it is not improbable that the present state of affairs in Europe will so cut down the supply that it will be impossible to obtain this important chemical. A few substitutes for metol have appeared which are manufactured in America, but they are not chemically the same and most of them require that they be used with caustic chemicals in order to produce the proper results. Caustic alkalies, as ingredients of developing solutions, are far from desirable either in their effects upon the hands of the workmen or upon the gelatin of the emulsion and the celluloid. They produce an excessive shrinkage in the film base and soften the emulsion, producing many undesirable consequences.

Hydrochinon has a reputation for being a developer which gives great contrasts and it is not generally known that, with the proper manipulation, it is capable of great variation in results; that with proper precautions one may obtain results with it that compare favorably with those obtained from any other developing agent or combination of these reagents, and that these results are almost indistinguishable in the finished product from those obtained by other means.

It is true that it requires careful manipulation to obtain images different in contrast and color of deposit from those usually associated with this agent, and that the results sought may be more easily attained with other coal tar developers, but if we cannot obtain these reagents, we can, nevertheless, obtain similar results with hydrochinon by a little more care in manipulation and a variation in the constituent chemicals in the developing solution.

As the temperature of the developing solution has a very great effect in the contrast and density of the silver deposit in hydrochinon development, it is absolutely essential for the attainment of the proper gradation that the temperature of the developer be maintained between 65 degrees and 68 degrees Fahrenheit.

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The following formula is calculated for both negative and positive stock.

Make sure that the chemicals used in mixing this formula are of the highest technical purity. Chemicals of the so-called technical grade from different manufacturers often show great variations in strength, and while it is always highly important that all photographic chemicals be of standard purity it is doubly so with hydrochinon, which is very sensitive to a variation in the strength of the sodas with which it is mixed.

Hydrochinon Motion Picture Film Developer.

Dissolve chemicals in the order named:

	Avoirdupois	Metric
Water	10 gallons	40 litres
Hydrochinon	13 ounces	390 grams
Sodium Sulphite (Dessicated)	4 pounds	2 kilos
Sodium Carbonate (Dessicated)	4 pounds	2 kilos
Potassium Bromide	3 ounces	90 grams

USE AT A TEMPERATURE OF 65 DEGREES TO 68 DEGREES FAHRENHEIT.

For negative film developed on the drum, add to the above 1½ ounces (45 grams metric) potassium bromide and develop at a temperature of 62 degrees Fahrenheit.

DO NOT FAIL TO ADHERE STRICTLY TO THE TEMPERATURES GIVEN OR YOU WILL NOT GET THE PROPER RESULTS.

When development is complete immerse in acid short stop composed as follows:

Water	10 gallons
Acetic Acid (No. 8)	32 ounces

If plain hypo is used.

As the prevention of stain is very important, film developed by this formula should be fixed in acid hypo, in which case:

When development is complete, rinse in two changes of water and fix in the following:

Acid Hypo Fixing Solution.

Dissolve completely:

Water	10 gallons
Hypo	21 pounds

Then mix the following acid hardener separately and after it is thoroughly dissolved add it to the hypo solution above:

Water	40 ounces
Sodium Sulphite (Dessicated)	4 ounces
Alum (white, not chrome)	8 ounces
Acetic Acid (No. 8-4)	24 ounces

When this acid hypo solution is run into precipitation tanks for silver recovery, it is highly important that enough spent developer be also run into the recovery tanks to neutralize all of the acid present or the acid will react with the sulphide used for precipitating and produce an awful stench of liberated hydrogen di-sulphide.

When the fixing of the film is complete, wash it thoroughly and immerse for two minutes in a glycerine bath—water, 10 gallons (40 litres); glycerine, 32 fluid ounces (1 litre)—to maintain the flexibility of the film.

These formulas are given in the small unit quantities of 10 gallons each so as to render the calculation of larger quantities relatively simple. Most developing tanks hold very nearly some multiple of ten gallons, thus rendering the calculation for a 20, 40, 60 or 80-gallon tank the simplest kind of mathematical calculation.

By mixing the same amount of chemicals in a smaller quantity of water, a good concentrated stock solution may be mixed for the development of still picture negatives.

The same temperature regulations that obtain for film must be adhered to with plates, tray development requiring a lower temperature than tank development. Raising the temperature increases the contrast and lowering it produces flat results.

The hydrochinon formula for film development is not suitable for the working of development papers such as Velox, Azo, Cyko, Royal, P. M. C. and other developing out bromide and chloride papers.

As most studios do their own finishing of stills for publicity and advertising purposes, the following formula for developing papers will not be amiss:

Water	1 gallon
Hydrochinon	1 ounce
Sulphite of Soda (Dessicated)	2 ounces
Carbonate of Soda (Dessicated)	14½ ounces

To each ounce of this developer as used add one drop of 10 per cent. solution of bromide of potassium or one drop of saturated solution of bromide of potassium to each 3 ounces of developer.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

Musical Setting for "The Discard."

Released March 6 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., music publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "The Discard" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed subtitle (marked T) or by a described action (marked D).

Doris Wynne, at a French Convent, does not know that her mother, Alys, is an accomplice of "Python" Granitt, international crook. She marries the brother of her school-mate, Kenneth, who shortly after inherits a large amount of money. They go to America, where Granitt with the aid of Alys attempts to swindle Kenneth. After a while Alys gets him in a compromising position, but when she learns that Doris is his wife she tells the police where they can find Granitt and commits suicide, leaving her identity secret.

The theme selected is "My Memory Maid"—Hintze.

Time schedule: five reels (about 5,000 feet), 75 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening	My Memory Maid—Hintze. (Moderato.) (Theme.)
1½	T	A mother's cares.	
3	T	The Duc de Beauvrai—	Entr'act Clarice—Loud. (Valse intermezzo.)
7	T	Unlucky at cards.	
7½	T	Alys visits her daughter.	Katinka Selection—Friml.
10¾	T	"I have milked him dry"—	
12	T	"What does it matter if I am financially ruined"—	Remembrance—Telma. (Andantino.)
14½	D	When Doris gets letter.	
16	T	Keith Maxwell.	Repeat: My Memory Maid (Theme.)
16¾	D	Reception scene.	Melody of the Century—Orlob. (Fox trot.)
18	D	When the detectives board ship.	
20	T	"I love Doris as a daughter already"—	Gondoliera—Moszkowski. (Andante con moto.)
22	T	"We will communicate your wishes"—	
23	T	Alys weighs her daughter's future—	Repeat: My Memory Maid. (Theme.)
24	T	Alys ponders over a wedding present.	
25½	D	The wedding.	Organ solo.
26	T	Keith and Doris receive good news—	Serenade—Kautzenbach. (Allegretto.)
27	T	The Bournes sail to claim their—	
29¼	T	Comes To Spend Uncle's Millions. (Newspaper headline.)	Petite Serenade—Horton. (Allegretto.)
32	T	"Thanks old top, I will just have a drink and look on"—	Repeat: My Memory Maid. (Theme.)
33	T	The senora and Doris become great—	
34½	T	"I wonder if your husband could attend to some business for me?"	Innamorata — Marchetti. (Valse lento.)
37½	T	"You wanted some Orinoco rubber shares. Here are some."	Basket of Roses—Albers. (Allegretto.)
38	T	"No gold brick will trap a square man."	
40	T	Keith and Grant arrive in New York.	
41½	T	"The turtle-dove is the easiest bird to snare."	Evening Twilight — Hallen. (Andante.)
44	T	"My husband cares nothing for art"—	
46½	T	After the theater.	Evening Quietude — Kretschmer. (Molto tranquillo.)
48½	T	"Granitt is a brute to neglect"—	
49¾	D	When Alys lowers window shade.	*Agitato No. 2.
51¼	T	The following day.	Romance — Karganoff. (Andante sostenuto)
52¾	T	"You can fight, but what is to"—	
56	T	A meal ticket for life.	Inspiration — Edwards. (Andante.)
57¼	T	The follow-up system.	
59	T	Mrs. Bourne, you should know Mrs. Granitt—	Coeur Brise — Pietromarchi. (Valse lente.)
61½	T	When Doris gets telegram.	
62½	T	"I couldn't understand why Keith left me alone so long."	Repeat: My Memory Maid. (Theme.)
64	T	Putting on the screws.	Spring Flowers—Wood. (Andante.)
66	T	Every happy wife believes what—	
67½	T	"No man wants his mother-in-law around."	Love's Awakening — Danglas. (Waltz lento.)
70	D	When Keith returns to his wife.	Repeat: My Memory Maid. (Theme.)
72½	T	At noon the following day.	Bowl of Pansies—Reynard. (Moderato.)
73¼	T	The Discard.	Repeat: My Memory Maid. (Theme.)
75	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1901.

Interpretation.

BY S. M. BERG.

After the special performance of "The Ne'er-do-Well," given at the Candler Theater, February 10, for which the writer had the pleasure of arranging a synchronized score and conducting the orchestra, he was approached by a well-known musician who complimented the appropriateness of the musical setting, but yet severely criticized the liberty taken with the tempos during the performance. In the discussion that followed the point argued was, whether or not a conductor should alter the composer's conception of tempo and expression in the service of the film. In no half-hearted way the writer was informed that he and others were committing a sacrilege in daring to give new interpretations. I trust that I shall not bring down too much criticism on my head, but hope to hear from musicians both pro and con on this important subject.

Motion picture art to-day is the greatest educator of the age as it teaches the lessons of history, art, science, religion and astronomy as nothing else can. When amusing its millions of disciples with stories and romance it has set up a standard of its own and has already created a series of customs and regulations which few dare to break. When a well-known book is adapted, the story is possibly re-written, scenes are dropped and original thoughts are interloped. Last year an excellent film picturization of "Peer Gynt" was produced, but none can say that the story was minutely followed. The same is true of our most popular operas "Carmen," "Manon Lescaut" and "Madame Butterfly," which have been filmed wonderfully though not exactly as they are given on the Metropolitan stage. When the services of some great actor or actress are used in the presentation of an important character some training must be given them to convey the expressions of surprise, pleasure, grief or despair that are different from those employed on the legitimate stage. Shakespeare has been dead three hundred years, but here in New York to-day many of his plays are presented to commemorate his life. Among the many of the great artists in the past who have represented his characters, each has conveyed to his audience his own ideas of interpretation and no two have made the same impression. Speaking of the operatic performances given in the Metropolitan Opera House it is a well-known fact that no two conductors will interpret any certain opera alike, through every scene, action and note has received the composer's idea of phrasing, tempo and expression.

Therefore, if all the customs, habits and interpretations other than those of the music have been differentiated for the requirements of the film why should certain musicians take the stand that it is a sacrilege to change standard compositions to portray dramatic or other scenes. At present music interprets the film. Some day the film

will interpret the music, but until that time arrives it is the writer's sincere conviction that no composer will turn in his grave with agony ff when using an andante con moto it is played allegro, an allegretto—andantino, or a moderato—allegro, providing that the newer reading follows the action of the scene and not the caprice or negligence of the conductor. Interpretation is to be used in the broadest sense. On a page of a master's composition we note his instructions, but yet the true musician unconsciously must give it his own interpretation. Let us surmise a student of Spanish descent born in America studying with a precise and methodical German teacher, some Tschaikowsky or Grieg composition. I feel sure that the composer's idea in this instance would not receive very fluent expression. Interpretation must be a matter of temperament and if it be sincere and shows application of study it must be received with respect and admiration even though one differs with its conception. With all the wealth of musical compositions at one's service, how frequently the difficulty arises in finding a composition which will exactly portray the desired character of an action and if some change of tempo were not permissible it would be insurmountable.

A serious attempt has been made during the last six months by certain musicians to write what they call an original musical setting for feature films. The first attempts in some instances were presentable and without gaining any high altitudes were appropriate and fitting. From such a start one hoped that some big results would be accomplished, but in second and third efforts one found repetition with crude attempts to disguise poor arrangement and utter disregard for all musical technicalities. A person, who, within a limited time could compose sufficient music capable of portraying in a fitting manner the action of a feature picture that plays approximately one hour and fifteen minutes, would have enough material for an operetta and there would be no reason for him to dispose of it for the moderate sum of one or two hundred dollars.

Is it not far better to rearrange and adapt with possibly new interpretation some of the almost dormant works of the master-composers than to bother with these pages of musical notes named "original" musical scores for the film?

ALEXANDER E. BEYFUSS MARRIES.

Alexander E. Beyfuss, vice president and general manager of the California Motion Picture Company, has been receiving congratulations during the past week on his success in securing Otis Skinner for a photoplay production of "Kismet." Only a few of his associates knew that his visit to New York was a honeymoon as well as a business trip. When the news leaked out, congratulations of a more personal nature were in order, and Mr. and Mrs. Beyfuss are now receiving their friends at the Ritz-Carlton. The wedding took place in San Francisco on February 17th. The bride was Mrs. Wilhelmina Speer-Hudson of Atlanta, Ga.

UNIVERSAL ENGAGES WRITERS.

The Universal Company has engaged three more scenario writers who have made enviable records in the past. They are Catherine Carr, J. Grubb Alexander and Ella Caldwell. Among Miss Carr's most successful pictures are "The Melting Pot," "Greater Love Hath No Man," "Sealed Valley," "The Master of the House" and "The Whirl of Life." Mr. Alexander is known as a scenario editor as well as a writer, as is Miss Caldwell, who showed her ability with the Vitagraph Company. The scenario department at Universal Heights now numbers eight persons, operating in conjunction with a reading staff of ten in the Mecca Building.

INCE RETURNS WITH "SNOW STUFF."

Director Ralph W. Ince, of the Vitagraph Bay Shore (L. I.) studios, has just returned from Arctic City, Port Henry, N. Y., where he has been taking the final scenes in James Oliver Curwood's play of the North woods, "Peter God," a drama in five reels. Record time was made by Mr. Ince's company in finishing this play for it was completed in less than three weeks. Miss Lucille Lee Stewart is the leading woman with the company, appearing with John Robertson, Huntly Gordon, Richard Turner and Miss Virginia Norden.

JACK ADOLFI ON WAY HOME.

Director Jack Adolfi of the Fox Company, producer of the Zangwill masterpiece, "Merely Mary Ann," has had for sixteen days a company of twenty at Tallulah Falls, Ga., doing his second picture, with Vivian Martin and Harry Hilliard in the leads. Sunday he started back for New York City by way of the Grottoes, where he will do some cave scenes, having completed the exteriors for Mr. Adolfi's adaptation from Corelli's "Thelma."

MANY ARC CONTROLLERS INSTALLED.

Recent installations of Speedco Arc Controllers have been in the following houses: Biltmore and Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland and Loew's Fulton, Brooklyn; Loew's, New Rochelle, N. Y.; Strand, Providence, R. I.; Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, D. C. Another has been purchased by the Scollay Square, Olympia, Boston.

WOULD COMPEL THEATERS TO PAY ROYALTY.

Bill Amending Copyright Act Before Congress Would Force Payment for Use of Music Less Than 42 Years Old.

THERE is now pending in the House of Representatives a bill introduced by Mr. Barchfeld which, if it becomes law, will impose inestimable hardship on the motion picture houses throughout the United States. It will mean, in fine, that no theater may use music that has been issued within forty-two years without paying for that use a daily, a weekly or a monthly royalty. It will make no difference, except in the amount of the sum, whether the house contain but two hundred seats and a piano or a great structure of three thousand seats and possessing an orchestra of forty musicians.

The bill, which was introduced January 5 of this year and numbered H. R. 7624, is now before the committee on patents. It is entitled "A bill to amend section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909." It reads as follows:

Section 28. That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court. * * *

The amendment is included in the last forty-six words of the foregoing section, beginning with "and the terms 'public performance for profit,'" etc. It applies, as will be seen, to motion picture theaters wherein music is used, and of course all theaters have some sort of musical accompaniment for the pictures exhibited on their screens. Here is matter for serious thought on the part of the owners and managers of motion picture theaters. It is interesting to note also the penalties provided for infringement of the provisions of the copyright act. They are set forth in section 28 of the existing law as follows:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That Section 62 of the act entitled "An act to amend and consolidate the acts respecting copyright," approved March 4, 1909, is hereby amended to read as follows:

Section 62. "That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall inclued an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business operated for gain though no direct pecuniary charge or admission fee to such performance is made unless such performance is given exclusively for a religious, charitable, or educational purpose."

The musicians are doing everything in their power to encompass the defeat of the bill. It has been pointed out that if the bill becomes law it will mean the throwing out of employment of thousands. Representatives of the musicians' organizations are sending word to all members to get in touch with their Congressmen and protest against House bill 7624. It would seem hardly necessary to suggest that owners and managers of theaters should do the same thing—and do it quickly. No time should be lost.

PALLAS PICTURES STUDIOS EXPAND.

The daily increase in the activities of the Pallas Pictures studios in Los Angeles has brought about another enlargement in this film plant. The recent addition to the working space of the stage has necessitated an increase in the property-room space and another building is being erected which will give the studios a little theater in which to examine and exhibit its productions. This in addition to the projecting room which is being kept running night and day.

A staff of operators working in relays is keeping the projecting machines going at all times, this particular department representing an "open all night" establishment. In the laboratory a double shift has also been inaugurated in order to keep up with the work on hand.

Work on the latest Pallas Pictures subject, "Davy Crockett," starring Dustin Farnum is rapidly progressing and this production is expected to be finished shortly. Director William Taylor is especially fortunate in having secured permission to use the estate of Captain Handcock Banning, in Wilmington, a small west coast town, where the Pallas players are at present being filmed. The Banning estate has descended from generation to generation and the old white colonial mansion on it offers a fitting background for various scenes in "Davy Crockett."

"Ramona" Arrives in New York

W. H. Clune, Lloyd Brown and Donald Crisp Bring Big Clune Subject for Metropolitan Showing.

FOUR Los Angeles film men dropped into New York last week. They brought with them a picture that for more than six months was in the making. The picture is "Ramona," adapted from the story of Helen Hunt Jackson. The men were W. H. Clune, the head of the Clune Film Producing Company and the boss of Clune's Auditorium and Clune's Broadway, as well as other houses in southern California—yes, and one of the principal owners of "The Birth of a Nation," which at the present time has "on the road" seventeen companies; Lloyd Brown, general manager of Mr. Clune's many enterprises—a showman and an exhibitor "from top to toe"; Donald Crisp, who directed the making of "Ramona," and Robert H. Pool, publicity manager.

W. H. Clune.

The party came east by way of San Francisco, where a stop was made in order to start things a-humming for the showing of "Ramona" at the Cort theater, in that city, on March 20. Washington City was reached just in time to permit Mr. Clune and Mr. Brown to "make" the Gridiron dinner, where they were favored with seats on the platform. The quartet arrived in New York on the Sunday following — and found a bit of weather considerably different from the brand to which they were accustomed. "You can't step outdoors here," said Mr. Brown at the Claridge, a few days later, "without being reminded that you are away from home. I haven't hit winter weather in five years, and you don't have to be a good guesser to know that I feel it."

The Los Angeles film men have come east to put on "Ramona" in a New York theater. They expect to remain in the east a matter of five or six weeks, until the subject is well under way. At the time this is written, final decision had not been reached as to the house where "Ramona" will be shown to the metropolitan picture-goers. After the theater is selected, several weeks will be required to arrange the stage settings, for the subject will not be shown as a picture solely. It will be billed as a "cinema theatrical entertainment," which will include novelties in staging and musical accompaniment. The music, by the way, will be one of the strong features of the entertainment. Mr. Brown said that in Los Angeles, where "Ramona" was first shown at the Auditorium on February 7 and is still going strong, he used an orchestra of thirty in the pit and twelve on the stage. The musicians were supplemented by a quartet of singers. The softer instruments were placed on the stage.

Lloyd Brown.

Throughout the music there is a strain of the Oriental, a touch of Spanish and a little Hawaiian. The Mission Indians, who bulk big in the telling of the story, are different in character from the Middle Western redmen. The southern California tribes are and have been peaceable. In the extreme lower part of the state, years ago, in the whaling days, a couple of thousand Kanakas from the Sandwich Islands were employed at one of the whaling stations. These intermarried with the local redmen. It is to fit this unusual ethnological strain that Mr. Brown bent his efforts in the selection of his music.

"When 'Ramona' was finished," said Mr. Brown, "we found we had twenty thousand feet of story. It was the tale as outlined in the book. There seemed to be no place in it where we could cut it without doing damage. We went to work with the scissors because we knew it had to be done. When we put it on in Los Angeles, the show ran in the evening from 8 o'clock sharp to 11:45—and no one walked out. We felt we should do better than that and trimmed it so it would be twenty-three minutes shorter—and we did this against the advice of professional critics in whose judgment we had absolute confidence. I am told here in New York that we must close at 11 o'clock or they will walk out on us. I have tried to learn if in the showing of a big subject here anyone has walked out, and they tell me no. I don't know where to cut this story as it stands, and I have been advised to let it go until 11:22 and see how it works out. I am inclined to do that."

"The Birth of a Nation" ran for many weeks at the Auditorium in Los Angeles—something like twenty, if we recall. When Mr. Brown was asked how the initial showing of "Ramona" compared with that of the big Griffith subject, he said that "Ramona," at the same prices of admission, did $400 more business the first week. "There's a line in front of our box office from 9 o'clock in the morning," he added. "One of the things that leads us to believe the picture is a 'go' is the fact that many of those who have seen 'Ramona' are coming back the second and even the third time."

When the Los Angeles men return home they will immediately begin work on a second big subject. It will be "The Eyes of the World," an adaptation of the novel by Harold Bell Wright, one of the "best sellers" of the past two years. It is a story of today.

John Junior, Essanay Star

JOHN JUNIOR, well known Broadway star, and a recent addition to the Essanay family, has left Chicago for a visit to New York. In fact, it might be said that he has left again, as he has cultivated the habit of spending his week-ends in Gotham. Not that he dislikes Chicago, but that he wants to get back to old environments and to see old friends frequently. Being a student of Mr. Bill Shakespeare, Mr. Junior puts it: "Not that I loved Chicago less but New York more."

John Junior.

Mr. Junior starred for several seasons in Broadway productions. He was with William Collier three seasons, with Charles Frohman two, and Dan Frohman one. He played with Arnold Daly in "Steve" and was in the original all-star cast of "Officer 666," which played at the Gaiety Theater in New York. He was the juvenile lead in this production.

He had just finished an engagement with May Irwin in "Number 13 Washington Square" when he came to Essanay. He has played important parts for Essanay in "A Daughter of the City," "Captain Jinks of the Horse Marines," and took the lead in "A Man's Work" and "Politeness Pays."

Mr. Junior is twenty-six years old, five feet seven inches in height and of athletic built.

"The Ne'er-do-Well" Through Big Four

Sol Lesser Makes Deal With V-L-S-E to Distribute the Big Selig Production—March 20, Probable Release Date.

THE great Selig ten-reel picturization of Rex Beach's famous novel, "The Ne'er-Do-Well," regarded by many as one of the three most notable productions of the screen, which was purchased recently by Sol E. Lesser for $150,000, is to be marketed through the organization of which the Selig Company is one of the component parts—the V-L-S-E. Announcement of the transaction was made by Walter W. Irwin, general manager of the V-L-S-E, following a series of negotiations held between himself and Mr. Lesser, last week.

"Two far-reaching purposes—one, representing the interests of the exhibitors, and the other, Mr. Lesser's—were responsible for this company's acquirement of the distributing rights of 'The Ne'er-Do-Well'," said Mr. Irwin, in discussing the deal. "The first purpose was based on the desire of the Selig Company and the V-L-S-E to follow out its primary policy of giving its exhibitors every opportunity to share in the profits accruing from such extraordinary features as 'The Ne'er-Do-Well' unquestionably is. The second purpose was founded in Mr. Lesser's desire to give the production the widest possible distribution.

"Mr. Lesser found, soon after his arrival in New York, that it would take a year to perfect an organization equipped to handle the inquiries in such numbers as have flooded the wires and the mails since his acquisition of the picture. He was approached by many of the largest and most representative distributing companies, to either buy or handle the picture, with offers which were most tempting to him. Without solicitation on our part, and after full consideration of the entire field, Mr. Lesser decided this organization.

"Both the Selig Company and the V-L-S-E are delighted that Mr. Lesser felt as he did and that therefore we now have this truly great production as an addition to our rapidly increasing number of notable offerings, and also, as I have pointed out, that our exhibitors are to have the benefit of the returns to be gained for the greater pictures made by the manufacturers of this organization, as well as of our general run of productions.

"Unquestionably, this picture will add a far from inconsequential quota in furthering the rapidly growing impression of the profit-making qualities represented by the V-L-S-E program generally, and by the pictures released by the Selig Company, specifically. It is a second 'Battle Cry of Peace' money-maker. Although it has only been exhibited in a few houses, the expressions of enthusiasm which it has provoked among exhibitors has been most unusual."

Mr. Lesser, in talking about his decision to release the picture through the V-L-S-E, said: "I had fully intended to distribute this picture myself, but 'The Ne'er-Do-Well' had been in my possession less than a week when, although I had handled many big subjects and possess a substantial organization, I realized that in this instance I was contracting for an appalling undertaking. Letters and telegrams flooded my office to such an extent that only a national organization of the greatest possible efficiency would hope to cope with the volume of possible business that they represented. It was instantly apparent, therefore, that the best interests of exhibitors and of the picture could only be served through such an organization. My problem was to select the right one from the prominent distributing companies submitting tempting offers.

"From my knowledge of the industry and after a thorough investigation, I felt that none were so proficient or efficient as the Big Four, not only because of the successes which it has already scored, but because of its peculiar high standing among exhibitors generally throughout the country. I know the company thoroughly, and it has seemed to me that the V-L-S-E possesses the confidence of exhibitors everywhere. Consequently, I turned down all the other offers and approached the Big Four, which I knew to be thoroughly equipped to market 'The Ne'er-Do-Well' on the plane of the highest efficiency.

"The picture will be released in all probability by this organization on Monday, March 20, and I am sure the successes which exhibitors everywhere will realize from the cooperation which they obtain from the V-L-S-E in the handling of the production will more than bear out the wisdom of my course."

GOODMAN TO DIRECT "THE IRON CLAW."

Robert Hastings Goodman is directing the new serial, "The Iron Claw," for Edward Jose and the Feature Film Corporation. It is now being released by Pathe, with Pearl White, Sheldon Lewis and Creighton Hale featured.

Clara Kimball Young Back From Cuba

CLARA KIMBALL YOUNG has returned from Cuba and is as enthusiastic a press agent for the Island which Uncle Sam took and gave away, as the best people of that wealthy community could desire. Miss Young went to the land of tobacco to be filmed in the new play, 'The Feast of Desire." The exteriors were completed in the vicinity of Santiago de Cuba and near the battlefield of San Juan.

Clara Kimball Young.

The scenario of the new film was written by Frances Marion and the exteriors were directed by Alfred Capellani. His brother Paul was Miss Young's leading man. The story is essentially Spanish and deals with a feminine, dual personality. It is an original drama.

According to Miss Young the promise of wealth for American investments in Cuba are very alluring. "I have advised Lewis J. Selznick, President of the new Clara Kimball Young Film Corporation, to establish a permanent studio in Cuba. I believe it will pay for itself. The country is moving picture crazy and has only the badly crippled European producers to draw from. In every large city, and in the smaller ones as well, they yet follow the old Spanish three-part entertainment, and you buy for one, two or three shows as you wish. The introduction of American films and American methods will be agreeably received.

"Havana, if her citizens keep up the pace and treat Americans as agreeably as they have this Winter, will unquestionably become a great American Winter resort. It is estimated that a half million wealthy folk from the States visited there this season. It is a well conducted town, picturesque, interesting and enough removed from our own aspects of civilization to hold the attention of the tourist.

"It is different from the average Latin-American big city because the natives, through our tutelage, have learned to respect themselves and therefore command respect."

CARTOONISTS TO AID ACTORS FUND.

Charles R. MacCauley, famous cartoonist, who is acting as chairman of the Committee on Announcements and Animated Cartoons for the Motion Picture Campaign for the Actors Fund of America, recently held a meeting at which twenty-five of the most celebrated newspaper artists and cartoonists were present. There will be twenty-five famous men on his committee of which the following are a few: Goldberg, Windsor McKay, Tom Powers, Maurice Ketten, George "Newlywed" McManus, Herren, Bray, Clarence Rigley and Glackens.

Mr. MacCauley's plan in the interests of this humanitarian work is as follows:—Each of the famous cartoonists will draw a cartoon or caricature of twenty-five mayors in the twenty-five principal cities of the United States. They will draw and donate their work and also see that it is given the publicity in the various big cities in the United States in the general press and in theaters. It is expected that the work of these celebrated geniuses will amuse and please the public and greatly assist in securing the interest necessary in the projection of the Motion Picture Campaign in which it is expected to collected $500,000 in fifteen weeks.

STRONG CAST PLAYS HORSLEY FEATURE.

The release on March 4 as a Mutual Masterpicture, de luxe edition, of the David Horsley five reel production of Theodosia Harris' story "The Heart of Tara," marks the first appearance as co-stars of two players—Margaret Gibson and William Clifford—who heretofore enjoyed stellar honors individually. Besides Miss Gibson and Mr. Clifford there are in the cast such players as Marvel Spencer, for the past three months a member of Mr. Horsley's regular stock company; Sherman Bainbridge, a recent acquisition from the ranks of the Universal; Marie James, Walter Spencer and Edward Alexander.

"More Keystones", Says Sennett

Will Organize Three More Producing Companies—Makes a Total of Fifteen.

MACK SENNETT, manager of the Keystone Film Company, announced in a recent interview, that plans had been virtually completed for the increase of Keystone comedies, and that even more money would be spent in the future than had been in the past to produce feature comedies of the highest order. Mr. Sennett, said H. E. Aitken, the President of the Triangle Film Corporation, had met with himself and Adam Kessel, Jr., the president of the Keystone Film Company, and had entirely agreed with the plans he had formulated for the coming year.

Mack Sennett.

"We believe in film preparedness," Mr. Sennett said when asked if the fact that three of the executives of the Keystone Company were in the city had any especial meaning, "and we are only laying our plans to be ready to meet coming conditions."

Mr. Sennett was asked if these plans would mean a cutting down in the present cost of the features, and with one of his characteristic, forceful answers, gave a hint of what the company founded by him was considering for the coming year.

"By no means," the manager said, with a characteristic smile. "We are perfecting plans which, instead of meaning a smaller expenditure of money, mean that we will disburse many times more than we have in the past.

"The styles change in comedy screen productions just as quickly as they change in women's millinery for example. We have always set the comedy fashions for the world just as Paris sets the millinery ones, and it is only because we intend to continue to do so, that I asked Mr. Kessel and Mr. Aitken to take advantage of the weather back east and meet me here at this time.

"Our twelve producing companies will be increased to fifteen as soon as possible. We will do this because the stories I have in mind for summer and fall production will mean a greater outlay of money and will require more actors than any we have done in the past."

"Will the increase in the number of producing companies mean the Keystone will release more comedies per week than in the past?" Mr. Sennett was asked.

"Not necessarily," he replied. "At the present time we are releasing two comedies a week. When you stop to consider the time necessary to produce a story, you will find the answer to more companies needed."

Mr. Sennett then spoke of the almost impossible task of finding people who could make up the personnel of the three companies he wants to add to the producing forces at the first opportunity. He said his past experience had shown him it was not practicable to engage either actors or directors for a new company, but that new people could be added to the old companies while the directors had to come from those who had been trained in Keystone ways.

"Our comedy is different from any other in the world," Mr. Sennett said. "It is individual to such an extent that the average director would be lost when given a scenario to produce. His first remark would be that the script was a drama rather than a comedy, and in a measure, he would be correct.

"Our stories have certain situations. They have a thrill, or rather, they must have a thrill, while we have the comedians who can put in the comedy. There are a number of Keystone directors who have gone to other companies especially with the understanding they were to produce Keystone comedies. It cannot be done when they leave the Edendale plant, and in this I will stand by the judgment of any audience in the world.

"When watching a picture you often hear someone in the audince say 'Look, they are trying to copy the Keystone comedies.' At one time I thought this might hurt us, but have since found that it is one of our greatest advertisements, for with all those who have tried, I have yet to see the first Keystone comedy which was not produced in the Edendale studio.

"This makes it necessary that we train our directors and actors. The three companies which I shall put to work in the near future will be headed by people trained in Keystone ways, while the others necessary to fill the gaps will be placed a few in each company, where they will begin their course in Keystone comedy.

"When you speak of lessening expenses, you can quote me as saying, 'The Keystone was never in such fine financial condition.' We have enjoyed a most prosperous year. We have never been able to supply the exhibitor with all the comedies he asked for, and my aim will not only be to make Keystone comedies better each day, week and month, but to continue to set the pace in the comedy film world. This will all mean money, great sums of money, and the Keystone Film Company will spend much more in the future than it has in the past.

"I have often thought of the lines in Kipling's "Mary Glouster"—

'They copied all they could follow,
But they could not copy our mind,
And we left them sweating and swearing,
A year and a half behind.'

"That is the Keystone motto for the future and we shall spend huge sums to prove it to the theater-going public."

Mounet-Sully, French Actor, Dead

Renowned Tragedian Was Among First of Prominent Stage Players to Contribute to the Screen.

THE celebrated French tragedian and dean of the Comedie Francaise, Jean Mounet-Sully, died at his home in Paris, March 3, in his seventy-sixth year. Although M. Mounet-Sully has not been concerned in the production of pictures during the past few years, he will be remembered by pioneer manufacturers as one of the first great actors to recognize the artistic possibilities of photoplays. At a time when most of his associates in France regarded the screen with scant favor, the greatest of French actors devoted much time to perfecting the pictures released under the name of Film D'Art and handled by Pathe. As the interpreter of many characters and the inspiration of the company with which he worked, he was to a large degree responsible for progress made in the early days of pictures and displayed a conception of screen art that has not since been surpassed.

M. Mounet-Sully was born in Dordogne Department, at Bergerac, February 27, 1841. He acquired a knowledge of Greek literature and art, and in 1868 won the first prize in tragedy at the Conservatory. Later in the same year he made his debut at the Oreon, the secondary classic stage of France, with slight success. Then came the Franco-Prussian War in which he acquitted himself with distinction. In 1872 he became a member of the Theatre Francais, making his first appearance as Orestas and from that time on his advance in artistic distinction was rapid. Playing the part of Oedipe Roi, in 1888, he surpassed all previous successes and not long after that he was made a Knight of the Legion of Honor. His first appearance in this country was in the season of 1893-94 when he was welcomed by large audiences. The last of his own plays to be produced was "La Viellesse de Don Juan," which was written in verse and acted at the Odeon by Barbier in 1906.

MISS WHIPPLE CLAIMS "VAMPIRE" RECORD.

Clara Whipple, the pretty Equitable star, declares that she holds the record for "vampiring." In one puny little week and a half she "sirened" through five big, long reels of photoplay. "The Reapers," in which Miss Whipple played in support of John Mason for the Triumph Company, was all finished up in just eleven days. In this picture the pretty star is seen again in the type of role with which she has come to be associated. She has intense dramatic ability and a striking stage presence which equips her for the really strong and dramatic rather than the ingenue. In her previous picture, "The Question," she plays the role of a young girl. Her work in this picture is exciting comment all over the country.

Kalem Meets Comedy Demand

Sis Hopkins Heads List of Three Single Reel Comedies a Week on Kalem Schedule.

WITH Rose Melville's Sis Hopkins, Ham and Bud, and Ethel Teare, the featured fun-makers, Kalem's schedule of releases through the General Film Company now shows the completion of a plan to meet the heavy demand for good comedy subjects. Three of its regular issues

Scene from "When Things Go Wrong" (Kalem).

through offices of the General Film Company are now one reel comedies, the other issue being the "Hazards of Helen," while the new two-reel series, "The Social Pirates," will be a special release through General Film.

The Sis Hopkins comedies, with the national prestige of that fun-maker, naturally heads the list. From advance bookings and the enthusiastic reports that have come from exhibitors on the early releases, Kalem is certain that the Sis Hopkins comedies will make Rose Melville's creation even more famous on the screen than she was on the stage.

Two characteristic Sis Hopkins comedies are promised among the early releases in "A Flock of Skeletons," released Friday, March 17, and "When Things Go Wrong," on March 24. Trade paper reviewers who have been strong in their praise of the Sis Hopkins comedies also declare that "When Things Go Wrong" reaches the high-water mark. It shows Sis as the first and only servant of a family of Newlyweds. Having Sis in charge of the kitchen is trouble enough, but when relatives come on a visit the troubles that follow reach a lively climax.

Ham's burlesque on war is among the most important of the coming comedy releases. It is "Ham Agrees With Sherman," released on Tuesday, March 14. This single reeler was staged with hundreds of soldiers, aeroplanes, and artillery equipment, at a cost that should set a new mark for one-reel subjects. Ham is the commanding officer of a motley army whose uniforms vary from Mexican guerilla outfits to powder wigged Colonials. Bud is his aide and Norma Nicholls a fascinating spy.

Another Ham subject promised for early release is "For Sweet Charity," on March 21, in which a charity bazaar and numerous pretty girls are the background for Ham and Bud's fun.

Ethel Teare's popularity forced her to stardom and now that she is there Ethel is doing more than living up to her laurels. In "At Bachelor's Roost," Ethel is seen in a story constructed especially for her and one that allows her opportunity to display her many-sided charm in practically every scene of the film. This single reeler is released March 22, with "The Eveless Eden" preceding it on Wednesday, March 15. In "The Eveless Eden" Ethel causes a disruption in the ranks of a woman-hater's club.

"THEATERS AND PICTURE HOUSES."

We have just received from Arthur S. Meloy, an architect of Bridgeport, Conn., a copy of the above work, which is just off the press. It contains an excellent classification of the various phases of the subject matter, but does not contain much new or original information not already familiar to architects. The book, however, may be worth adding to the library of picture theater managers.

Arrow Promises Strong Film

Florence Reed Starred in "The Woman's Law," to Be Released by Pathe March 21.

THE Arrow Film Corporation's initial Gold Rooster release on the Pathe program will be Florence Reed in "The Woman's Law," an adaptation of Mrs. Maravene Thompson's story, which first appeared in the American Magazine and achieved even greater popularity when published in book form. Sales have exceeded the 300,000 mark.

Miss Reed makes it a point never to contract to appear in a photoplay until she has read and approved the scenario. When W. E. Shallenberger, president of the Arrow Film, approached Miss Reed for the purpose of getting her to play in "The Woman's Law," he found that she had virtually agreed to go on the road in a production of "The Yellow Ticket." Finally she affected a compromise whereby she promised to postpone the road tour and star in the picture, if she found the scenario to her liking. A few days later Mr. Shallenberger received the following note from Miss Reed: "This is the very best scenario that has ever been submitted to me. I think it will make the finest photoplay ever shown on the American screen." To Harvey K. Thew and Albert S. LeVino, co-authors of the scenario, the actress sent equally warm praise.

Advance reports say that the production by Director Lawrence McGill in every respect fulfils the optimistic forecast, in providing an intense drama, finely staged and excellently acted by one of the strongest casts ever assembled for a picture released through Pathe. Supporting Miss Reed, who plays the home-loving wife of a dissolute young New York millionaire, is Duncan McRae, an actor of long experience. Others in the cast are Philip Hahn, John Webb Dillion, William A. Williams and Jack Curtis. "The Woman's Law" will be released March 21.

Tom Mix

TOM MIX, star in Western Pictureplays released by the Selig Polyscope Company, and whose daring feats of horsemanship have created amazement on the part of motion picture theater audiences, started to work in the silent drama as an "extra". He was one of those hard riding supernumeraries who lent the local color and added excitement to the film dramas of the Western plains. He made a place for himself almost from the beginning. His dare-devil feats astride a spirited horse, frequently caused him to be engaged to "double" for some leading player who did not possess the skill in equestrianism that came second nature to Mix.

Tom Mix.

Mix was formerly a cowboy or, a "cowpuncher," up in Wyoming, and there he received his training in horsemanship while caring for the great herds of cattle that roamed the plains in that day. When the motion pictures came into being and the services of skilled riders were required, he gravitated to the Western studios and was given an engagement by the Selig Company. He won his promotion by conscientious work and by feats of unusual daring.

Students of the motion pictures claim that the Mix horsemanship is not equalled. He can, upon a moment's notice, take his place in a contest requiring skill, agility and quick brain work. He has been presented with several medals won in riding contests which are frequently staged in the West among the cowboys and other expert riders.

Mix is known as the man who does not hesitate to take a chance. Broken wrists, sprained ankles, etc., are not classed by him as serious hurts but as necessary discomforts to the day's work. He is always ready to spring the feats of unlooked for daring and it has come to pass that his fellow artists and the photoplay public expect almost any spectacular action on the part of Mix.

He is undoubtedly one of the most popular of Western motion picture stars, and his appearance on the screen is the signal for crowded theaters.

Vitagraph Weekly Releases

Includes a Thrilling Naval Picture Written by Cyrus Townsend Brady—Frank Daniels and Joseph Kilgour in Other Subjects.

A SMASHING naval thriller—the most authentic and complete view of the U. S. Navy in all departments, from life at Annapolis and Newport, to submarines and dreadnaughts in action—heads the list of Vitagraph films

Scene from "The Hero of Submarine D-2" (Vitagraph).

released during the week of March 13. It is called "The Hero of Submarine D-2," written by Cyrus Townsend Brady and picturized by Col. Jasper Ewing Brady, produced by Paul Scardon, with the entire co-operation of the government. Through Col. Brady, authority was obtained "to do everything with the navy except wage war."

"The Hero of Submarine D-2" features Charles Richman and James Morrison, supported by Eleanor Woodruff and Zena Keefe; but others besides Vitagraph players numbered in the cast. Prominent naval officials, among them being Commander R. K. Crank, of the General Recruiting Service; Capt. Louis M. Milton, Commandant of Midshipmen; Lieut. Roger K. Welles, head of the Naval Training Station at Newport; Lieut. Commander Franck Taylor Evans, son of "Fighting Bob," are all seen in the picture.

The story tells of the efforts of the Rouanian government to destroy the U. S. fleet. Among the Vitagraph players who handle the important roles are Anders Randolf, L. Rogers Lytton, Charles Wellesley, Thomas Mills and others. The film is a Blue Ribbon Feature released on March 13.

Frank Daniels will make another bow to movie public on March 13 in his series "The Escapades of Mr. Jack," in a one-reel comedy, "Jack, the Hash Magnate," produced

Scene from "Miss Warren's Brother" (Vitagraph).

by C. Jay Williams. It shows the inimitable comedian as the proprietor of a "hash house," who suddenly develops social aspirations and poses as a nobleman. After a duel and other exciting incidents, he is persuaded by Lizzie, his waitress, that the "400" is no place for him. Belle Bruce and Edwina Robbins are in the cast.

"Miss Warren's Brother," a Broadway Star Feature, in three reels, featuring Joseph Kilgour, Arline Pretty and Charles Kent, under the direction of Theodore Marston, is released on March 18. Wally Van's latest contrivance to the world of fun is a one-reeler, "Putting Pep in Slowtown," which he wrote and produced himself, playing the lead. It is released on March 13. "Freddy Aids Matrimony," a one-reeler on March 17, is another of the series featuring William Dangman under the direction of Frank Currier.

Auburn-Haired Beauty Wins at Ball

Seventeen-Year Old Girl Gets the Decision Over Many Others and Will Be Seen in Thanhouser Subjects.

THERE'S one happy girl in New York today who will never forget the big ball at Madison Square Garden. She is little Pearl Shepard, who was chosen as the most beautiful girl at the ball, and with the honor an opportunity to sparkle among the motion picture stars through Thanhouser films.

When the contestants were called out for the judging, the jury realized what a difficult task it would be. There were over a hundred entries, one more beautiful than the other, but Florence La Badie, as chief judge, was equal to the occasion. A process of elimination left little Pearl Shepard alone at last, and when she was escorted by the police to the Thanhouser box the tumult of the thousands who looked on testified approval of the judge's work.

Pearl Shepard.

The winner is auburn haired and seventeen years old. She lives with her parents at 969 Simpson avenue, in the Bronx, and is a graduate of a public school in New York. Her good fortune comes to her in doubly good effect, because she has within the past year sought an opening at the various film studios, but has only been accorded the usual scant attention given novices.

It is announced by the Thanhouser Company that Pearl Shepard will most likely be seen in a picture in which she will work with Doris Grey, who got a place in the New Rochelle organization by winning a beauty contest at the recent motion picture ball in Boston. The element of beauty in the Thanhouser cast promises to be a prominent feature.

LAUGHMAKERS JOIN UNIVERSAL COMPANY.

Margaret Joslin and Harry Todd, well-known comedians, are now members of the Universal forces. Miss Joslin is the lady of generous proportions who for a long time has been causing gales of laughter among the motion picture fans throughout the country on account of her comical antics in the "Snakeville" stories pictured by the Essanay Company. Todd also will be remembered as one of the leading comedians appearing in the same pictures. Miss Joslin and Todd will play opposite each other in single-reel comedies directed by Craig Hutchinson.

AIRDOME THEATER, LAS VEGAS, TO OPEN.

The Airdome theater, Las Vegas, Nev., will begin operations on March 31. This outdoor photoplay house when it is completed will be one of the finest in that region. It has a seating capacity of 600, and all of the chairs, which were made specially for this house, were manufactured by the Steel Furniture Company of Grand Rapids, Mich. A part of the projection apparatus consists of two Power's 6B machines, and the program will be composed of Triangle, V-L-S-E and Paramount productions. The bill will be changed daily.

MARY STANTON WALTERS DEAD.

Mary Stanton Walters, wife of the late George W. Walters, died at her home in New York, 100 West Eightieth street, on February 21. Mrs. Walters was in her eightieth year. She was the mother of the late Mrs. Barry O'Neil. Interment was at Woodlawn.

Gasnier Forms Producing Company

Organizes the Astra Film Corporation—Will Occupy Pathe Studios and Release Through That Company.

LOUIS J. GASNIER, formerly vice-president and general manager of Pathe, has launched a new producing corporation, which will release through that company. The company has been incorporated under the laws of the state of New York, with the title of the Astra Film Corporation. It is a close corporation with a capital of $50,000. Mr. Gasnier is president and general manager; George Baker, well-known in Jersey City, is vice-president, and Geo. B. Seitz, secretary. The board of directors is comprised of the above with the addition of Donald Mackenzie and George Fitzmaurice. Messrs. Mackenzie and Fitzmaurice are the well-known producers. Ralph Navarro is assistant manager.

The new company has entered into a contract to release through the Pathe Exchange exclusively, and has leased a large part of the Pathe studios in Jersey City. Work will be started at once on a serial with Grace Darmond, Ralph Kellard, Leon Bary, Leslie King and Hallan Mostyn in the cast.

Donald Mackenzie, who, with Mr. Gasnier, will direct the serial, has left with a company of thirty-five players, including Mr. Kellard and Mr. Bary, for Cuba, where many scenes will be taken. In addition to the players three cameramen were taken along and a force of mechanics. A stop-over will be made in Key West and some scenes taken there.

While on the boat Donald Mackenzie will put on a comedy in which he will play the leading part. This comedy will be the first instance in which Mr. Mackenzie has appeared in a picture in two years, his last role having been that of the famous pirate in "The Perils of Pauline."

The company will also utilize the natural scenery of the south to make some interesting scenic and educational pictures.

With the remarkable picture-making talent represented among the officers and directors of the Astra Company, splendid results are confidently expected. Mr. Gasnier is unexcelled as a judge of pictures and knows how to obtain effects as do few men. Mr. Mackenzie has built up a reputation as one of the best producers in the business. With their combined talent the success of the new company seems to be certain.

LASKY STUDIO ACTIVE.

With the arrival of Marie Doro at the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal., there is unusual activity at the head producing quarters of the company. Miss Doro will start almost immediately upon her first production entitled "In Service," which will be released in the United States by Paramount and in Canada by the Famous Players Film Service, Ltd., on Monday, April 24.

At the studio at the present time, Blanche Sweet is completing with the support of Theodore Roberts, Thomas Meighan and an all star cast, a picturization of "The Sowers," and Victor Moore with Anita King in his support, is finishing an elaborate production entitled "The Race." Cleo Ridgely and Wallace Reid also have well under way their next co-starring production entitled "The Love Mask," which is being produced under the direction of Frank Reicher. This is an original story by Cecil B. De Mille and Jeanie MacPherson.

NOVEL ESSANAY RELEASE.

Essanay is now offering for release a series of artistic sketches of all the points of interest and large buildings in the principal cities of the world. These sketches are drawn by Vernon Howe Bailey, the noted newspaper and magazine artist who is recognized as the best in the world in this particular line of work. One of these subjects is released every other week. To date Mr. Bailey has made sketches in and about New York, Chicago, Philadelphia, London and Paris. He is now at work on New Orleans and vicinity. The sketches run for five hundred feet, the remainder of the reel being devoted to actual scenes taken around Quebec, Santa Fe, N. M., and in the Canadian Rockies. The drawings are exact reproductions of the famous buildings of the world. They quash in as the artist draws them and the spectator practically sees the structure being built, though built by a pen.

Winifred Kingston

AS LEADING woman for Dustin Farnum, Winifred Kingston has appeared with marked success. Of English birth, Miss Kingston was educated in Edinburgh, Scotland, and Paliseul, Belgium. At an early age she appeared on the stage in England, and later played leading parts for Charles Frohman and Sir Beerbohm Tree. In America Miss Kingston played in "The Servant in the House," "Thais," "Seven Sisters," "Pomander Walk," "The Elixir of Youth" and other productions of prominence.

Winifred Kingston.

Winifred Kingston upon completion of her initial photoplay cast her lot with the silent drama. Presenting chief support to Dustin Farnum in "The Call of the Cumberlands," "The Gentleman from Indiana," "Ben Blair," "Davy Crockett," "Captain Courtesy" and "The Virginian." Miss Kingston has endeared herself to thousands of screen patrons.

Tennis, horseback-riding, good books and last, but by no means least, her garden are Winifred Kingston's hobbies. These are all shared by her mother, who is her constant companion. As a horticulturist, Miss Kingston has gained no little fame, and her rose bushes, lawns and shrubberies are the source of pride to both her mother and herself. When one considers she has scarcely passed twenty, the future of this talented girl can be appreciated.

Betty Howe, Latest Vitagrapher.

THE Vitagraph Company announces it has added the name of Betty Howe to its roster of stock players. Miss Howe is another who comes into filmdom with no stage experience, and the experience of many another who entered the Vitagraph Company under similar conditions justifies the prediction that before long her beauty and attractive personality will win her multitudes of admirers.

Betty Howe.

Miss Howe belongs to the "petite" class She is dark, with sparkling brown eyes, a shapely nose and an expressive mouth set in a face of perfect oval. She is animated and vivacious, athletic and slender, and moves with a natural gracefulness so essential to film work.

The new player comes from Tremont, N. Y. Although she admits to eighteen years, she hardly looks sixteen. What little experience she has had was gained in amateur productions at the Quaker boarding school, Chappaqua Mountain Institute. She is a relative of the late Julia Ward Howe.

Miss Howe has always been a lover of drama and has been a close student of the stage. Her quick intelligence and natural grasp of emotional and comic situations are destined to advance her rapidly in filmdom.

Her newest work will be in the company supporting Robert Edeson in a new James Oliver Curwood thriller. She has already appeared with Frank Daniels in some of the one-reel comedies detailing "The Escapades of Mr. Jack," released by the Vitagraph.

Selig Reopens Chicago Studio

Special Company of Picked Players Under Direction of Colin Campbell to Make "The Crisis."

AFTER being closed for several months because of winter weather, the Selig Polyscope studios in Chicago were opened on Monday, March 6, and there are scenes of great activity at the big Chicago plant. Colin Campbell, dean of the Selig corps of directors, has been transferred

Selig Studios, Chicago.

from the Selig Los Angeles studios to the Chicago studios and has commenced active production of the Selig spectacular drama, "The Crisis," which William N. Selig plans to be the greatest and most realistic photodrama ever released. "The Spoilers," "The Ne'er-Do-Well," and other Selig plays will be outdone according to the plans formulated by Mr. Selig and who is devoting much of his personal attention to the details of production of "The Crisis."

Miss Bessie Eyton, Thomas Santschi, Eugenie Besserer and other Selig stars arrived from Los Angeles the week of February 28 and were joined by several distinguished New York artists. A large stock company was previously held in readiness and active work has started. Colin Campbell is the director who produced "The Spoilers," "The Ne'er-Do-Well," "Thou Shalt Not Covet," etc., and it can be said that the best talent available has been secured to make "The Crisis" the very last word in massive productions.

Three cars loaded with special properties, costumes, armament peculiar to the days of '61, etc., arrived at the Chicago studios last week and a large force of scenic artists have been working for weeks on interior sets. Thousands of supernumeraries have been engaged to work in spectacular scenes called for in Winston Churchill's greatest novel.

The Chicago newspapers have made much of the fact that this is the first visit ever paid by Miss Eyton, a motion picture star of international renown, to Chicago, Ill. Miss Eyton, previously to this visit to Chicago never placed her dainty foot outside the confines of California. She was given a cordial reception by her Chicago friends and admirers.

It was seven long years ago that Thomas Santschi left Chicago with a Pioneer company of Selig players for the Pacific Coast. Since that time he has never returned to Chicago, the scene of his initial motion picture triumphs until he arrived to enact the leading role of "Stephen Brice" in "The Crisis."

Miss Eugenie Besserer owns a pretty home in Los Angeles and was loth to leave that home, but she cheerfully answered to the call of duty-and will enact an important role in the forthcoming Selig drama. Miss Eyton while in the spoken drama supported Wilton Lackeye, McKee Rankin, Margaret Anglin, Frank Keenan and others, and once held the title of the champion lady fencer of the world.

These and other stars have been overwhelmed with invitations to receptions, card parties, etc., for their Chicago friends seem determined to make their sojourn in Chicago a most happy one.

Mr. Selig expects to escort his players to St. Louis, Vicksburg, Miss., and other localities in order to film scenes called for in "The Crisis." In St. Louis, the courthouse, the arsenal, the old slave pen, etc., will be filmed and the old battle grounds at Vicksburg will also be utilized. The Vicksburg Chamber of Commerce has extended a sincere invitation to Mr. Selig to take advantage of all localities wished for.

The entire summer months will probably be utilized in the work of producing Winston Churchill's great novel.

On the V-L-S-E Program

Several New Lubin and Selig Plays Are Scheduled.

ANNOUNCEMENT is made by General Manager Walter W. Irwin, of the V-L-S-E, that in adidtion to "The Toilers," the five-part drama of capital and labor, which was written by Daniel Carson Goodman, author of "Souls in Bondage," "The Fires of St. John," in which Nance O'Neil is to be starred under the direction of Edgar Lewis, the Rex Beach novels, "The Barrier," "The Silver Horde," and "The Iron Trail," the Lubin Company will soon release, through the Big Four, the picturization of Clyde Fitch's great play, "The Woman in the Case." This is to be given an elaborate production under the direction of Joseph Kaufman. It will feature Ethel Clayton and E. K. Lincoln. The supporting company will be a notable one. It is said that Mr. Kaufman has been given carte blanche in expenditure in making this production, and that the art directors of the Lubin Company have been instructed to exceed all previous records in providing sumptuous "atmosphere."

Through the same distributing company, Lubin will release in the immediate future, a picturization of Albert Payson Terhune's novel "Dollars and Cents." This is a story of the influence of personal finance upon domestic serenity, and was one of the most widely read novels which appeared in both magazine and book form in recent months. Ethel Clayton and Tom Moore appear as leads in this production.

Selig is preparing in addition to "The Crisis," and "The Prince Chap," a feature play entitled, "Into the Primitive," for release on the V-L-S-E program. This is a dramatization of Robert Ames Bennett's novel of the same title. The story concerns the adventures of a foreign nobleman, a rough and ready American, and a young society woman who, after a wreck at sea, are cast upon the uninhabited shores of South Africa. There they encounter many perils and hardships, the plot lending itself logically to the production of numerous wild animals indigenous to that country. Kathlyn Williams, Guy Oliver and Harry Lonsdale will have the principal parts.

Chaplin Seen Out of Makeup

In 100-Foot Subject Showing Signing of Contract He Appears Sans "Mustache" and in Clothes That Fit—Comedian on Way West.

CHARLES CHAPLIN, who has just signed a year's contract with Mutual, left for the West early this week. He went to Chicago for a short sojourn before proceeding to the coast. Preparations for his coming are in progress at the new studios being put in shape for his company in Los Angeles. Henry P. Caulfield, who will be in charge of the studios, has left for Los Angeles.

In Chicago Mr. Chaplin will attend to the cutting of his last release with Essanay, with which he had been employed the last year. Only two Chaplin releases are yet to come from this company, despite the report to the effect that a large stock of Chaplin's was to be released to ride on the Mutual's publicity efforts.

The first "Mutual Chaplin" is now being released. It is the one-hundred foot picture showing Chaplin and President John R. Freuler of the Mutual signing the memorable contract which gives Chaplin the world's biggest salary.

This picture, taken primarily for the purpose of the Mutual Weekly, has been much in demand among New York exhibitors. No less than twelve prints of this expensive and tiny release are working among the theaters of New York. It is Mr. Chaplin's first appearance in motion pictures without a make-up—and it is probably his last.

J. E. GOODMAN TO WRITE FOR LASKY COMPANY.

The man who put Robert Louis Stevenson's "Treasure Island," contrary to all beliefs of experienced managers, on the stage in New York as one of the biggest plays of the season, has been engaged by the Jesse L. Lasky Feature Play Company to write photoplays exclusively for it. He is Jules Eckert Goodman, dramatist of international reputation. As a writer for the legitimate stage, Mr. Goodman's name has been before the public for years. "Treasure Island," now playing to capacity audiences, is his second play of the present season in New York. At the Gaiety Theater last autumn one of his dramas entitled "Outside the Door," produced by Henry Miller, had a substantial engagement. He also wrote "Elevating a Husband" and other plays.

Dintenfass Gets Loving Cup

Jacksonville's Mayor and Chamber of Commerce Show Appreciation of Courtesies Extended by New York Film Man.

AS a mark of appreciation for the courtesy extended to a committee of Jacksonville business men delegated by their associates to interview film manufacturers in New York and also in recognition of his efforts in furthering the interests of the Florida city, Mark M. Dintenfass, secretary and treasurer of the Vim Comedy Company, has been formally presented by the City of Jacksonville and its Chamber of Commerce with a handsome silver loving cup. The token with its base is eighteen inches in height and twelve inches across the handles. It bears the following inscription: "Presented to Mark M. Dintenfass as a token of appreciation from the City of Jacksonville and the Chamber of Commerce for his unselfish courtesies extended to their special Motion Picture Committee — February 10, 1916." On the reverse is the following: "J. E. T. Bowden, Mayor; Charles H. Mann, treasurer of the Chamber of Commerce; J. J. Logan, Telfair Stockton, W. R. Carter, J. B. Pound, George H. Nason, H. M. Stanford, Committee."

Mark N. Dintenfass.

It was early in January that Messrs. Logan, Stockton, Carter and Pound came to New York with a letter of introduction to Mr. Dintenfass, written by Louis Burstein, manager of the Vim studio in the southern city. Mr. Dintenfass invited film manufacturers to meet the committee, and on the return of the latter to Florida they sent an invitation to Mr. Dintenfass to visit them that they might return his courtesies. On February 8, the day of the New Yorker's arrival, he was given an extended luncheon by one hundred Rotarians. The Real Estate Exchange also entertained Mr. Dintenfass. It was on this occasion that one of the speakers, calling attention to the fact that a literal translation of Dintenfass in the Austrian tongue was "inkstand," added to the hilarity of the occasion by remarking: "If, as has been said, 'a drop of ink will make millions think,' what might an inkstand do?"

Loving Cup Presented to Mr. Dintenfass by Jacksonville.

On February 11, Mr. Dintenfass went to the Atlantic Beach Hotel to keep a luncheon appointment with a friend. He found, to his surprise, a large and representative gathering of Jacksonville business men awaiting him—and also the loving cup. Mayor Bowden spoke to the toast, "The City of Jacksonville and Her Invitation to the Movie People." Mr. Carter responded to "The Reception in New York." Mr. Dintenfass also spoke, praising the city and its citizens.

Mr. Dintenfass is a strong partisan of the southern city as a claimant to the attention of picture manufacturers. He said there were six studios there at present and there were strong indications that another winter would see several others. The old-time film man showed an attested copy of a resolution passed on February 15 by the City Council as an evidence of the active interest being taken in the moving picture industry and the determination of the city officials to aid manufacturers in every way possible. The resolution set forth:

"Be it resolved, by the City Council of the city of Jacksonville, that the City Council hereby expresses itself as being in favor of granting to moving picture companies the right to take pictures on any buildings, grounds or improvements of the city of Jacksonville, including the prison farm, waterworks and the electric plant, upon making application to the head of the department having charge of such property.

"Be it further resolved, that the Board of Bond Trustees and Committee on Public Works and the Board of Port Commissioners be requested to enforce this resolution and that they furnish to moving picture companies the right to take pictures of their respective departments."

Mr. Dintenfass announced that the two Vim Companies, now working in Jacksonville, would shortly be augmented by the organization of a third.

Increased Theater Tax Threatened

Ligon Johnson, of the United Managers, Points Out Necessity for Prompt Action by Entire Theatrical Industry.

THE United Managers' Protective Association is continuing its fight against the war tax on theaters. It will be remembered that in December last the tax that had been in existence for the preceding year was re-enacted, it being understood that this was preliminary to the enactment of a measure imposing far greater burdens on the theatrical industry and which would be credited to the cost of preparedness. Ligon Johnson, general counsel of the organization of theater managers, stated this week that much work had been done in the way of impressing upon Congressmen the injustice that would result should any further tax be levied on the theater managers.

"Much work remains still to be done," said Mr. Johnson. He pointed out that the past year had in a great many instances been a severe one for theater managers—that both the stage and the screen had been hard hit by the war tax. He called attention to the fact that aside from the war tax those houses making money already were paying an income tax in addition to their regular property tax.

"It is of vital interest to every person connected with a theater—this proposed war tax and armament equipment bill," continued Mr. Johnson. "We understand there is a plan on foot again to single out the theater for an unwarranted tax. In addition, there is a scheme to add most of this on the theaters by basing the impost on the maximum entrance fee charged for admission. We have called the attention of our members to another phase of the situation, i. e., that the tax on whiskys and wines, on tobaccos, on telephone messages and right down the list is passed on to the ultimate consumer. The owner of the business, even though prosperous, is not the one who actually pays the tax; but the theater alone, the one enterprise least able to stand it, is singled out."

The statement is made that the members of the 1,600 locals of musicians and of stage employes are actively at work against the war tax on theaters.

Motion picture theater owners and managers and their employes may do much in the campaign if they will get in communication with their Congressmen and tell them how the theater tax is affecting their business and employment.

GRANVILLE LEAVES FOR VILLA CAMP.

Fred Granville, the cameraman who accompanied the Steffanson Arctic expedition and brought back such a wonderful collection of motion pictures of the northland within the Arctic Circle, this week left the Universal City studios for a stay of several weeks in the camp of the revolutionist leader, Francisco Villa, in Chihuahua, Mexico. The purpose of Granville's trip into the hostile territory south of the Rio Grande is to procure a series of motion pictures which are to be released on the regular Universal program, showing actual conditions in the civil-war-ridden nation.

Paragon Studio

Some Interesting Features of the Big Plant Recently Completed for Paragon Films, Inc., at Fort Lee, N. J.

NO motion picture studio in the United States offers a more interesting study than the fine, new plant of the Paragon Films, Inc., a producing company of the World, at Fort Lee, N. J. In the way of capaciousness and unique innovations, this studio and its adjoining printing

Paragon Studio, Fort Lee, N. J.

plant presents many interesting points to the student of motion picture production.

The Paragon studio is one of the largest in the East. It is a square building with an exterior measurement of 200 by 200 feet. The studio floor has an area of approximately 20,000 square feet, with a wide strip partitioned off for offices and work rooms. From the ridge of the great glass roof to the studio flooring is a drop of 75 feet. These figures fail to convey the immensity of the plant, which must be entered to be appreciated.

In the new Paragon studio the possibility of vibrating floor spoiling a negative in the making is eliminated. The flooring is nailed into a base of concrete composition and appears absolutely impervious to shock. In testing it, Studio Manager Henry Bayard had a camera man take a strip of film while from the girders above, workmen dropped to the floor heavy bags of sand all around the studio. The test film showed not the slightest tremble. Had it been taken under similar conditions in many studios, the picture on the film would have been hopelessly damaged by the vibration of the floor.

In addition to this feature, the Paragon studio is unique in possessing two large revolving stages, each of which is capable of holding two large and two small sets at the

Set for Paragon Studio.

same time. With this revolving stage, a director can work upon scene after scene without moving his lights or camera and thus save many hours.

Another distinctive feature is the steel bridge that travels the entire width of the studio and from which a director and his cameraman may "shoot" down upon a series of settings from various angles.

It was this bridge that enabled Director Maurice Tourneur to make use of a most remarkable setting in the picture he has just completed, entitled "The Hand of Peril."

At one end of the studio, Director Tourneur built the interior of a three-story house, showing nine rooms, with stairways connecting them. By "shooting" from the bridge at various heights and horizontal positions, the director was able to take scenes showing action in all the rooms of the house simultaneously, as well as close-ups of each individual room. Such sets have been used occasionally on the stage, but never in motion pictures.

Still another remarkable feature of the Paragon plant is the terrace, twenty feet wide, extending entirly around the building. The side walls have several sliding panels that can be opened, and use made of the extended floor space offered by the terrace. Both ends of the studio can be thrown completely open with no upright supports to obstruct the vision.

As an example of what this novel constructive idea will permit, the director can erect on the studio floor a setting showing the exterior of a house, carrying out the effect with balconies and balustrades upon the terrace. Then he can arrange a formal garden on the studio property beyond the terrace and, by placing his camera at the extreme end of the garden, can "shoot" the entire vista up to and into the studio itself. This combination of exterior and interior operation has never before been possible in motion picture studio work.

Other distinctive features of the Paragon studio are the property rooms, which are devised in two levels; one to take in material and the other to take it out; and the dressing room arrangement, which is so thoroughly planned that there is even a private corridor and stairway for the stars and leading players, separating them from the "extra" people engaged for ensemble scenes.

The printing plant adjoining the studio is claimed to be the largest in the country, having a capacity of 2,000,000 feet a week. Among its distinctive innovations is the spraying chamber, 150 feet long, where many reels of film can be washed at the same time through a device that travels up and down the room spraying the film with a fine water-mist. The printing plant also includes half a dozen projecting rooms, one 75 feet long.

A conservative estimate of the entire outlay for studio and printing plant, including the equipment, is $750,000. In this plant the Paragon Company expects to produce series of as nearly perfect films, photographically at least, that were ever placed on the market.

HOW ARTHUR KANE GOT HIS START.

Arthur S. Kane's secret is out and at the hands of no less a person that the Mayor of Topeka, Kan., Jay E. House. In addition to mayoring Mr. House conducts a column on Governor Capper's Topeka Capital under the same caption, "On Second Thought," given it by Mr. Kane when he was city editor of that newspaper. The other day House got to "reminiscensing" about Topeka's great public building, the Auditorium, and wrote: "The first big attraction to appear in the Auditorium was the United States Marine band. That was in January or February, 1901. Arthur Kane, then a North Topeka druggist, now a magnate of the moving picture world, was the local impresario. He cleaned up a thousand dollars on the engagement. Nordica didn't sing in the Auditorium until December, 1901, or January, 1902. Her concert also was promoted by Arthur Kane, and he made so much money off the two concerts that he sold his drug store, quit the newspaper business (he was at the time city editor of the Capital), and went into the game as a regular thing. Kane was getting $25 a week as a newspaper man. He has since drawn $20,000 a year in the film business. Nordica sang to the biggest money ever turned into the Auditorium box office. The prevailing prices were $1 a seat and enough extra chairs were put in to seat 4,100 people. There were special trains from all over."

LE VINESS DIRECTING FOR AMERICAN.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the "Flying A" companies at the American studios in Santa Barbara. Director Le Viness will produce three-reel "Flying A" pictures. He already has begun work on his first subject, a drama from the pen of Carl Coolidge, in which the principal roles will be taken by Vivian Rich, Alfred Vosburgh and George Periolat. The title of this picture will be "Four Months."

A Week's Universals

Releases for the Week Beginning March 20 Make a Well-Balanced Program.

THE Universal Film Manufacturing Company will put out, during the week of March 20, one of the best-balanced programs that it has yet released. Of the sixteen releases to be issued for that week, "Drugged Waters," with William Dowlan and Gloria Fonda, is the Red Feather feature, while there are seven comedies, seven dramas and one comedy-drama. Many of the popular leading actors and actresses of the Universal forces appear on the program, including Francis Ford and Grace Cunard in a Gold Seal; Rupert Julian and Baby Zoe Bech, in a Laemmle; Myrtle Gonzalez, Clara Byers, Edith Roberts, Gale Henry, Ben Wilson, Dorothy Phillips, Billie Ritchie, Eddie Lyons, Lee Moran and Betty Compson being among those whose work will be shown.

The releases for Monday, March 20, are "Drugged Waters" and "Love and Vaccination," a comedy Nestor. "Drugged Waters" is a tale about High Bluff Mineral Springs, which has long been doped by the manager of the Springs, with lithia, sulphur, etc., in order to attract the wealthy patients who imagine they have ailments. The denouement of the plot is very interesting.

The Nestor comedy, produced by Al Christie, tells about a young doctor and his sister who have arrived at a popular summer resort in quest of a practice. The doctor finds things very dull and his talent is wasted. The majority of the visitors are entirely too healthy to need the services of a doctor, so he and his sister decide upon desperate measures to secure patients. A smallpox scare is started, and, after the news spreads at the resort, the doctor has his hands full. Such a comedy in the hands of Lee Moran, Betty Compson, Eddie Lyons and Neal Burns will produce many a hearty laugh.

Tuesday, March 21, there will be three releases, a Gold Seal, Rex and Imp. Francis Ford and Grace Cunard appear in the Gold Seal in a comedy drama of adventure, in which Miss Cunard, owing to her resemblance to the madcap queen of Corna, takes her place in the palace while the queen is gone madcapping away from the ceremonious atmosphere of the palace. Many complications follow which are carefully and artistically worked out to a final pleasing conclusion. "The Phantom Thief," the Rex release, is a detective drama in two reels with an unusually fine story, while "A Quiet Day in Centerville" is the Imp release, this being a comedy with Victor Potel cutting capers.

Wednesday, besides the release of the Universal Animated Weekly, with all the latest pictorial news of the country, there will also be an L-Ko Komedy of two reels, with Billie Jacobs and Olive Johnson in the leading roles. "The Desperado," with Rupert Julian and Baby Zoe Bech, will be the Laemmle release of the day. This is an appealing story of western life in the time of Forty-nine and carries interest from beginning to end.

Thursday, Myrtle Gonzalez and Fred Church will be seen in a two-reel drama, "The Secret Foe," written and produced by Lynn Reynolds, this being a Laemmle release. "On Dangerous Ground" is a single-reel Big U drama, written by Clarice M. MacQuarrie and produced by Murdock MacQuarrie, he also playing the leading role. "Pimple's Scrap of Paper" is the Powers' comedy release.

On Friday, Clara Byers and Edith Roberts appear in "The Crimson Trail," a two reel Imp drama, written and produced by Winthrop Kelley, being the story of an evil woman's regeneration through the awakening of love, Stanley Walpole marking his return to the Universal eastern forces in this picture. "The Wrong Bird" is the title of the Nestor comedy, written by Al Christie and produced by Horace Davey. The story is of the newlywed's first meal after the return from their honeymoon, which does not turn out to be much of a success. The bride is willing, but lacks the technical training necessary to an appetizing meal, which starts the ball rolling for the fun to follow.

Saturday, a Bison three-reel feature will be released, "Monna Vanna" being a typical story of the west such as have made the Bison famous for producers of great pictures. There is also a Joker comedy, "Fifty-Fifty," with William Franey and Gale Henry, directed by Al Curtis, which is uproariously funny.

Billie Ritchie and Peggy Pearce are seen in an L-Ko Komedy on Sunday in "A Friend, But a Star Boarder." "Ways of Providence" is a Rex three-reel feature, with Ben Wilson and Dorothy Phillips playing the leading roles, directed by Mr. Wilson. It is a political and love story admirably well put on, and one which bears all the good marks usually found in Ben Wilson pictures.

Paramount Cameraman Returns

H. D. Blauvelt Reports an Interesting Picture-Taking Tour to South America.

WEARING an expansive smile, but telling tales that thrill, H. D. Blauvelt, one of the most enterprising and experienced motion picture cameramen in the country, returned to the States last week. He spent thirteen months in South America, securing the admirable pictures for the Paramount South American Travel Series, which have been released through Paramount Pictures Corporation during 1915.

Prior to his South American trip, Mr. Blauvelt represented prominent press associations, and toured Europe as cameraman with Theodore Roosevelt, ex-President of the United States, and also accompanied other expeditions. None equaled his last trip. He visited every country and possible haunt to obtain his unique, unusual pictures which have added so much to the attractiveness of the Paramount series.

H. D. Blauvelt.

His return brings with it many stories of unusual happenings, for he was marooned in Peru, forced to sleep with a man who had smallpox in Ecuador, escaped being crushed to death by a falling building in an earthquake, was compelled to cling to a bed mattress overnight during a flood, besides going through several disasters ashore and aboard. His stories are as interesting as the pictures he took.

Mr. Blauvelt was highly elated over the fact that the South American Travel Pictures are being used so extensively in educational institutions, and that they have been indorsed by the best known educators in the country. He said that it had been the purpose of Paramount from the inception of the trip to combine geography and history with the Travel Pictures, and because of that, it made his trip highly pleasurable and interesting.

The pictures he took of widest interest were ostrich farming in Florida, harpoon fishing in Key West, shark fishing in Havana, mahogany lumbering in Guayaquil, cocoanut gathering in Quito, sponge fishing in Kingston, the Panama Canal and Locks in Panama, seal hunting in Payta, the Peruvian types in Mallendo, the Chuncha Indians in Titicaca, the great gravity railway at La Paz, the tropical birds at Valparaiso, the ranching at Santiago, the icebergs in Port Stanley, the Falls of Iquaza near Buenos Aires, sheep ranching near Montevideo, the Sugar Loaf mountain at Santos, diamond mining at Bahia, and a wonderful lot of other things.

Not a single incident of any importance, nor bit of history or geography, nor the natural things that the ordinary traveler would see, did he miss. He got more than that, for he sent back many exceptionally unusual pictures.

The cameraman left America the first of last year and returned on February 1, this year. He has been a cameraman for twenty years, doing motion picture work for nearly four years.

Mr. Blauvelt is undecided as to which continent he will next set out to conquer. He fears none. He loves thrills. So he says.

"SMALL TIME" PUBLICITY.

New wonders in the moving picture business are unfolded in the write-up accorded Director Winthrop Kelley's company of Universal players during their Kingston, N. Y., visit by the expert of the Kingston Daily Freeman, which reads in part:

"Every morning the group of actors and actresses, fourteen in number, left their headquarters at the Stuyvesant and journeyed by auto to the scenarios, being gone all the day and sometimes making pictures in the night by means of powerful radium torches which perform their functions much better than the sun."

New Lasky Laboratory

Complete and Modern Equipment Installed in New Building at Hollywood, Cal.

THE new laboratory of the Jesse L. Lasky Feature Play Company, at Hollywood, California, has the distinction of being the most modern and efficient building of its kind in America. When completed and fully equipped, it will represent an outlay of $125,000, and when in operation it will give employment to 75 persons.

It was designed by Cecil B. De Mille, director-general of the Lasky Company, and Alvin Wyckoff, director of photography. The completed plans represent three months of careful study of film requirements. The building is solid

The New Laboratory at the Jesse L. Lasky Feature Play Company's Studios, Hollywood, Cal.

concrete, three and one-half stories in height, and in addition to the rooms used for the developing and printing of the motion picture film contains a fully-equipped theater, with a seating capacity of 150. This theater is to be used for the entertainments given by the members of the Lasky Company, as well as for the projection of the pictures.

There is not a door between any of the dark-rooms and the drying-room, sunlight being excluded by cleverly arranged light breaks. The interior lighting system was installed by a special representative of the Eastman Kodak Company, who was brought to the Lasky studio for that purpose. The light is so diffused that it is possible for the employe to work in the dark-rooms in a light practically as clear as that of day.

With the new arrangement, every employe, upon entering the building, goes into a large locker-room and there changes to his or her laboratory costume of white, with rubber-soled shoes and white gloves.

The building is so arranged that from the negative developing-room to the shipping-room the film never doubles on its course, but moves systematically forward; as fast as the work of one department is finished, the film is sent directly to the next, so that there is no crossing and recrossing and doubling back.

One of the unusual features of the building is a director's cutting-room. In this the director and his assistants can prepare the production entirely remote from any outside disturbance.

For the testing of each positive before it is shipped to the distributing company, a number of small projecting machines have been installed, presided over by a competent inspector.

In the basement of the building the huge filtering, heating and refrigerating plants are located. In the drying-rooms the filtered air changes every minute and a half, while in the remainder of the building washed and cleaned air is changed every three minutes.

By means of the unusual automatic refrigerating and heating system, an even temperature is maintained inside the building throughout the entire year, regardless of climatic conditions outside.

Throughout, the building is equipped with the most modern machinery, the perforating and printing machines having been especially made for the Lasky Company. Under complete operation the plant will have a capacity for turning out 500,000 feet of perfect film a week.

Raver to Give Trade Show

Will Exhibit a Number of Productions to Exhibitors and Buyers at Wurlitzer Hall.

THE first trade exhibition of Raver-Ocean features will be held during the week of March 6-11, at Wurlitzer Fine Arts Hall. Invitations are being sent to managers of first class theaters and state right buyers for the event. Wm. J. Locke's famous book, "The Fortunate Youth," in motion picture form; the noted play, "Driftwood," by Owen Davis, and the official films of "Austria at War" will be shown consecutively.

Since the consolidation of the distributing interests of the Raver and Ocean companies under one roof much progress has been made in editing and preparing the combined product for the market.

This work is being done under the personal supervision of Harry R. Raver, head of the Raver and Itala companies, the former producing the famous plays of Augustus Thomas and the latter producers of the great spectacular film, "Cabiria," which is now in its second year of phenomenal success.

The Raver-Ocean productions are particularly attractive for their splendid line up of stars, in addition to the already established popularity of authors and plays. Among the prominent people identified with these films are Marshall Farnum, Vera Michelena, Percy Standing, Wilmuth Merkyl, Lucy Cotton, Lillian Leslie, Charles Graham, James J. Corbett, Paul Gilmore, Edith Luckett, Harry Spingler and others well known to the public.

After the New York showing, other cities will be visited and the Raver-Ocean first five productions shown in a similar way. The road contingent will be in charge of Frank Samuels, formerly identified with traveling "Cabiria" and "Birth of a Nation" exhibitions.

Lorrimer Johnston Heard From

WRITING from Johannesburg, S. A., to The Moving Picture World, Lorrimer Johnston says:

"I have now been in South Africa for two months. I have just returned from a tour of 2,500 miles, visiting Rhodesia, Swaziland, Zululand, Natal, Orange Free State, Basutoland, Cape Colony and Transvaal. I have made this trip to familiarize myself with the actual locations for the pictures I am to produce.

Caroline Frances Cooke in Rickshaw.

"We have contracted with Sir Rider Haggard to picturize "King Solomon's Mines," combined with "Allan Quartermain," and shall make this a massive production in five reels. We are constructing a power system to use in the Cango Caves, the actual place Haggard describes in the novel, and as we will use thousands of Zulus in their own country you can see how great a production I shall make. I shall also produce "The Story of an African Farm," by Olive Schreiner; "Gloria," by Charlotte Mansfield, and "The Great Trek," and a five reel to be called "Dingaan."

"We are building here in Johannesburg a studio 90 by 60, and a complete plant for productions, including twenty-four dressing rooms, for the artists, scenic rooms, carpenter and property shops, and all is being built in an artistic and decorative manner in stone and concrete.

"I am inclosing some photos of my leading woman—Caroline Frances Cooke—and as they are very out of the usual, I hope you will find a place in an early number of the World to use them. Wishing you all the compliments of the season, I am, Sincerely yours,

"LORRIMER JOHNSTON."

Jack Murray, Director and "Dare Devil"

JACK MURRAY, motion picture player, who has established considerable of a reputation as "dare devil," or player of big stunts for pictures, also as a player in straight comedy and dramatic parts and a director of any style of subject, is one of the veterans of the screen in point of service. Though a young man in years, he began his picture service nearly ten years ago with the Edison Company, rising to the position of director in the two and a half years he was with that concern and taking part in many important productions. Among these were a series of Northwest pictures and the first of the United States navy pictures.

Jack Murray.

His next appearance was with David Horsley at the Bayonne studio during 1914. Since then he has appeared in a number of productions under various auspices and has written a large number of scenarios which have been successfully produced. Some of his latest work was for the Metro Corporation. In the way of versatility Mr. Murray refers sometimes to the Peerless production, "The Code of the Mountains," in which he successfully carried nine different parts—all widely dissimilar characters. He has also done a lot of daring riding and jumping and other perilous stunts, entitling him to the soubriquet of "dare devil."

Jack Murray was born in Cincinnati, Ohio, but has since lived in Alaska and in various other parts of the United States. He has an intimate knowledge of the legitimate stage, having begun his dramatic career with the once famous Forepaugh stock company of Cincinnati, which was for years the recruiting ground for many theatrical organizations. His last dramatic work was with Nance O'Neil.

One of Mr. Murray's specialties is writing scenarios for the pictures which he directs, and his methods have proved very acceptable to producing companies that have engaged him.

NO RELEASE DATE ON A.-B. COMEDIES.

Fifty-three reels of Biograph comedies featuring Mack Sennett, Mabel Normand and other stars have been shipped to the various General Film exchanges, with portrait one-sheets and other paper. This means that exhibitors who have been handicapped by the scarcity of good comedy material may book the new prints of these famous subjects as they please, one with each change of program, if desired.

It was originally intended to release these selected Biograph comedies on the regular program, but following the representations of exhibitors and exchange men that simultaneous release was more desirable owing to the dearth of comedy subjects, the entire selection of negatives, chosen from more than four hundred, were put through the laboratories last week, and new prints are now available at all General Film exchanges.

NEW DATE FOR UNIVERSAL BALL.

Two important changes have been announced by the committee of arrangements for the Universal Film Manufacturing Company's fourth annual ball. The date, which was first set for March 11, has been changed to Saturday evening, March 18, and by request of many of the Universalites the committee has decided to have this a masked ball, which bids fair to eclipse anything of the kind held this season, each member of the Universal staff having the privilege of inviting two guests, while the company itself will have 1,500 specially invited guests. It is expected that over three thousand persons will attend. Grand Central Palace is the place.

American Gets "Happy Family" Stories

B. M. Bower's Delightful Series on Western Life to Be Translated to Pictures.

PRESIDENT SAMUEL S. HUTCHINSON of the American Film Company, Incorporated, has obtained the film rights to the famous "Happy Family" stories. The tales are from the pen of B. M. Bowers and are declared to be exceptionally adaptable to film presentation.

"Curlew Corliss," the first of the "Happy Family" series, will be released in the Mutual service on March 14 as a three-reel American "Mustang" star feature. Art Acord, the famous "Buck Parvin" of the films; Nita Davis, a new American star; Lawrence Ross Peyton, Dixie Stratton and a host of other American favorites will appear in "Curlew Corliss" and in the other "Happy Family" family productions which American will film during the months tf come.

Joe Massey, who established a reputation as a comedian in his role of the property man in the "Buck Parvin" series, is cast in an amusing character part in "Curlew Corliss." Joe has earned the honor of being known as the best free-hand expectorator in motion pictures.

William Bertram will direct the production of this new series.

BEYFUSS TALKS OF ADVERTISING VALUES.

Manager of California Company Says Exaggeration Defeats the Ends of Publicity.

MUCH of the future growth of the motion picture business, according to Alex E. Beyfuss, general manager of the California Motion Picture Corporation, depends upon more care, precision and truth in advertising copy.

The purpose of advertising, according to Mr. Breyfuss's definition, is to let the public know as effectively as possible just what one has for sale. To go beyond this and make exaggerated or even doubtful claims for a product defeats its own ends.

"If a producer has a picture of real merit I believe in his using every avenue of advertising open to him to acquaint the public with this fact," says Mr. Beyfuss. "But let him stick to the truth and hold the copy within the limits of probability. There are far too many 'great and only' pictures in printer's ink that fall below par on the screen.

"The character of copy some of our producers use proves them poor advertising men. Further than this, however, it proves a startling deficiency in their knowledge of dramatic values. They sin outrageously against the cardinal principle of a climatical arrangement of plot. First it is a glowing announcement of a picture in printer's ink and then—the picture itself when seen on the screen is a dispiriting anti-climax."

RELIANCE WINS AGAINST DR. BRADY.

In the case of Dr. Cyrus Townsend Brady against the Reliance Motion Picture Company and others to prevent the translation to films of the plaintiff's story, "A Child of God," on the ground that the Munsey Company, from whom the picture rights were purchased, had no right to sell them, after dragging through the United States courts for several months the case came before Judge Mayer recently on a motion to dismiss. Judge Mayer granted the motion on the ground that the Reliance Company had no knowledge of the cancellation of the agreement between Dr. Brady and the Munsey Company under which the rights were obtained. The court makes it necessary for Dr. Brady to prove that the Reliance Company had knowledge if he would continue the case against that concern.

CUMMINGS HAS WAR PICTURES.

Samuel Cummings, who is handling the war picture, "Fighting the Allies," and "Germany at War," reports that there is a large demand for those subjects. He has a three-reel subject designed for an added attraction and a five-reel subject for an entire show. These pictures have been used successfully on the Keith Circuit and by several traveling companies.

THIRTEEN HUNDRED FROM CHAPLIN!

Charles Chaplin slipped into the office of the moving picture campaign for the Actors' Fund of America at 30 East 42d street, New York City, last Saturday, and deposited with Samuel Goldfish, chairman of the executive committee, a check for $1,300, half of the amount he received for appearing at the Hippodrome last Sunday night.

Essanays for March and April

Offers a Strong List for V-L-S-E and General Film Programs.

GEORGE K. SPOOR, president of Essanay, announces an unusually strong list of releases for the months of March and April. Among these, released on the V-L-S-E program, are "Sherlock Holmes" and "Secret Service," the two plays written and enacted on the stage with such great success by William Gillette.

Mr. Gillette's services were secured by Mr. Spoor and this famous actor will portray in film the characters which every stage lover knows.

Another strong multiple release is "The Havoc," written by H. S. Sheldon, which play also had an exceptional run on Broadway. Gladys Hanson, the famous Broadway star, was secured to enact the leading role, that taken in the stage success by Laura Hope Crews. Lewis H. Stone, who played the leading role in the speaking production of "The Misleading Lady" and in many other plays famous on the stage, takes the leading masculine part, in which Henry Miller appeared in the stage version. Bryant Washburn, known to all film lovers, is the heavy, and carries out the part with his characteristic ability.

Among Essanay's shorter productions, released through the General Film Company, are several notable plays. "Beyond the Law" is one of the strongest of these. This is a three-reel subject taken from "The Snow-Burner Pays," written by Henry Oyen, the well-known novelist, and published in the Adventure Magazine. This is a sequel to the three-reel production released some time ago by Essanay, "The Snow-Burner."

This story is of the north woods, and a troupe of players went to Virginia, Minnesota, the exact location in which the novel is laid, where the play was taken under the direction of E. H. Calvert, who also plays the role of the snow-burner. All the characteristic scenery of the country of deep snows is shown. Marguerite Clayton takes the leading feminine role in the picture.

Another notable subject is "Joyce's Strategy," a two-reel play, written by Harry Beaumont especially for Joyce Fair, the eleven-year-old star who made such a hit on Broadway in "The Dummy," playing opposite Ernest Truex. Darwin Karr takes the leading masculine role and Lillian Drew the heavy lead.

Other strong three-reel releases are "A Man's Work," featuring John Junior and Elizabeth Burbridge; "Unknown,"

Scene from "A Man's Work" (Essanay).

featuring Richard C. Travers, Marguerite Clayton and Ernest Maupain, and "I Will Repay," featuring Marguerite Clayton, John Junior and Edward Arnold.

"The House of Surprise," in which John Junior and Elizabeth Burbridge are featured, and "The Intruder," featuring Marguerite Clayton and Richard C. Travers, and other strong two-reel releases.

With several of Vernon Howe Bailey's sketch books of various cities in America and abroad, the Canimated Nooz Pictorials, by Wallace A. Carlson, and "The Mary Page" series, with Henry B. Walthall and Edna Mayo, the program is one of the best put out.

Charles Manley Dead

Veteran Theatrical and Screen Actor Passes Away at Los Angeles Home.

CHARLES MANLEY, veteran actor of both the legitimate and the motion picture screen, passed away at his home in Los Angeles, Saturday, February 26, after a short illness, at the ripe old age of 86 years. At the time of his death Mr. Manley was a much beloved member of the Universal Film Manufacturing Company at Universal City, Cal., where he had been located for over a year.

Charles Manley.

Mr. Manley was born in a small town in Pennsylvania, and his meagre schooling was procured in a little log hut near the village of his birth. From boyhood he had aspirations for the stage and at the age of fourteen he had his first experience in the theatrical business, but it was not until he was sixteen years old that he really procured a steady position on the stage. From that time on he gradually worked his way up, until he was much sought for by the big theatrical managers of his time. He is better known to his host of friends and admirers as "Daddy," and always took pride in the fact that he spent the greater part of his life in the theatrical business.

Mr. Manley started in the motion picture business with the Edison, later playing with the Biograph, Lubin, Powers, and since 1914 has been with the Universal at Universal City, he and Mother Benson being the oldest couple in the motion picture industry.

Mr. Manley's past work with the Universal Company is too well known to all picture patrons to need any summarizing at this time. What will be of interest to them, however, is that Mr. Manley is the only octogenarian ever featured in a series of pictures, such as Mr. Manley was featured in "The Master Key," with Ella Hall and Robert Leonard. Other features in which he appeared were "Their Golden Wedding," by Frank Lloyd, and "Learning to be a Father," by Jacques Jaccard. He also was the writer of many scenarios, chief among which was "Hearts of Gold."

DINNER TO DAN FROHMAN.

In recognition of his years of service for the betterment of the stage and the motion picture, in which field of late he has been very active, Daniel Frohman will be the principal guest at a dinner in his honor in the Astor Hotel ballroom some Sunday evening in April. Both men and women of prominence on the stage and screen will attend. The committee in charge consists of Messrs A. L. Erlanger, Otto H. Kahn, Alexander Lambert, Brander Matthews, Dudley Field Malone, J. Stuart Blackton, Marc Klaw, John Drew, Alf Hayman, Walter Damrosch, Augustus Thomas, Charles B. Dillingham, Adolph Zukor, William Harris, Sr., George M. Cohan, William Courtleigh, Sam H. Harris, John W. Rumsey, David Belasco, William A. Johnston, Joseph Brooks and Samuel Goldfish.

BIRTHDAY PARTY FOR MRS. LONERGAN.

On Monday evening, February 27, Mrs. Lonergan, of 130 Lefferts place, Brooklyn, mother of the well-known scenario writers, Lloyd and Phil Lonergan, and Elizabeth Lonergan, a newspaper woman, was pleasantly surprised by the arrival of a gay party of friends who were anxious to wish her many happy returns of the day. Among the guests were Mr. and Mrs. Edwin Thanhouser, who, with Mr. and Mrs. Lloyd Lonergan, motored from New Rochelle in honor of the occasion; Miss Emma R. Steiner, Mr. Chas. S. Sewell, Miss Anna Bird Stewart, Mrs. Joy, Miss McKee, Miss M. I. MacDonald and others. Mrs. Lonergan was made the recipient of many beautiful presents, accompanied by hosts of the season's blossoms.

Big Writers With Universal

Plenty of High-Class Story Material Is Being Supplied by Prominent Playwrights and Novelists.

WITH writers such as Harold MacGrath, Richard Barry, Vera Tyler, Elizabeth Carpenter, Reginald Wright Kauffman, Paul West and Irving R. Bacon, contributing to the Universal program, there is no reason for any of the players suffering from the lack of suitable material.

Mary Fuller, who has just completed "Thrown to the Lions," from the celebrated novel of the same name by Wallace Irwin, has started work on "The Huntress," written by Vera Tyler. After "The Huntress," Miss Fuller will appear in Richard Barry's novel, "Horns of the Devil."

Irving R. Bacon's human interest story, "Alice," which received such wide-spread publicity at the time of its publication on account of its sweet, delicate story, has been dramatized for motion pictures, and will also be played by Miss Fuller.

King Baggot has also been provided with several plays which are particularly adapted to his personality, and under the direction of Henry Otto should make some of the greatest pictures of his career. His first big production will be in "Half a Rogue," the novel which brought in more royalties to Harold MacGrath than any other of his best sellers. "The Haunted Bell" is a fine two-reeler in which Mr. Baggot is ably supported by Edna Hunter in the leading role. "One Was a Man," is the title of a quaint picture play in which only male characters take part. Ethel Grandin has returned to the Universal fold and will be seen in the near future in "The Thousand Dollar Pendant," by Elizabeth Carpenter.

Paul West, formerly editor of the New York Sunday World, has joined the list of Universal regular contributors, and many West comedies which have delighted the World's Sunday readers, will be filmed. His first was "Object—Matrimony," and his second contribution will be "The Society Sherlock." Both of these comedies will be produced by Director Matt Moore with himself and Jane Gail in the leading roles.

Billy Garwood, just returned to the eastern studio after having been loaned to Universal City, has started in directing his own company. His first play was "Charlie's War Brides," a funny comedy, presenting the troubles of a man who falls in love with "war brides" and faces all sorts of international complications.

H. J. Shepard, head of the scenario purchasing department of the Universal in the East, is responsible for the many new writers who have been attracted to the Universal fold, and his knowledge of books and plays has greatly benefited the Universal releases in the past few months. Reginald Wright Kauffman has been engaged by Mr. Shepard to write a play in which a woman star will be featured. The title has not yet been selected, but it is known that the play will be sociological drama.

FLEMING DIRECTING FIRST EPISODE OF "THE IRON CLAW."

The commendatory notices upon the showing of the first episode of "The Iron Claw," the new Pathe serial, inspires Carroll Fleming to rise to remark, "I did it." Mr. Fleming was formerly associated with the Shuberts in the Hippodrome productions and gained his first motion picture experience with the late Charles J. Hite. He remained with the Thanhouser Company until some time after Edwin Thanhouser assumed the management. Afterward he became associated with the Feature Film Company which undertook the production of "The Iron Claw" for Pathe. Mr. Fleming has had a long and successful career as a producer of dramas and spectacles.

HARRY PALMER MAKING NEWS CARTOONS.

Returning to the particular cartoon idea which he was the first to present upon the screen, Harry Palmer will now devote the entire time of his Gaumont staff to the making of animated cartoons, which are humorous reflections upon the news of the day. This will replace "Keeping Up with the Joneses" upon a split-reel with Gaumont's "See America First" series, a Mutual weekly release.

Mr. Palmer was a cartoonist of national reputation when he turned to the screen with the first animated cartoons of news events. In addition to working on metropolitan newspapers, he had spent two seasons in Canada during political campaigns as official cartoonist for one of the great parties of the Dominion.

Hoffman on Tour

Manager of Bluebird Photoplays Goes South—Tells How He Put Bluebirds Over.

M. H. HOFFMAN, general manager of Bluebird Photoplays, left New York last Friday for a trip that will extend through the South and Middle West for the purpose of seeing for himself the work branch managers have accomplished in establishing the new feature program in their territory. For just two months Mr. Hoffman has been overseeing the job from his New York headquarters and now he goes to get a close look at results.

Regarding what has been accomplished Mr. Hoffman said: "I haven't really had occasion to survey the job as a whole until right now. Of course I have known every step in the campaign of exploitation, but what we have accomplished through able assistants in about eight weeks surely is considerable, now that I come to reflect with the whole work assembled as one job.

"Where we had the advantage over most new programs was in the fact that we made ready the preliminaries before we announced what we were going to do. That, in my survey of like propositions when undertaken by most firms, is an unusual procedure—others generally announce what they are going to do several weeks before they start doing it; we simply reversed that order, by attaining preparedness and then going ahead without delay.

"We made the first announcement of our program in the trade papers dated nearest to January 1. On January 5 we pre-released the Sarah Bernhardt feature, "Jeanne Dore," to the F. F. Proctor theaters in New York, and in the Studebaker Theater, Chicago. Before the regular release date for Sarah Bernhardt we had also pre-released Helen Ware in "Secret Love," and Ida Schnall in "Undine."

"The regular release date of "Jeanne Dore," which initiated the series, was January 24, giving us seven features in our program, to include "Rupert of Hentzau," March 6. Right now there is not a community of any size containing a theater capable of paying the price for Bluebirds that does not have the pictures regularly shown.

"This has been accomplished, as I have said, by active co-operation on the part of our enthusiastic representatives. These men knew me and I knew their capabilities, forming a combination that depended for success only upon the fundamental plan of campaign. This plan has worked out in two months better than we had figured; we are now where we really did not expect to be until several weeks hence."

Jeanne Ivers

OUT of a score of applicants it remained for an Ohio girl to attach herself as the star of the motion picture production "One Day," sponsored by B. S. Moss, in New York City. The girl in question is Ruth MacTammany, of Akron, Ohio, with talent and beauty in abundance. Her professional name, and the one which has identified her in this country and abroad as a classic dancer and soloist, is Jeanne Ivers.

Jeanne Ivers.

Miss Ivers made her first appearance on the stage at the age of five with a local stock company. At fifteen at a "home talent" concert, Miss Ivers electrified her audience with a voice of unusual charm. A representative of a talking machine company engaged her for a year. Miss Ivers sang frequently at the famous Tremont Temple of Music. Miss Ivers went to Europe to study and later made a concert tour of the European capitals.

Combining her ability as a singer, Miss Ivers has marked talent for dramatic work, fostered by thorough stock experience. Miss Ivers is a brunette. She is fond of outdoor life, being a golf devotee, and can hold her own in shooting, horseback riding, and drives her car with the skill of a professional.

Broad Grin Comedies Company

Organized to Make Single-Reel Laughs by C. Lang Cobb, Jr. —Contracts with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and Others.

CONTRACTS were signed Saturday in his offices in the Columbia Theater Building by C. Lang, Cobb, Jr., with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and other well-known players for his newly-organized company, which is to be known as the Broad-Grin Comedies Company, for the purpose of producing one one-reel comedy a week. Mr. Cobb, who, it will be remembered among other things, put Ramo on the map, will act as general manager of the company, of which he is the sole owner. Philip Mindil will be the advertising and publicity manager, and Charles M. Seay, well known as a comedy director, will be the producer.

The Broad Grin Comedies Co.

Left to Right Jolly Fanny Rice, Sam. J. Ryan, Sally Cohen, Charles M. Seay, C. Lang Cobb, Jr.

Mr. Cobb will release his product independently of any program and has already signed contracts with many of the leading exchangemen in the principal cities of the United States. The first picture will be released on Wednesday, April 5, and will be followed by another on each succeeding Wednesday.

"I feel," said Mr. Cobb, "that we are filling a demand which the public (and therefore the exhibitor) has long been making without satisfaction. Somehow, the manufacturers have been stubborn, in the face of repeated and multitudinous requests for clean, smart comedy, and have persisted in giving in its place a lot of cheap and vulgar slapstick farce, played by clowns instead of actors. Is it really funny to drench an old man from a fire-hose, throw a soft mince-pie in a pretty girl's face or have a gang of impossible policemen run around in circles and fall over each other?

"We have in our company just the sort of people to make it live up to its name of 'Broad Grin.' Who is better known throughout the entire country as a wholesome laugh-maker than Jolly Fanny Rice, and is there a greater petite favorite than snappy little Sally Cohen, who, with her late husband, John C. Rice, formed one of the most popular vaudeville acts on the big time? Sam J. Ryan, who was for many years the leading comedian of all the big George M. Cohan plays, needs no introduction to the amusement-loving public of America."

MERSEREAU AND GARWOOD REUNITED.

Admirers of the Violet Mersereau-William Garwood pictures, produced by Universal last fall, will receive with acclaim the news that Manager Julius Stern has arranged for a joint starring engagement of these favorites at Universal Heights. It will only endure for one or two pictures, when the individual featuring of the stars will be resumed.

Mersereau and Garwood have started "Some Leap," under the latter's direction, at the big eastern studio. It is a story of ticklish situations, one of which brings Garwood into his room at night to find Miss Mersereau occupying his bed.

The photographer gets a chance to shine, too. In one scene he makes Garwood hand himself a marriage license. Incidentally, the Garwood role is a dual one.

Smoking in Pictures Discouraged

Universal Directors Are Told That Liquor and Tobacco Are Not to Be Used Except When Action Demands Them.

IN LINE with the Universal Company's policy of producing pictures of a healthful tone, General Manager Joe Brandt, at the suggestion of President Carl Laemmle, has sent a notice to directors, reading, in substance, as follows: "There are a great many instances where men in their homes are seen smoking cigarettes or cigars, where the action of the play would be just as interesting, just as forceful and just as impressive; and would get over just as well, if the participants did not resort to the use of tobacco in any of its forms.

"Very often we find a situation where a person takes a drink before starting in to do some work, which has no vital bearing either on that scene or on the plot. If we can keep down this promiscuous use of both liquor and tobacco, we will be doing away with an undesirable tone in pictures. We will be maintaining our productions so clean, so pure, so devoid of objectionable elements, that they will stand out prominently as the most refined pictures of the industry, and the least liable to injure the morals of the young."

George Terwilliger

ONE of several notable refutations of the statement that in order to be successful as a producer of motion pictures one must have had stage experience is George Terwilliger, who, for the past two years, has been making pictures for the Lubin Company—and writing most of these. Mr. Terwilliger's rise to directorship has been a natural evolution—not an easy one, however—beginning with newspaper work, and with the growth of the industry and its opportunities shifting to scenario writing.

George Terwilliger.

For nine years Mr. Terwilliger was on the Dramatic Mirror. Then he established the motion picture department in the Morning Telegraph, becoming the original Gordon Trent. With the Reliance Company he was for a year scenario editor, and when he was not engaged in writing his "one a week," attended to the advertising and publicity. Three years ago he went to Philadelphia as scenario writer. It was but a year later when a company was placed at his disposal and he was made a director. On March 20 he will begin the making of a big serial for a company the name of which has not yet been made public.

During the two years with the Lubin Company, Mr. Terwilliger has spent two winters in St. Augustine and two summers in Newport. To the uninitiated that has a sound like something "soft," but when it is considered that all this time the director has written practically all his own scripts, something few other directors have accomplished, it will be seen the reverse is the truth. As he tersely expressed it the other day: "It's no joke to be sent away for a few months at a time and be told to send in pictures. You write them as you go along, manage your company, get your locations, and do all your own business besides directing. Nothing to do all day."

Some of the pictures produced by Lubin under the hand of Mr. Terwilliger have been "The Daughters of Men," "The Nation's Peril," "Race Suicide," and "The Cry of the Blood," all from his own pen. He has also made "The Gamblers and Expiation," not yet released. His latest two-reeler is his own, "The Last Shot."

Mr. Terwilliger, who is one of the charter members of the Screen Club, is a frequent—and a welcome—visitor to New York, where he has a host of friends who keep close tabs on his steady progress.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Suppressed Order"

Picturesquely Staged American Three-Reeler—Impressive Love Tale of the Days of the Civil War.

Reviewed by Margaret I. MacDonald.

TO the author of the story of this film, Kenneth B. Clark, some credit is due, because it contains a consistent, clearly defined plot, and holds interest from first to last, subordinating to a degree the military aspect to the individual, human thread of the story. A capable cast and careful direction have also a large share in the honors which go to the production.

Scene from "The Suppressed Order" (American).

Winnifred Greenwood, in the role of the tavern keeper's daughter, is a pleasant sight to look upon, and has an excellent conception of the woman who is about to sell her virtue to save the life of her brother, when he, overhearing rushes from his hiding place, enters into a desperate struggle with her assailant, and kills him. Playing opposite her is Edward Coxen, with George Field doing duty as the villain.

The production contains some thrilling battle scenes, staged artistically, and may be classed as one of the best three-reelers of the season.

"The Mother Who Paid"

Great Northern Five-Part Drama of Good Quality—Regina Wethergren Featured in Emotional Role.

Reviewed by Lynde Denig.

THE latest dramatic production from the Great Northern studio scores emphatically on two counts. It is lavishly mounted and well cast, with Regina Wethergren, an actress of considerable emotional intensity, playing the part of a woman who is forced to sacrifice a mother's normal love for her son that his political career may not be prematurely closed. Clear photography is to be expected in Great Northern pictures and here, rather more than in the average photoplay of European origin, there is a story calculated to stir a sympathetic response in an American audience.

The appeal lies in a picturesque presentation of a thoroughly romantic tale in which there is no pretense of realism and no more regard for probabilities than must govern even the writer of colorful fiction. Granting the premises introduced in the epilogue—the substitution of the child of a gypsy for that of a countess, and the mother's willingness to relinquish all claim to her offspring—there is no reason to question the turn events take some thirty-five years later when the gypsy passes as Madam de Thebes, a clairvoyant patronized by the aristocracy, and the son is a prominent statesman. The plot hinges on the mother's self denial in resisting the impulse to make the relationship known, and on the efforts of Winthrop's opponents to use the secret of his birth as a damaging weapon.

As developed in "The Mother Who Paid" a story that may seem a trifle familiar in its inspiration, is given enough unexpected turns and dramatic climaxes to provide a full five-reels of legitimate, unpadded action. Scenes such as those in the House of Parliament at the time of Winthrop's appointment to the office of Secretary of Foreign Affairs, followed by the bitter denunciation delivered by his political antagonist, Beresford, are especially worthy of comment, because of the accuracy of the settings, the sincere acting of the principals and the handling of the crowd on the floor and in the gallery. It is in these concluding emotional passages

Scene from "The Mother Who Paid" (Great Northern).

that Mme. Wethergren contributes some of the most effective playing in the picture. The son is interpreted by a man who has the bearing and the forceful dignity of a statesman, whereas his sweetheart is capably presented by a most attractive young woman.

"The Devil's Toy"

The Premo Corporation, with Adele Blood as the Star, Makes Strong Drama for Equitable-World Film Program.

Reviewed by Lynde Denig.

A POEM by Edward Madden called "The Mills of the Gods" inspired this five-part drama and a fortunate inspiration it was—fortunate for the Premo Corporation, producers of the picture, for the Equitable Corporation and for the World Film, on whose program it is to be released. "The Devil's Toy" merits endorsement as a photoplay of certain drawing power, one of the best, from a popular viewpoint, that Equitable has stood sponsor for in recent weeks.

Winning elements are to be found in a somewhat sensational story, which is kept on the safe side of the moral boundary; in the introduction of many distinctly human scenes and in the vivid acting of Adele Blood and Montague Love, also that of Edwin Stevens to a lesser degree, not because of inferior ability, rather owing to limited opportunities. The picture is suitably cast and that means much. Moreover, it possesses what so many otherwise commendable photoplays lack—the backbone of a real story supported by a comprehensible theme, as old as "Faust," but still open to original treatment. Here is an artist of vaunting ambition and small capacity ready to sell his soul for three things—fame, wealth and love. We see how he gains wealth and loses it, how a transitory fame leaves him in ignominious contempt and how the love he thinks he has grasped proves but a mockery. Behind the embellishments of the photoplay—and they are numerous enough—is the story of a man, steadily and faithfully developed.

Miss Blood, playing an artist's model, is a surprisingly good screen subject. Her physical attractions stand the test of the camera and her personality is sufficiently in keeping with the character of the girl who plays an adroit game for the sake of the unfortunate Paul, deprived of the rewards of genius. First honors, however, belong to Mr. Love for his portrayal of the emotions consequent upon a surrender

to each alluring temptation offered by the Devil. His degeneration is gradual and only at the very last, when he appears as a bedraggled tramp, does one feel a change in wordly position too sudden to be natural. Mr. Stevens' suitability for a Mephistophelian impersonation is a matter of stage history. Double exposures showing the tempter and the tempted are expertly introduced and by way of contrast, there are several pictures of childish innocence, in which the charming Madge Evans figures with a pet dog of most likable qualities.

Scenes of ice-skating on the Hotel Biltmore roof and a display of fashionable gowns, might be called padding had not Director Harley Knoles given them a reasonable place in the story. Mr. Madden and Maurice Mars collaborated in writing the scenario and adhered to the spirit of the poem with enough fidelity to justify the use of verses for sub-titles.

Scene from "The Devil's Toy" (Equitable).

"The Hunted Woman"

Vitagraph Makes Five-Part Adaptation of James Oliver Curwood's Novel, for the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

IN filming the story of James Oliver Curwood, the director, S. Rankin Drew, has surrounded himself with the best of material for the building of a fine picture production. The cast of players with which he has worked includes Virginia Pearson in the title role, Ned Finley as Bill Quade, George Cooper as Fitzhugh, Jr., Frank Currier as old Donald, himself as John Aldrous, and Denton Vane, Chas. Wellesley, Harold Foshay, Mae Greene, and Billie Billings in roles of minor prominence.

The picture has been carefully constructed, securing and maintaining suspense to a remarkable degree. For instance, we are forced to wonder through several scenes of "Joanne" and "Fitzhugh" before we are let into the secret that they are husband and wife, that the woman has been forced into a union with a man whom she detests, and that because of her refusal to live with him upon discovering his true character, she is hunted like an animal. We are likewise lured scene by scene to a thrillingly anxious climax in the fifth reel. A few of the old standbys have been resorted to, 'tis true, especially in making explanation of past circumstances; and still it is so neatly done that we feel no objection.

Scene from "The Hunted Woman" (Vitagraph).

Virginia Pearson surpasses many of her former screen efforts in the role of Joanne, the beautiful woman for the possession of whom more than one man has fought and died, according to Curwood's perfectly probable story. The majority of the scenes of the play are laid in the heart of the British Columbian mountains, breathing that atmosphere of romance and lawlessness that is always charming to the mere spectator.

S. Rankin Drew has succeeded well in doing the double duty of actor and director.

"As in a Looking Glass"

Kitty Gordon Is Introduced to World Film Audience in Melodrama of Intrigue and Love.

Reviewed by Lynde Denig.

QUITE frequently Director Frank Crane permitted Kitty Gordon to turn her back to the camera and it generally happened that her gown was pronouncedly—need it be added—becomingly decollete. In producing "As in a Looking Glass" Mr. Crane surely bore in mind the probable spirit of the public, how eagerly it would await a convincing display of Miss Gordon's much advertised back, and how little the story mattered by comparison.

As a matter of fact, the melodramatic material given the director in the adaptation of E. Phillips' novel seems to have lacked inspirational qualities, and he was fortunate in having a star capable of carrying so much responsibility on undraped shoulders. Nobody is going to be disappointed in Miss Gordon's beauty, from whatever angle it is viewed; then her gowns are magnificent and her acting suffices. She outranks the vehicle provided for her performance, but the handicap is not fatal.

A superficial up-to-dateness is given the story of an adventuress concerned in governmental intrigues by introducing the hero as the man destined to supply the United States with a superior navy, whereas the villain of the piece—the inevitable foreign diplomat—is determined to secure the plans for the enlarged fleet. Lila's partner in swindling operations in Europe, having disappointed her by petty thefts beneath her dignity, is left to his fate while she plays the game alone in America, or rather with the aid of the foreign diplomat, who finances her career. She hoodwinks the naval expert, steals him from his ingenue sweetheart and then, owing to the redeeming influence of love, repents of her misdeeds. A conventionally moral, if not a happy ending, is reserved for the last few hundred feet of the picture that bring the death of all the malefactors, including Lila. For a final thrill an automobile is hurled over a precipice.

Scene from "As In a Looking Glass" (World Film).

To say that this story escapes the pitfalls of sentimentality and forced melodrama would be going too far, nonetheless it has redeeming virtues in the appearance of Miss Gordon, as already suggested, and in the playing of F. Lumsden Hare, Frank Goldsmith and Teddy Sampson, who deserves a bigger part than that of the maid, Felice. Miss Sampson has a piquant charm that never fails to register, he the opportunity ever so small.

"The Witch"

Fox Five-Reel Picture from Sardou's "Sorceress"—Bustle and Excitement A-plenty Makes Good in Spite of Weak Story.

Reviewed by Hanford C. Judson.

WITH Nance O'Neil in the leading role, the Fox five-reel offering, "The Witch," suggested by Sardou's "The Sorceress," makes good on its bustle, hurry and general excitement. The staging is excellent; the acting is melodramatic rather than artistic and the story is far from being convincing, except that for the time it keeps one from criticism by its lack of all pretenses.

For instance, in the opening scenes, the bass drum and the big noise are as important as anything else. A war is on between two Mexican generals. We are shown regiments

rushing along madly as in a dream and these scenes are mixed in with firing and cannonading which often blasts the bowels of the earth till the rocks and stones are flung up all over the screen, and great trees are shattered and fall with a crash. This is very exciting stuff; the rest of the picture is not so convincing nor so exciting; but none of it is dull and none of it drags.

The "witch" is the daughter of the general who is beaten and she has got the name by the fact that she understands the use of simple herbs and has hypnotic powers which she has used to aid the poor around her. The victorious general has condemned beforehand every man or woman who as much as helps her. The hero of the story is a lieutenant in the victor's army and he is to marry the daughter of the civil governor. The lieutenant has met and fallen in love with the "witch" and she, a passionate creature, reciprocates with interest. The climax comes on the wedding day of the lieutenant and girl. The "witch" has hypnotized the girl and she will never wake unless at the call of her power. Meanwhile, one of the "witch's" followers has betrayed her and she is captured. After showing herself a noble character she is condemned to be burnt at the stake. The civil governor has melodramatic difficulties in getting her freedom in exchange for the life of the sleeping girl.

"The Rejuvenation of Aunt Mary"

Popular Stage Comedy Is Brought to the Screen in Three-Part Biograph Adaptation.

Reviewed by Lynde Denig.

FOR a number of years May Robson toured the country in "The Rejuvenation of Aunt Mary," a farce-comedy of amusing situations and bright dialogue which exactly suited the personality of the engaging comedienne. Many playgoers must retain pleasant recollections of Miss Robson's performance and it is reasonable to suppose that they will be interested in seeing how Aunt Mary is rejuvenated in the three-reel photoplay produced by the Biograph Company, under the direction of Dell Henderson. Then, too, it is not unlikely that they will be a bit disappointed, for the picture lacks something of the humor of its stage prototype.

Perhaps it is best not to draw comparisons, but to take the screen comedy entirely on its own merits. This time Kate Toncray plays the straight-laced, Aunt Mary, who reveals an unexpected zest for youthful pleasures when she visits her nephew and "the boys" in the city; tops off a champagne dinner with a joy ride through the festive white way, and takes her first lesson in the latest dancing steps. If the comedy situations brought about by Aunt Mary's initiation are somewhat elementary they, at least, may amuse an audience that likes its entertainment in a simple and easily under-

Scene from "The Rejuvenation of Aunt Mary" (Biograph).

stood form. Scenes in a dance hall are gay enough to please even the more sophisticated.

Gertrude Bambrick presents a chic appearance as Betty, the young woman in whose honor a birthday party has been arranged on the evening of Aunt Mary's unexpected visitation. During most of the picture Betty is disguised as a maid, who completely wins the elderly spinster's heart and is accepted as Jack's fiancee after the annoying girl from Kalamazoo has withdrawn her claim. Others in the cast are Reggie Morris, Jack Mulhall and Florence Lee. The picture is well staged.

Striemer to Go on Road.

Charles H. Striemer, well-known among exhibitors in New York City and state, will leave New York Monday, March 13th on a trip booking the famous E. & R. Jungle Film company's comedies featuring two chimpanzees.

"Little Mary Sunshine"

Marie Osborne, Talented Child Actress, Featured in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IT may be well to draw attention to the fact that in the accompanying cut little Marie Osborne, the star of the picture, occupies the center of the bath tub. And it may also be said truthfully that this little miss of three summers succeeds in keeping in the limelight throughout the five reels of film composing the picture, without undue effort.

Henry King, Marguerite Nichols, Andrew Arbuckle, and other well-known players figure in the cast of "Little Mary Sunshine," which is destined to be one of the most popular of the Pathe Gold Rooster Plays. It is a production that is capable of presentation before children or adults, and will be especially pleasing to children.

The story of the play, which, by the way, is not remarkable as stories go, treats of how a little child left motherless wanders into the street and climbs into the automobile of a young man

Scene from "Little Mary Sunshine" (Pathe).

whose sweetheart has just broken off with him because of his addiction to alcohol. The child exhibits fear of him because his breath smells of whiskey, and, awakening to a realization that adherence to intemperance must mean his downfall, he resolves to turn over a new leaf. The business of the play, especially in the scenes between the child and her foster father, is unusually attractive. For a child so young little Marie Osborne exhibits unusual talent. One of the pleasing episodes of the picture is contained in a dream which the baby girl has, in which a big black bear follows her into the house, is treated by her to a bottle of cream, and incidentally a bath in her own bath tub. The production is well directed, tastefully set, and clearly photographed.

"The Flight of the Duchess."

Five-Reel Thanhouser Fantastic Comedy from the Poem by Robert Browning.

Reviewed by Louis Reeves Harrison.

IT REMAINED for Thanhouser to seize upon this quaint poem for visualization, the story of a youth overwhelmed by the importance of his ancestors, who seeks to revive their importance rather than achieve on his own account. Browning may have striven to show that the seed of character-death lies in this clinging to outworn customs and traditions, just as it would be death for moving pictures to depend wholly upon the past instead of participating in a world improvement which is only a part of our general evolution. The stupid Duke, who dressed himself and his servants in ancestral costumes, who sought to revive methods no longer interesting to the people, represents a sort of ignoble stupidity which now prevents our moving picture audiences from enjoying stories of red-blooded theme and vital action.

Into the castle of this feeble egotist, too weakened to understand that the world is subject to never-ceasing growth, comes a veritable flower of a girl, the symbol of youth, vigor and progress. She would laugh to scorn the Duke's revival of the antique, but she is in a cramped environment, unable to assert her beauty and charm. In attempting to find some natural outlet for the love and sweetness that is in her, she makes a daring escape from the castle and elopes with a man of no rank, of no standing, save that which nature gave. She may even represent the New Art in its escape from what is crushing its youth and beauty to what will save it in the end.

The Thanhouser craftsmanship makes this visualization a thing of value and of charm. The usual aesthetic taste and care exercised in Thanhouser productions is a source of sat-

isfaction, and the illusion is not broken by inappropriate scenic effects. The surroundings are so well selected that they are in close harmony with the mood of the story. But, after all, when all effects have been weighed and measured, the one which remains is impressed by the charm and intelligence of little Gladys Hulette. Burnett Parker is admirable in his role, and the others are more than satisfying, but little Hulette has a way all her own of fastening and holding attention. She did it from the first in the Edison photoplays, carrying some of them over by force of her own personality.

Scene from "The Flight of the Duchess" (Thanhouser).

This is due to sane living and self-control. She cherishes her natural endowments and is ambitious enough to seek improvement whenever she is given opportunity. She is quite capable of measuring up to finer opportunity, role requiring more exquisite revelation of mind and heart. Her future success as a star is assured if she holds to her methods, those which brought her into prominence.

"The Yaqui"

Bluebird Photoplay Gives Vivid Description of the Condition of the Mexican Indian—Hobart Bosworth Featured.

Reviewed by Margaret I. MacDonald.

ESPECIALLY apropos of the times is the five-reel production which claims to turn the limelight of truth on the condition of the Yaqui Indian, who has been not alone dispossessed of his lands but maltreated by the wealthy Mexican landowner. Just whether the treatment accorded this down-trodden race has been as brutal as depicted in the picture or not, we do not know. The possibilities are, however, on the affirmative side; and in any case the film adaptation of Dane Coolidge's novel "The Land of the Broken Promise" awakens a larger interest in what is going on across our southern border line.

Hobart Bosworth as Tambor of the Broncho tribe gives a

Scene from "The Yaqui" (Bluebird).

fine impersonation of the character of the stalwart Indian who, becoming the butt of a conspiracy headed by an influential Mexican officer, is bereft of his wife and child through the cruelties of Martinez and his associates. The story contains an excellent characterization which has been well carried out in the film version. The original atmosphere has also been well maintained, some of the scenes having been taken in Mexico, and some at Tempe, Arizona. In the supporting cast are Golda Caldwell, playing effectively the role of Tambor's wife; Dorothy Clark, as Tambor's child; Charles Hickman, Gretchen Lederer, Yona Landowska, Jack Curtis, Louis A. Valderna and Emory Johnson, all of whom do meritorious work.

The production is a well constructed one and will be enjoyed for its sincerity and artistic qualities.

Authors' Film Co. Pictures

"Sins of the Father," a Drama of Italian Make—"Denise," a French Production—Both in Four Reels.

Reviewed by Lynde Denig.

"SINS OF THE FATHER," made in Italy by the Ambrosio Company, with Hamilton Revelle in the leading role, supported by Italian actors, is a fair sample of the photoplay workmanship of a great European producing organization. Needless to say, the picture is finely staged and there are many charming exteriors revealed by clear photography. But if the film profits by certain artistic qualities, it is equally true that the story, judged by American standards, lacks the fast, incisive action to which audiences in this country have become accustomed. Rather too frequently scenes are unduly protracted, such dramatic aids as the flash-back are never used and there are times when the story drags.

The title of the picture and the opening scenes suggest a study in eugenics and heredity, but after the fact of a young man's inherited disease has been established—also the doctor's decree that he shall not marry—the story advances into quite conventional drama. An audience is not told the nature of the malady which drives Alexander away from the girl he loves and causes him to join an exploration party in Africa.

The production is at its best in the presentation of the suffering of men lost in the desert. In an impressive display of self-sacrificing friendship between two men dramatic scenes

Scene from "Sins of the Father" (Authors).

are acted with much intensity by Mr. Revelle and those in his support. Possibly the good points of the picture will offset the shortcomings in the story as constructed to fill four reels.

Coming to the four-part adaptation of Alexander Dumas' "Denise" we find a French picture of uneven merit. Many of the exteriors representing the beautifully kept grounds of a French estate are excellently photographed and tinted, whereas in other parts of the picture—notably the interiors—there is some surprisingly poor printing. Occasionally the faces are expressionless in a blaze of light while the background for the scene is almost lost in darkness. Of course, it is possible that the blemishes are not in the negative and subsequent copies may be of better quality.

The adaptation of the Dumas work is open to criticism on several scores, all of which contribute to the same unfortunate result—a photoplay that does not carry conviction. When the story reaches its strongest climax, with Denise's confession of her relations with Fernan, reliance is placed on lengthy subtitles rather than screen action. An audience should not be expected to follow so many wordy conversations, unnecessary for a clear development of the plot. The players assembled for the chief roles are adequate, and, as previously mentioned, the production is not lacking in scenes that gratify the eye.

Elsie MacLeod, a charming comedienne of the Vim Comedies, began her career as a child actress. From her stage work she turned to the screen, and has taken many varied roles, from the most serious as in Carmen by Fox company, to the extreme in comedy.

"The Mischief of Musty Suffer"

Numbers 4, 5, 6 and 7 of Harry Watson's Side-Splitting Whirls—Produced by George Kleine, Directed by Louis Myll.

Reviewed by James S. McQuade.

SOBER writing about any one of the Harry Watson whirls is just as impossible as it is to view any one of them on the screen and keep a sober face. Suffering from rheumatic pains in the small of my back as I viewed Nos. 4, 5, 6 and 7, of the "Musty Suffer" series of 10, I had the unhappy experience of learning what commingled laughter and pain meant; for to watch the merry antics of Watson and his aids forced laughter that I tried to restrain, and always it

Scene from "Look Out Below" (Kleine).

ended in something that had the echo of a groan. I would, therefore, enjoin all persons so afflicted from seeing any of these brimming laugh-makers until they are well, so that their joy may be full.

"Going Up" is the title of No. 4, and it is just as fanciful, so far as relevancy goes, as are the action and the situations that follow. In it Harry Watson is associated with Rosie Gore, in the character of Dippy Mary; George Bickel as bandmaster of a barnstorming band; Alma Hanlon as the dream girl, and several nameless funmakers.

Walking on a dusty road in summer time is dry work, and Musty Suffer shows that it is by quenching his thirst from the juice tank of an auto. Thrown from the trunk rack of another fast moving auto, on which he is stealing a ride—and sleep, Musty makes a bed in the middle of the highway and continues his slumbers, not, however, before throwing the large rock that jolted him off, on the much-bandaged foot of a pilgrim on crutches. Then follow his adventures in the house of which Dippy Mary is caretaker, ending in love's young

Scene from "Bells and Belles" (Kleine).

dream, the sad awakening from which causes him to dive out of a second story window, then roll backwards, in cart wheel fashion, and alight with ease, in sitting posture, on a passing auto, going at the rate of about 50 per. Watching George Bickel and his band of noise makers playing "Awake Little Sleeper" in front of a deaf and dumb asylum is the affecting sight—oh, yes! And so are numerous other things in No. 4.

In No. 5 Willie Work (George Bickel), Mme. Gayenne (Cissie Fitzgerald) and M. Gayenne (H. H. McCollum) are in the cast with Musty. Be prepared to scream outright at some of the grotesque, farcical exploits in this number. When you have laughed yourself tired of the experiences of Musty and Willie Work in the home of the jealously guarded Mme. Gayenne, you will be compelled to begin all over again when Musty enters a cheap lodging house for a much-needed night's rest. He had a hard time of it the night before, when he slept suspended from one of the window sills in the Gayenne home; hanging, mind you, by his two arms, which had become so stiff that Willie Work was put to unwonted physical exercise in bending them to their normal position. Alas! for poor Musty in the lodging house. He had to sleep standing up, in line with an unwashed herd of human cattle, a taut rope in front holding the said line from toppling over. On complaining to the clerk that he can't sleep, he is assisted by a blow on the head that brings oblivion for a time. In the morning he takes a shower bath in a room where standing room for one is at a premium, and on signaling the attendant that he is through with his ablutions, that worthy opens the door and swiftly closes it, releasing mechanism that transports Musty down a chute with lightning swiftness to the outer air, where he strikes a stooping workman in the seating region with his extended feet, butting him headlong into the liquid mortar that he is mixing. "Look Out Below," the title of No. 5, is evidently intended as a warning to the workman, who is seen floundering in his own mix-up as the scene fades.

Numbers 6 and 7, while each is a complete episode by itself, form a story and its sequel. No. 6 is entitled "The Lightning Bell-Hop," and No. 7 "Bells and Belles." If anything, these two whirls, and more especially No. 7, condense more hearty fun and merriment in their 1,000 feet each than I have ever discovered before in any presentation, at any time. And I mean clean, wholesome farce comedy that no one need fear to take the whole family to see, the same opinion applying to the entire series.

As a bell-hop in the Outside Inn, of which Dan Crimmins, rubicund of face and jovial in manner and habits, is the proprietor, Musty Suffer has one perpetual round of new experiences and unroarious stunts. The elevator in the Outside Inn is a creation that will rank with the best in the field of farce Comedy. It fails to take up a fat man of ponderous weight; but it brings down a horse, who has just vacated his room for the tragedian (H. H. McCollum). The old sliding stairs stunt, so overused about 30 years ago, is provocative of great laughter for young and old. The ingenuity displayed by Musty in providing a chair for Flossie Footlight's (Della Connor's) bedroom will provoke guffaws from all quarters. He simply paints one on the wall of her room, at the proper height above the floor, and we see that young lady sitting on it with satisfied ease. A gaslight is furnished in the same manner, and its reality is clearly demonstrated by watching the dimming of the light by Musty and by seeing the tragedian lighting his cigar at it. The manner of warming this worthy's room and of furnishing him with liquid refreshments ordered up there are such fun-making novelties that they deserve a patent.

The spectator will notice that Musty gets tired walking up stairs or going up in the elevator—he slides up on the bannister! But, with all his ingenuity, he fails to purloin a certain letter from the hotel postal box, though the postman, when he calls for the mail, does not unlock it—he simply lifts up the lid, the hinges of which are unfastened! When the gas is leaking in a certain room, Musty hangs up a basin under the light, and he provides the long thin man in the narrow bed with a balancing pole, so that he may not fall out while sleeping!

When Musty Suffer mistakes the rehearsal carried on in Flossie Footlight's room for a cry of fire, he calls out the entire fire department, the police department and the whole hospital corps of the town, creating a scene that would do credit to bedlam aroused. This scene closes whirl No. 7.

The review of Numbers 1, 2 and 3 appears in the issue of Jan. 22, on page 619.

"Autumn"

Five-Reel Red Feather Production Features Violet Mersereau and Lieutenant Percy Richards in Northwest Story.

Reviewed by Robert C. McElravy.

BESIDES picturesque scenery and a capable cast, A. O. C. Lund, writer and producer of this number, has provided a plot of substantial interest. The production is, in fact, built from the first scene to last without resort to padding or stretching of incidents beyond their legitimate length.

Violet Mersereau duplicates her former success as a girl born and raised in the wilds. Her story, in the part of Autumn, is an absorbing one, and she gets her effects without affectation or straining. This offering also introduces to the screen for the first time Lieut. Percy Richards, who passed his early days in New York walking the streets, minus hat or coat, making a vain search for work. He makes a stalwart, picturesque screen figure and is well suited to the part of mounted police officer, which he has in this production.

The story begins with a Chinaman named Hop Lee relating at police headquarters events which happened eighteen years previously. Scenes are shown, dating back to that time, showing the way in which George Arden started with his wife to see a doctor, how he was forced to leave her in an abandoned cabin where her child was born, and how he suffered an in

jury which clouded his memory. The child then fell into the care of Joe La Farge, who raised the girl to young womanhood.

This leads up to the search of the hero to find some trace of the Ardens. He meets the girl, Autumn, knowing nothing of her birth, but has opportunity to save her from a wretched fate at the hands of a designing gambler. Exciting scenes occur here, in which the gambler is shot and killed. Autumn

Scene from "Autumn" (Universal).

and the gambler's sweetheart are both charged with the murder, and a double hanging is threatened. This is intercepted by the hero and his fellow officers. In later scenes the father's reason is restored and the history of the girl is made clear.

"To Have and to Hold"

A Five-Reel Lasky Production in Which Mae Murray Makes Her Screen Debut.

Reviewed by W. Stephen Bush.

THIS filmed version of a popular novel scarcely comes up to the general high standard of Lasky features; whatever charms the novel may possess it does not abound in dramatic material such as we usually see worked out in Lasky plays. There is much that is obvious and commonplace in the plot. Mae Murray makes her first appearance on the screen. A first effort is always entitled to indulgence and in this case something like a plenary indulgence is needed. The part of the "Kimp Ward" has possibilities. A gifted and experienced screen actress with the necessary personality might have made a good deal out of the part.

Evidently much money was spent on some of the exteriors,

Scene from "To Have and to Hold" (Lasky).

In the selection of beautiful backgrounds the play lives up to Lasky standards. Some of the water scenes I thought were exceedingly pretty. The effort to create and preserve the historic atmosphere of the story was creditable and on the whole successful. The scenes showing the "Doves," some scores of pretty maidens sent to the new world to become the wives of Virginia colonists, were all charming.

The support of the star was fair, Wallace Reid and Tom Forman both doing their best.

In the development of the plot there were few strong moments, though the adventures of the false "Kirby" were romantic and diverting enough. Were it not for the general superior Lasky workmanship this feature must be indeed under M, and M stands in this case for mediocre.

It is needless to praise the Lasky photography—that is a delight always.

Three Metro Offerings

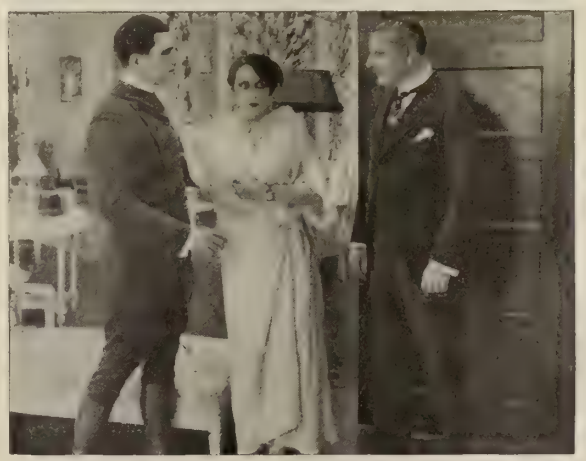
"The Soul Market," Starring Olga Petrova; Marguerite Snow in "A Corner in Cotton;" Hamilton Revelle and Barbara Tennant in "The Price of Malice."

Reviewed by Lynde Denig.

"The Soul Market."

EVEN when the story is not inspiring, Mme. Olga Petrova may be relied upon to make a picture interesting. She is such a thorough actress and her screen personality is so unusual that attention may be drawn from the shortcomings of the subject matter and centered upon the manner of its presentation. Probably in the Metro Corporation's long list of stars there is none better qualified to give vitality to the Popular Plays and Players' production of "The Soul Market" than Mme. Petrova, in the role of a musical comedy star of a somewhat different type—a type that has small sympathy for the mercenary amours of theatrical backers and managers.

The argument of this five-reel drama may be guessed from the title. It is, in effect, that twentieth century Broadway resembles ancient Babylon in the buying and selling of women, and the methods used in modern civilization appear almost as crude as those practiced in an earlier period. Primarily, it is a story of the musical comedy stage, for here, one gathers, the soul market flourishes most successfully. Elaine Elton



Scene from "The Soul Market" (Metro).

is presented as a coolly virtuous person, who not only protects herself, but assumes a kindly interest in chorus girls who are threatened. Back-stage scenes and those in Miss Elton's luxurious apartment are made convincing. In fact, the plot does not obviously part with social procedure until a wealthy young man, who of necessity has admired the prima donna from a distance, becomes her chauffeur and constant companion.

For the sake of the romance the meeting of these two was demanded, and there is no fault to be found with the millionaire's impersonation of a chauffeur; but one wonders at the discipline that permits him to wander so freely about the house and make love to the actress. At the very close of the picture an audience discovers that several sensational episodes in the life of Miss Elton were only a dream, and she is still free to marry the faithful millionaire. Wilmuth Merkyl plays opposite Mme. Petrova, while others in her support are Arthur Hoops, Fraunie Fraunholz and Fritz De Lint. Francis J. Grandon directed.

"A Corner in Cotton."

The Quality Pictures Corporation, with Marguerite Snow as the star, under the direction of Fred J. Balshofer, went to the southern cotton fields for the locale of this five-part photoplay and designated the period as that in which the boll weevil wrought great damage to the crops, causing the ruination of many plantation owners. While the picture realizes some of its best moments in the presentation of southern scenes, rich in atmosphere and interesting in showing the operations in a cotton mill, there is enough plot and action to assure a safe dramatic offering.

Miss Snow has a congenial part in the character of Peggy Ainslee, a society girl with a decided bent for charitable work. She drops her fashionable friends that she may alleviate the suffering in the slums, and when she hears of the bad conditions in the south, leaves home in order to become a mill hand, thus gaining a closer knowledge of the lives of the poor. Later, by jeopardizing her fortune, she is the means of saving

the property of the Carters, which in due time she will share, as the wife of Carter, Jr.

After the first reel, largely devoted to exposition and pretty scenes showing Miss Snow entertaining her stylishly gowned friends, the action steadily increases in speed and brings at least three situations in which the element of suspense is large—Miss Snow in her struggle to escape from the foreman of the mills, a race between an automobile and a train, and the fight on the exchange to acquire a corner in cotton. All of these episodes are carefully handled and the acting of Miss

Scene from "A Corner in Cotton" (Metro).

Snow, Wilfred Roger, Lester Cuneo, Frank Bacon, and others is nicely judged.

"The Price of Malice."

Winter scenes on land and aboard a yacht give a truly picturesque quality to "The Price of Malice," made by Rolfe Photoplays, Inc., O. A. C. Lund directing. Hamilton Revelle and Barbara Tennant are the featured players in a tale constructed around the theft of valuable papers from the English diplomatic office—a theft that contains no mystery for the audience, whose concern is aroused in the manner of the thief's undoing by the man he has wronged.

The figures of James Clifford, played by Mr. Revelle and Capt. Mills, presented by William Davidson, are accurately drawn to give a character background to the story. In early scenes we learn how and why Mills becomes jealous of Clifford, his official subordinate, and understand his motive in taking the papers from the safe under conditions that will place the blame on his rival. From the time of the robbery, attention is focused upon the methods used by the junior officer in tracing the missing documents.

Both men, as it happens, fall under the spell of a wealthy young woman, who entertains at a house party and later takes her guests—Mills among them—for a cruise on her steam yacht. Clifford sails as a stowaway. When the boat is wrecked he rescues Grace and together they experience privations on a snow-covered, desert island. With their return to civilization the nefarious Mills is exposed and the picture closes on a conventionally sentimental note. Miss Tennant, acting Grace in her best manner, is given sympathetic support. Most of the scenes are so natural and effective that the artificial picturing of the sinking yacht appears crude by comparison and might well be eliminated.

"A Chip Off the Old Block"

First Release of the Juvenile Film Co. Burlesques "The Divine Charlie."

Reviewed by Margaret I. MacDonald.

PAUL CROMELIN has decided to help along the children's program idea, and under the cloak of the Juvenile Co., with James A. Fitzpatrick directing a small company of talented children, has succeeded in getting together, up-to-date, four of the "Chip" comedies and burlesques. These comedies are soon to be released on a plan which has not altogether shaped itself at the present writing "A Chip off the Old Block" features Janethel and Joseph Monahan, and is a clever burlesque on the children's comedy favorite Charlie Chaplin. Janethel is sweet and coquetish as a little girl can be, and quaint in her grownup gowns, while Joseph presents the same questionable heroism exhibited by the popular comedian, walking off with the girl after having floored his adversary with a single blow.

As the story runs, a ragged little newsboy at his stand in front of a moving picture theater stands gazing sadly at a life size poster of Charlie Chaplin, when a pretty little girl and her brother happen by. The little girl, out of pity, gives him a generous tip, thereby installing herself in the very middle of the newsboy's heart. When she has disappeared from before his longing eyes, he lies down and falls asleep only to dream of his pretty benefactor. In his dream he becomes a facsimile of "the divine Charlie," in appearance, in word and most of all in deed. In his wonderful dream he woos and wins the beautiful maiden, is pursued by a villian who steals away his lady love, and awakens to find himself being shaken up by the theater manager before whose theater he has taken his nap.

This series of films will be welcome to the exhibitor and to the children, and range from 980 to 1700 feet in length.

Triangle Program

"The Moral Fabric," Five-Reel Kay-Bee, and "Wife and Automobile Trouble," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"THE MORAL FABRIC" is a problem play, not for minds primitive, and it is all the better for that—there are more than enough screen portrayals for those who can only read words of one syllable—but Mr. Gardiner might as well do a little editing of his subtitles as well as shorten many scenes that merely portray people sitting at the table and philosophizing on the subject matter. It is no longer in good form for the characters of a novel to give wordy reasons for action—it is not so considered by publishers—and it is apt to make a photoplay drag in the development. More care in details might also eliminate such an amusing error as the announcement made by a lady in Monte Carlo that "our villa is outside of the CITY." The entire principality of Monaco is only about three miles long and one mile wide, with a small-town population. It would have been just as easy to have said "Our villa is nearby," or "in Nice," the nearest city, to which the tiny principality is a sort of suburb.

There is a great deal that is artistic in the picturing, but here again is revelation of carelessness. The exterior cafe scenes looking out over the water are admirably chosen in all but the camera point of view, which takes in a long and unsightly pier, such as never happened at any beauty spot in the French Riviera. A slight change of camera position would have left it entirely out of the otherwise beautiful scene. When pains have been taken throughout to preserve a foreign atmosphere and thus help the illusion there is need of sharp editing. In addressing minds not primitive it becomes incumbent on author and director to avoid what is primitive in both screen imprint and camera position. The story is superior in many respects to the average five-reel production, and the visualization is particularly so in its idealizations and in the magnificent interpretation of his role given by Mr. Frank Mills. One of the most effective scenes shown is a close-up of his self-struggle after giving up his wife that she might be punished by marrying a man theoretically opposed to the institution of marriage. The theme is strong, and the treatment generally good, but the play is marred by many flaws and does not measure up to other screen portrayals from the same source.

"Wife and Automobile Trouble" is an amusing account of marital infidelity, the old one of married man and girl in his office, with rejuvenated Willie Collier very decidedly in the lead, a veritable screen artist not yet utilized in situations where he would undoubtedly appear to greater advantage. He

Scene from "The Moral Fabric" (Triangle).

is doing "as well as could be expected" under the circumstances, and even better. Some of the subtitles are very bright, quite as effective as the action. The release is amusing and generally good.

Leo Pierson is playing the role of "Jack Rose" in "At Piney Ridge," now in course of production at the Selig studios, Los Angeles.

Two Kalem Comedies

"For Sweet Charity," a Ham and Bud Release, and "The Eveless Eden," Another One-Reeler, with Ethel Teare in the Star Role.

Reviewed by Edward Weitzel.

"For Sweet Charity."

HAM and Bud are again the scenarioists as well as the principal performers in a one-reel comedy. "For Sweet Charity" begins at home, so far as the setting is concerned, but shifts the action to a charity fair, where pretty girls are selling kisses at one dollar per. Ham and Bud cannot raise the price of one chaste salute, and are in despair until Bud finds a well filled pocketbook on the floor. Thereupon life takes on a more roseate hue, and bankruptcy again follows. Forced to toil for a living, the two worthy fellows obtain employment in a restaurant and keep things moving in every sense of the word until they are chased from the place. The picture is filled with the real Ham and Bud brand of humor. Porter Strong, Norma Nichols, A. Edmondson, Julie Cruze, Junita Sponsler and Ed. Valentine take part in the proceedings.

Scene from "For Sweet Charity" (Kalem).

"The Eveless Eden."

The title of this one-reel comedy sounds like a paradox or a profound and welcome truth, according to one's mental attitude toward the fair sex. At any rate, "The Eveless Eden" is a comedy with a plot, and a very good one, at that. A member of the Eveless Eden Club tries to prevent his nephew from marrying the girl of his choice, so the pair determine to elope. Before the plan can be carried out, the young chap's uncle falls in love with the aunt of his nephew's sweetheart, and a second elopement is planned. Both couples meet at the station and, in the words that are usually employed upon such an occasion, "happiness reigns supreme." Miss Teare's new frocks and joyous personality are prime factors in insuring the success of the reel, and Jack MacDermott and Gus Leonard are valuable members of the cast. William Beaudine made the production.

Scene from "The Eveless Eden" (Kalem).

"Ben Blair"

Dustin Farnum the Star of a Five-Reel Pallas Picture Released on the Paramount Program.

Reviewed by Edward Weitzel.

"BEN BLAIR," in its original form, was a western romance written by Will Lillibridge. The five-reel photoplay version, produced by the Pallas Pictures Company, is a work of even merit. The opening incidents, showing the boyhood of the hero, are novel, human and woven together with strong dramatic effect. The mother of Ben Blair deserted John Rankin, her husband, and went to live with a worthless fellow named Tom Blair, and took the boy with her. He was known as Ben Blair. After his mother had been killed by his supposed father, Ben was raised by Rankin, a well-to-do ranch owner. Eventually, Blair kills the man he wronged, and Ben goes after him and keeps doggedly on his trail until the murderer is brought to justice. This motive of the drama is consistently and impressively brought to a conclusion. The love interest has an excellent start. The Winthrops, a wealthy New York family, move to the west for the benefit of Mr. Winthrop's health. The daughter, Florence, becomes Ben's little sweetheart, the boy's regard growing steadily with his physical growth. Florence is fond of Ben, but when she reaches the dignity of long frocks, she finds that the call of the East, with its social advantages, will not be denied. She returns to New York with her parents, giving Ben a half promise. He remains out beyond the Great Divide until he learns that Florence has agreed to marry a man in her own class. Whereupon he gets inside of his best suit of clothes, tucks his revolver in his pocket and takes the first train east. Finding that the girl's fiance is a moral bankrupt, Ben gives her the choice of accepting him or learning that his rival has been put out of the affair by a bullet from the Westerner's trusty six-shooter. Ben wins.

Scene from "Ben Blair" (Pallas).

Up to the time that Ben lands in New York, the events surrounding his love story are convincing and agreeable, but both the author and his leading character are out of their element in the big city, and the picture does not then make as favorable an impression as in the earlier scenes.

Dustin Farnum found the character of Ben Blair easily within his grasp. He was a dashing western hero, but his playing lacked somewhat the sincerity that made his performance of the Virginian so fine an achievement. Winnifred Kingston was wholly admirable as Florence Winthrop, and Herbert Standing, Lamar Johnstone, Frank A. Bonn and F. Burns were members of a high grade cast. A meed of unstinted praise should go to young Gordon Griffith, who played Ben in his youthful days. The lad was called upon to express the deepest feelings of the heart, and revealed remarkable emotional powers and equally meritorious acting ability. The producer and camaraman are to be congratulated upon the results of their endeavors.

"A Strange Confession" is the title of a one-reel animal drama which Jay Hunt is staging at the Universal City arena. Rex Rosselli, Colin Chase, Mrs. Jay Hunt and Golda Colwell appear in the leading roles.

* * *

Director John Ince is completing at the Equitable Flushing Studio, the final scenes of "The Struggle," the spectacular feature in which Frank Sheridan is the star, supported by Arthur Ashley and Ethel Grey Terry.

"Her Wayward Sister"

A Four-Reel Lubin Drama That Illustrates Strongly Contrasting Phases of Modern Life—Written and Produced by Clay M. Greene.

Reviewed by Edward Weitzel.

IT IS a well-established fact of considerable antiquity that the sons and also the daughters of gentlemen of the cloth do not always keep as strictly to the straight and narrow path as their parents might wish. With this in mind, and

Scene from "Her Wayward Sister" (Lubin).

with a keen eye to its dramatic value, Clay M. Greene has taken the two daughters of a worthy pastor dwelling in a small village for his leading characters. Endowing them with sharply contrasting natures—one, gentle and obedient; the other, wayward and longing for the gayety of city life—the playwright has placed the two girls in a number of situations that furnish an interesting clash of character, and permit Joan, the elder, to save Mary, her wayward sister, from moral death.

Mary is loved by Basil Forde, a hunchback, but she despises him, and runs away from home with another man. They are married, separate quickly, and Mary goes on the stage. She becomes a leader of the Fast Set on "The Great White Way," but she and her husband are reconciled through the efforts of Joan and the hunchback. Joan follows her sister to the city, and pretends to have succumbed to its temptations. This has the desired effect upon Mary. She is horrified that the force of her example, as she imagines, has started her sister on the downward path, and is eager to help set matters right.

The play plods along in the beaten track of middle class melodrama, and will not add materially to the reputation of its creator. It has been fairly well directed, but the work of the cast is uneven. June Daye is an earnest and capable Joan, but Helen Greene as Mary lacks variety in her method of expressing the character. She also employs the same tricks of manner that she used to denote the girl of the underworld in "The Uplift." Clarence Jay Elmer's performance, also, is not an unqualified success. Because a man's backbone is crooked it need not be made of putty. Mr. Elmer's interpretation of the hunchback is entirely too lacrimose and too given to cringing. George Clarke and Francis Joyner are satisfactory in their respective roles.

"Out of the Drifts"

Marguerite Clark Is Seen in a Five-Part Famous Players Story of the Snowy Hills.

Reviewed by George Blaisdell.

THERE are good situations in "Out of the Drifts," a five-part Famous Players subject featuring Marguerite Clark. These will stir to a degree, although the subject as a whole depends more upon its average interest than for unusual dramatic quality. Miss Clark has the role of a Swiss Alpine maid who reads and writes English fluently. The backgrounds of snow and hills and great waterfalls were all picturesque, but they were not convincing as Alpine heights. There were trees, even forests.

Miss Clark has the role of Elsie, a mountain girl living alone under the protection of a monk and a guide. She falls in love with young Van Rennselaer—as it is spelled on the screen—a London sport, who goes to the Alps to get away from the combination of wine, woman and song. If with her it is a case of love at first sight, with the jaded young man it is no deeper an affair than desire. Things happen to prevent the young man carrying out his plans to lure Elsie to London with him. Among these are an avalanche—and it contains a thrill, too—and a fight between the Londoner and the big guide in which the former singularly enough is the victor. Everything comes out all right in the end, though. The Londoner comes back to the hills and marries Elsie, thereby preventing her "little" heart from breaking—a bit of titular pathos hardly adult stuff.

Elsie is a role of which Miss Clark makes much—it is finely acted. J. W. Johnston is a rugged convincing Rudolph, the guide. Albert Gran looks and acts the part of Father Benedict. William Courtleigh, Jr., is not always at his best as a libertine. Kitty Brown as Cleo, the young woman with a past, who accepts a dare to join the Englishman in marriage and begin a new life, stands out in a small part. One cannot avoid a feeling of regret that this fine team dropped out of the story so suddenly; nor fail to express a wish to see the two in a subject of their own. There seemed a splendid beginning for

Scene from "Out of the Drifts" (Famous Players).

"another story," an independent one, just as they passed out of the tale.

The picture is well staged by J. Searle Dawley from the script of William H. Clifford.

BLEECKER HALL SECURES NEW WAR FILMS.

New film angles on the great European war are presented in a new collection of film which Bleecker Hall, the cameraman, brought back from Liverpool recently. Some of these were taken by Mr. Hall himself, and others are from negative taken by the official photographers on the Eastern front, the exclusive rights to which have been secured by the Hippodrome Film Company, 110 West 40th street, New York, which will present them to the exhibitor under the title "At the Front with the Allies."

Mr. Hall's pictures give emphasis to the fact that the art of making war has not materially changed since the invention of gunpowder, the antebellum opinion of easy chair strategists to the contrary notwithstanding. Despite the modern death-machines, hand-to-hand conflict still looms large in any offensive. Flinging hand grenades at close range; cutting barbed wire entanglements under fire; firing shrapnel from mortars, and combating asphyxiating gases by the use of respirators and goggles are among some of the interesting activities shown in the Hall pictures.

The films from the Russian front show a thrilling battle in midair between the opposing aeroplanes, with the destruction of the German machine by an explosive bomb; the Russian bombardment and conquest of a Turkish Black Sea port; and a spectacular surrender to the Russians of a corps of German infantry. The grim reality of the slaughter that the war entails is furnished by a scene in Russian Poland, wherein scores of dead-laden droshkies are shown winding across the steppes, and with an army of moujiks interring thousands of butchered soldiers in the frozen ground.

BEYFUSS PLEASED WITH STATE RIGHTS PLAN.

Alexander Beyfuss, general manager of the California Motion Picture Corporation, who is directing the sale of states rights on "The Unwritten Law," with Beatriz Michelena, from the Ritz-Carlton Hotel, New York City, is more than satisfied with the progress which he is making. Inquiries for the picture have been numerous, particularly since its trade showing was held at Wurlitzer Hall some days ago, and, according to Mr. Beyfuss, the California company's campaign to date has already proven that there is a splendid market for high class features to be handled on the states rights basis, provided the pictures themselves are really high class and are offered with complete equipment as regards advertising matter.

Mr. Beyfuss is particularly proud of the line of posters which has been created for "The Unwritten Law" by the Schmidt Lithographing Company, a western concern whose aid was enlisted in turning out paper suited to advertise a "Better-Than-Program" picture. The work of turning out the paper was begun almost as soon as was the making of the picture and, because there has been nothing hurried in its production, the finished product compares quite favorably with anything which has ever been done for any amusement proposition devised for the $2 theaters.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

AT THE DOOR OF DOOM (Lubin), Feb. 28.—Robert E. Rinehart, the author of this one-reel drama, has introduced a novel means of bringing about the big situation in his picture. The hero is imprisoned in a huge steel syphon and is saved by a cleverly-arranged telegraphing scene. The reel contains excellent melodrama and is played by a competent cast, consisting of L. C. Shumway, Velma Whitman, R. M. Wells, J. A. Morley and Melvin Mayo. Leon D. Kent is the producer.

THE SELIG-TRIBUNE, NO. 17, 1916 (Selig), Feb. 28.—"Yankees" leave New York for Macon, Ga.; Washington's Birthday parade, Chicago; shipping mules at Galveston, Tex.; eagle presented to President Wilson by people of Colorado; Woman's Signal Corps, Leicester, Eng.; flood, San Diego, Cal.; military training in schools, Tokio, Japan; President Wilson and wife at Washington's Birthday exercises, Washington; U. S. armored autos, San Francisco; native head dresses, Tahiti (feature picture); U. S. Regulars at drill, Laredo, Tex.

HER BAD QUARTER OF AN HOUR (Vitagraph), Feb. 28.—This one-reel drama has no cutbacks. The action is always progressive and hinges upon the natural mistake made by the heroine in regard to the faithfulness of her lover. The picture is entertaining and is smoothly acted by Lillian Walker, Evart Overton, Lillian Burns, Bobby Connelly and Helen Connelly. Anne Maxwell wrote the scenario.

WINNING THE WIDOW (Kalem), Feb. 29.—Lloyd V. Hamilton and Bud Duncan are the principal funmakers in this one-reel comedy. The title aptly indicates the plot. A review of the picture was printed in the issue of Feb. 28, page 1315.

VERNON HOWE BAILEY'S SKETCH BOOK OF LONDON (Essanay), March 1.—Many of the points of interest in London are shown in the first five hundred feet of this reel. Mr. Bailey's drawings have much merit. The remaining five hundred feet are devoted to interesting views of winter sports at Quebec.

A RIDDLE IN RASCALS (Kalem), March 1.—Ethel Teare, Jack MacDermott and Victor Rottman carry the weight of the acting in this one-reel comedy. The picture was written and produced by Wm. Baudine. It was reviewed in the issue of Feb. 26, page 1315.

SELIG-TRIBUNE, NO. 18 ,1916 (Selig), March 2.—Polo match, Del Monte, Cal.; Sir John French reviewing regiment, Newcastle, Eng.; New Haven R. R. wreck near Milford, Conn.; Citrus Fair, Cloverdale, Cal.; Wm. M. Hughes, Australian Premier, at Ottawa, Can.; Washington's Birthday Celebration, Laredo, Cal.; Ambassador Morgenthau landing at New York; Westminster Kennel Club show at Madison Square Garden, New York; Geisha dance, Japan (feature picture); inspection of Canadian regiment, Ottawa, Can.

THE SERENADE (Vim), March 2.—A little German band, of which Plump and Runt are members, supply the serenade. It furnishes more fun than melody, and the execution that Plump does on his bass horn knocks out his hearers in more ways than one. An amusing knockabout farce.

THE GIRL TELEGRAPHER'S NERVE (Kalem), March 4.—Anna Nillson, Hal Clements, Guy Combs and Henry Hallam appear in this one-reel railroad drama. As the girl telegrapher, Miss Nillson, mounts the footboard of an engine and chases after a crook who is trying to escape on another locomotive. The picture holds the interest and has a real thrill at the finish.

HAMLET MADE OVER (Lubin), March 4.—When it is understood that Billie Reeves is cast for the part of the Melancholy Dane the reason for making over Shakespeare's masterpiece is apparent. Mark Swan is the gentleman who has had the hardihood to attempt to improve the Immortal Bard, and he must be credited with bringing him up to date. He has written a very good burlesque, and Billie Reeves' conception of the prince is in the proper mood. William H. Turner, Carrie Reynolds and Clarence Jay Elmer also shy a few bricks at the Immortal One's great work.

THE UNCUT DIAMONDS (Selig), March 4.—Fritzi Brunette, Lillian Clark, Edward J. Piel and Frank Clark have the leading roles in this one-reel comedy written by Emma Bell, and produced by Wm. Robert Daly. It opens without losing one foot of film, and carries its story along with undiminished interest. Although a "crook" drama, it deals but partly with the under world, and the finish is sufficiently novel to be a surprise to many persons.

General Film Company Specials.

WHAT HAPPENED TO PEGGY (Biograph), Feb. 29.—Claire Macdowell, Jose Ruben and Vola Smith are the principal players in this two-part production made by Walter Coyle. The rather conventional plot is capably handled. Not an unusual offering, but an acceptable one.

THE STRANGE CASE OF MARY PAGE (No. 6, "The Depths") (Essanay), Feb. 28.—The sixth episode of the Essanay serial brings out the fact that Dr. Foster and Philip Langdon prevented Pollock from having Mary Page confined in an asylum for the insane. Daniels, the theater manager, is next called to the stand and interesting evidence is secured about the note Langdon found in Daniels' office, and also about Mary's father. The acting of the entire cast is still maintained on the same level of excellence as in the preceding instalments.

THE HOUSE OF SURPRISE (Essanay), Feb. 29.—John Junior and Elizabeth Burbridge have the leading roles in this two-reel drama, written by John A. Roach. Hero and heroine are both rich. Heroine goes to country home to escape fortune hunters; hero turns up as a house breaker; wins heroine; everybody happy. A diverting bit of romance, with quite a lot of comedy thrown in. The entire cast and production are equal to all demands.

THE INDIAN (Biograph), March 1.—Spectacular scenes of Indian warfare are shown in an elaborate manner in this meritorious three-part picture. The story is of minor importance in a production rich in the presentation of thrilling conflicts. Locations and photography are of the best.

HER WAYWARD SISTER (Lubin), March 2.—Clay M. Greene is the author and producer of this three-reel drama, in which Helen Greene, June Daye, George Clarke, Francis Joyner and Clarence Jay Elmer have the leading roles. A review of the picture appears in another part of this publication.

THE GRINNING SKULL (Selig), Feb. 28.—W. E. Wing has written a three-reel photoplay with a well thought out plot that deals with real issues of life. The San Francisco earthquake plays an important part in the development of the story, and the excellent cast is made up of Lewis Cody, Fred Hearne, Leo Pierson, Richard Morris, Eugenie Besserer, Virginia Kirtley and Marion Warner. Geo. O. Nichols directed the picture.

THE MASTER SMILES (Knickerbocker Star Feature), March 3.—The Master referred to is the Ruler of the Lower Regions. The author of this three-reel photoplay is evidently a believer in a personal devil, as we are shown His Satanic Majesty indulging in a mocking grin at the opening of the picture. The story relates the history of a young girl, the child of wealthy parents, who neglect her and follow their selfish pleasures. She comes to a bad end. The first two reels are superior to the last one. Howard Estabrook and Emmy Wehlen are members of a competent cast.

TUBBY TURNS THE TABLES (Vitagraph), March 3.—Hughie Mack and a vacuum cleaner create most of the fun in this one-reel comedy. The idea is novel and has been cleverly produced by Lawrence Semon, who is also one of the authors of the picture. Adele De Garde, Bert Binns, George Binns and Billy Whitney are in the cast. "Odd Acquaintances," an entertaining little bird and cat picture, is on the same reel.

BEYOND THE LAW (Essanay), March 4.—There are life, vigor and a brave showing of primitive passions in this three-reel drama, made by Henry Oyen from a well-known novel of the Northwest. The Snowburner, the principal character in the story, and his fight with Shanty Moir for the possession of old man MacGreggor and his gold, are worth while. The scenes in the North, with the real dog sleds and the ice and snow, are full of local color. E. H. Calvert, Jack Meredith, Hugh E. Thompson and Marguerite Clayton are capital in their several roles.

LA PALOMA (Vitagraph), March 4.—This Broadway Star Feature, in three reels, was written by Daisy Eloise Smith, and produced by William Wolbert. Its story is dramatic, strongly emotional, and skilfully put together. Its heroine is a young Spanish girl who came to this country with her father, and almost becomes the victim of a man of wealth. The production and the acting of the cast, in which Mary Anderson, George Stanley, Corinne Griffith, Otto Lederer and Jack Sherman have the leading parts, are both well done.

Bluebird Photoplay.

THE STRENGTH OF THE WEAK (Bluebird), March 12.—The personality and acting of Mary Fuller lend sympathy to the central character in this picture, a girl who is betrayed by the man who pretends to befriend her. The strong sex element in the story is skilfully handled by William Addison Lathrop, author of the scenario, and by Director Lucius Henderson. A well handled production likely to be popular.

Fox Film Corporation.

THE WITCH (March 26).—A five-reel offering suggested by "The Sorceress," by Victorien Sardou. The story is not in itself convincing; but there is so much stir and bustle and thunder in it that it will satisfy most spectators. Nance O'Neil plays the leading titular role. A longer review will be found elsewhere in this issue.

Metro Pictures Corporation.

A CORNER IN COTTON (Quality), Feb. 21.—A story of southern cotton mills and an attempt to corner the market, which is checked by a young woman much given to charitable works. Marguerite Snow, supplying a first rate performance in the leading role, is ably supported. The picture is reasonably dramatic and has plenty of atmosphere.

THE PRICE OF MALICE (Rolfe), Feb. 21.—Fine snow scenes are a conspicious feature of this five-part drama, featuring Hamilton Revelle and Barbara Tennant. The plot, based upon the theft of valuable papers, holds the attention, and the cast is efficient throughout. There are some picturesque effects in lighting and staging.

THE SOUL MARKET (Popular Plays and Players), Feb. 28.—Mme. Olga Petrova, playing a musical comedy prima donna, is of great value to this drama, which reveals the darker side of stage life. A few turns in the plot are unconvincing, but they may be overlooked in view of the generally interesting character of the production.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 61 (Gaumont), March 2.—Views of Canadian cavalry in review, a French battleship in practice work, and a diversified collection of American scenes are included in this entertaining number.

ALL BALLED UP (Vogue), March 2.—Rather an original sort of farce comedy in which much of the action takes place in a bowling alley. One of the funny incidents in the play occurs where Madge, the sweetheart of one of the principal characters, walks in her sleep, takes a bomb that has been placed under her bed and carries it to the bowling alley where it explodes, hurling a group of bandits and their leader into the clouds from whence they never return.

THE DESPERATE CHANCE (Cub), March 3.—This is distinctly funny farce comedy featuring George Ovey. The comedy is without anything of the objectionable sort and is capable of exhibition before any audience. Jerry escaping from behind the bars takes advantage of an old automobile and takes flight in it. At the roadside he is held up by a bandit known as "Parson Jones," who strips Jerry of his clothing and forces him to attire himself in his castoffs. What happens following this incident is exceedingly funny.

SEE AMERICA FIRST, NO. 25 (Gaumont), March 5.—Presenting views of Tampa, Florida, its parks, driveways, municipal buildings, hotels, etc. The cigar industry, which furnishes a living for a large portion of Tampa's population, is also thoroughly explained and illustrated. On the same reel with "Our National Vaudeville."

OUR NATIONAL VAUDEVILLE (Gaumont), March 4.—An amusing comic cartoon from the pen of Harry Palmer. The basic idea is found in a subtitle that introduces many of the national characters of prominence, such as Wilson, Bryan and Roosevelt. "They're After Me!" is the subtitle. The Trusts and the Common Men are also represented.

THE GAY BLADE'S LAST SCRAPE (Beauty), March 8.—A farcical number, featuring John Sheehan, Carol Halloway and others. The scenes are short and the interest shifts between the various characters too constantly to get the best effect. Some good comedy material in this, but the development is not strong.

AMBITIOUS AWKWARD ANDY (Falstaff), March 9.—This, a clean, amusing comedy, in which Andy, a colored office attendant, ambitious to better his position, tries all sorts of vocations with usually disastrous effects. His last offense before returning to his former job, is the accidental exploding of several sticks of dynamite. Very funny.

LOVE, DYNAMITE AND BASEBALLS (Vogue), March 9.—A slapstick comedy that is rather amusing. It presents considerable bomb slinging. A supposed count about to marry the young woman of his choice is outdone by a baseball player who demonstrates that he is by all odds the better man. The count is denounced as a fakir and the girl turns to the baseball hero.

PERSISTENT PERCIVAL (Beauty), March 12.—Orral Humphrey and Billy Frawley appear in this quietly humorous offering. The young man employs the old fellow to act as his guardian and the latter saves him from many difficulties, including a match with a widow who has five children. This is fairly strong.

PLOTTERS AND PAPERS (Beauty), March 15.—John Sheehan and Carol Halloway appear in this burlesque comedy. The new reporter, Adolph, rescues the mysterious Madame Z after some startling adventures. The continuity is good in this and some of the situations quite funny. It makes a fairly strong offering.

Mutual Film Corporation Specials.

THE HEART OF TARA (Mutual Masterpicture de luxe Centaur), March 4.—An Oriental drama of five parts made at the David Horsley studios. Marble Spencer plays the leading role opposite William Clifford, while Margaret Gibson plays second feminine lead. Apart from one or two technical errors which occur in the matter of inserts the picture carries a fair amount of merit. The story is moderately interesting and will prove entertaining accordingly.

ACCORDING TO LAW (Mutual Masterpicture de luxe Gaumont, No. 77), March 6.—This is another of these domestic dramas that is better left alone unless given a profitable and professional handling. The story in question has not been properly constructed, and gives the spectator the impression that the last reel is the comencement of the story proper. The first four reels are taken up with incidents in the life of the parents of the young woman who makes in the last act a brief fight for the rights of a home which belongs to her but which is at that time in the hands of a couple of relatives who claim, falsely, that she is an illegitimate child.

THE CRUISE OF FATE (Thanhouser), March 8.—This three-reel production presents a story of moderate interest in which is featured Valkyrien, the beautiful actress from abroad who has been for some time in the employ of the Thanhouser Company. The story treats of how a wife who believed herself to be neglected returned to the arms of her husband after discovering that the man who would come between is cruel and cowardly. The tale has been told in a fantastical manner, and was written by Virginia T. Hudson and Lloyd Lonergan.

THE SUPPRESSED ORDER (American), March 14.—An excellent military production in three reels, which introduces happily an interesting love story. Winnifred Greenwood and Edward Coxen are featured in the picture, with George Field and other capable American players also present. The story, written by Kenneth B. Clark, is a good one, and has been staged artistically. The period is that of 1860 and the story deals with an incident of the Civil War.

Pathe Exchange, Inc.

PATHE NEWS NO. 16, 1916 (Pathe), Feb. 23.—Some of the interesting items of this issue show the ice boating on the Shrewsbury River, Jaques Suzanne, artist, and Arctic Explorer with his dog teams, Irving Brokaw demonstrating fancy skating, and several views from the battle front.

Pathe Exchange, Inc., Specials.

LITTLE MARY SUNSHINE (Balboa), March 3.—A five-reel Pathe Gold Rooster Play featuring little Marie Osborne, an unusually clever child actress of three years. The production is sweet and wholesome and is destined to be one of the most popular of the Gold Rooster plays. It is especially well suited to child audiences. The story is of how a baby girl, bereft of its mother, climbs into the automobile of a young man who is addicted to alcohol, and incidentally changes the trend of the young man's life. Children will be delighted with the antics of a black bear that figures with the child in the picture. Reviewed on page 1846.

Signal Film Corporation.

THE GIRL AND THE GAME, CHAPTER 11 (Signal).—"The Salting of Superstition Mine" is the title of this episode of the "Girl and the Game" series. It contains a race with a freight train at the end of which Helen and her partner board the train, uncouple the car containing a shipment of ore, and enter into a desperate encoutner with a couple of men on top of the train.

Triangle Film Corp.

PEGGY (Kay-Bee), Feb. 20.—A delightful high comedy, with fascinating Billie Burke in the leading role. Not only an interesting story, but also a keen analysis of character, a play of the best quality.

DON QUIXOTE (Fine Arts), Feb. 27.—A beautiful piece of work, with De Wolf Hopper at his best in the title role. Most attractive to those capable of realizing its fidelity and artistic charm.

Universal Film Mfg. Co.

LOVE SPASMS (Victor), March 12.—A comedy number, featuring Rosemary Theby and Harry C. Myers as a young married couple. The husband thinks his wife is losing her looks and tires of her, but repents when she goes home to mother. The plot is rather trifling, but this is fairly entertaining.

THE DEACON'S WATERLOO (Nestor), March 13.—An Al E. Christie comedy, with Lee Moran, Eddie Lyons and Betty Compson in the cast. The rain scenes are very good and the plot a pleasing one of the light sort. The substitution of a wooden horse for the Deacon's animal makes a laughable feature.

HER INVISIBLE HUSBAND (Imp), March 14.—A comedy number of considerable originality, by Samuel Greiner, featuring Jane Gail and Matt Moore. The young husband has a dream, after attending a seance, and believes himself to be invisible to others. The result is amusing. The subject is one of fresh interest.

LONESOMENESS (Laemmle), March 15.—A number written by Lynn Reynolds, featuring Myrtle Gonzales, Frederick Church and Val Paul. A cigarstand girl in a hotel sends a young married man back to his wife and child. This has a certain casual quality which does not stir the emotions deeply, but the natural, everyday scenes make the production an entertaining one.

ACROSS THE HALL (Nestor), March 17.—A farce-comedy of a somewhat conventional type, featuring Ray Gallagher, Billie Rhodes and others. Two married couples in the same flat get entangled in a mix-up, a burglar and an intoxicated husband being contributing causes. The action is good and the number quite amusing.

CRY OF ERIN (Rex), March 17.—A typical Irish story, excellently enacted by a large cast, headed by Francis Ford. The hero escapes from the gallows, assisted by the girl and priest. Familiar in plot, but strong in action and atmosphere.

Universal Film Mfg. Company Specials.

THE POOL OF FLAME (Red Feather Photoplay), March 13.—A five-reel production, featuring J. Warren Kerrigan as Terence O'Rourke, soldier of fortune. Lois Wilson, Harry Carter, Maude George and others are also in the cast. The story is a good one of the adventurous type, though many of the situations are of a familiar sort. The photography and settings are attractive throughout and the characters do appealing work. The action centers about a valuable diamond stolen from an Indian idol, which Terence succeeds in restoring after many adventures. The scenes in the closing reel are genuinely exciting. The development up to that point is conventional, but entertaining and enjoyable.

THE IRON RING (Universal—Special Feature), March 13.—No. 14 of the "Graft" series. In this instalment Robert Harding, the young reformer, breaks up the iron trust. The reign of terror at the iron foundry is the strongest feature of this number, which is not as strong in plot as some have been. Stone makes another attack on Dorothy's life, but she is saved when her small brother starts the Victrola.

BORN OF THE PEOPLE (Gold Seal), March 14.—A two-reel number, written by Francis Ford, featuring Grace Cunard, Jack Holt and Neal Hardin. The first reel has a pleasing comedy touch running through it. The second reel departs from this tone and shows the young wife posing in the nude in order to earn money for her sick husband. In the nude scenes the wife reclines on a tiger rug, giving quite an artistic effect. At the same time this feature seems rather dragged in for the purpose of exciting comment. It will probably pass without much criticism. The plot itself is entertaining, but the subtitles need modifying in places.

PATTERSON OF THE NEWS (Imp), March 17.—A two-reel number, featuring King Baggot, Edna Hunter and Howard Crampton. The newspaper reporter saves the girl during a gambling raid, she being a member of a slumming party. These scenes are realistic and well staged throughout. There is some lack of dramatic strength in the second reel, where the hero saves the girl's father from dishonor, but the story as a whole is entertaining and quite strong.

THE IRON TRAILS (Bison), March 18.—A two-reel subject of exceptional strength from the standpoint of outdoor excitement. This is a railroad construction story, picturing warfare between two rival gangs. Marie Walcamp, as the girl, runs away with an engine, to save the gang at the bridge. The suspense and general excitement are all that could be desired. E. A. Wallick, Jack Curtis and Herbert Barrington are also in the cast. A gripping railroad story.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL (Vitagraph), March 3.—"One Year After Day" at the Panama-Pacific Exposition; pork farm, Staten Island; motor boat race, Miami, Fla.; What to Wear; Anti-Knockers Parade, San Francisco; Motor Speedway Race, Chicago; school children meet James W. Riley, Miami, Fla.; polo match, Del Monte; Chicago society girls in classic dances; French fleet landing army stores in Greece; Krazy Kat and Ignatz Mouse cartoon.

World Equitable.

THE DEVIL'S TOY (Premo), March 6.—This five-part Premo production may be recommended because of the well constructed, forcefully acted story it contains. Adele Blood, Montague Love and Edwin Stevens are the three central figures in the cast. The picture is reviewed at length on another page of this issue.

AS IN A LOOKING GLASS (Shubert), March 6.—Kitty Gordon, looking very well in costly gowns, is the chief attraction in a melodramatic story of diplomatic intrigue, directed by Frank H. Crane. The famous stage beauty is capably supported by F. Lumsden Hare, Frank Goldsmith and Teddy Sampson. A review may be found on another page of this issue.

Miscellaneous.

THE IMMORTAL FLAME (Ivan), March.—A melodramatic five-part picture, written and produced by Ivan Abramson. Maude Fealy plays the leading role, supported by Paula Shay and James Cooley. The story is not especially convincing, but possesses the emotional qualities characteristic of productions made by Mr. Abramson.

THE MOTHER WHO PAID (Great Northern), March.—Produced with the technical excellence characteristic of Great Northern pictures, this five-part romantic drama has the additional advantages of an able cast and a quite entertaining story. There is plenty of action, all essential to the plot, and the emotional interpretation which Regina Wethergren gives the self-sacrificing mother is effective.

"THE INDIAN" SCORES HEAVY BOOKINGS.

Released March 1, the spectacular Biograph three-reel production, "The Indian," has jumped far ahead of expected bookings, especially in the New England states, where Indian pictures had fallen into disrepute owing to an excess of poor productions. Reports from exchanges indicate that this three-reel feature in the regular service is being ranked by exhibitors in the same class with "The Massacre," "The Battle at Elderbush Gulch" and other famous Biograph spectacles of Indian warfare.

Thanhouser Won't Quit

Will Not Withdraw from Exhibitors' Balls—Thinks the Idea Is Good Publicity.

An authorized announcement of the Thanhouser Film Corporation speaks interestingly of that concern's activities at the recent social functions of motion picturedom. Mr. Thanhouser writes as follows on the subject: "I am sorry to note that any company sees fit to withdraw from these affairs. While they are always for a good cause they have the additional virtue of bringing together the men of a branch of the industry who seldom get the opportunity. Dating back to the affair at Brighton Beach last summer, and covering the Bronx ball, the Boston ball and the most recent ball of the New York exhibitors at Madison Square Garden, I believe that we have all hugely enjoyed the good natured rivalry for publicity honors. While I concede that the Thanhouser company has gone much further in these affairs than a single manufacturing concern generally does go, there is supreme satisfaction with the results achieved. The gala spirit everywhere has helped us spread the Thanhouser slogan broadcast, and from a personal standpoint I would not miss any one of them on a bet. I am only sorry that the necessity of the work here prevents our players from attending these affairs in greater numbers and at greater distances.

"From a publicity standpoint I must admit that the social functions of filmdom offer one of the best opportunities for men with ideas to secure type space. It is unfortunate that in some quarters the results have not been secured in proportion to the money expended, but that is a matter for each publicity man to take care of with his own judgment. In my case the expenditure has been delightfully small in proportion to the benefits derived.

"This statement is issued on the eve of another great ball in Salem, Mass., to which I am escorting a number of our players and where Florence La Badie will sell autographed photographs for the benefit of the Actor's Fund. The Thanhouser company thanks the promoters of the various functions for the opportunities afforded and the benefits derived."

"MADELAINE MOREL" (Biograph).

Famous as the production which brought imperishable fame to Augustin Daly and established his theater on Broadway as the Mecca of the theatrical world, "Madelaine Morel" is now announced for the screen as a three-part Biograph feature in the regular service.

"Madelaine Morel" tells the tragic story of a girl who from childhood was made the sport of fate. Her father became a fugitive and died in poverty rather than submit to arrest for a theft he did not commit. Madelaine's beauty brought her the unwelcome attentions of evil men. At last she sought refuge in death. But she was rescued by the man who was later to ruin her and turn upon her when her chance came to redeem the past. The climax scenes of this intensely moving drama are staged in the great nave of a cathedral, whose spaciousness and noble lines impart to the scene an air of solemn beauty. Indeed, the entire production is notable for extraordinarily fine settings and picturesque locations.

Betty Gray plays the title rôle with tragic intensity. As her seducer, William Russell gives a fine characterization of the proud and passionate aristocrat. Gretchen Hartman inspires the rôle of the fiancee who tears off her wedding veil on learning what manner of man she is about to marry. To the manly, stricken lover of Madelaine, Alan Hale brings his gallant figure and nice sense of dramatic values. In the first reel little Katharine Lee is adorable as the child Madelaine.

"Alias Jimmie Bartin" is the title of the two-reel Biograph scheduled for release on March 28. It is a quick-action drama developing out of an interchange of identities by two men, neither of whom has ever seen the other. Gretchen Hartman, Vola Smith, Jose Ruben and Jack Mulhall are in the cast.

"The Golden Supper," a dramatic version of Lord Tennyson's poem, is the Biograph Reissue directed by D. W. Griffith. Dorothy West, Claire McDowell, Edwin August and Charles H. West have the principal rôles in this moving drama.

WAR PICTURES HELP BREAK HOUSE RECORD.

Samuel Cummins, of 1476 Broadway, manager of the Fatherland Magazine's pictures "Fighting the Allies," has made some unusual and successful moves in the motion picture industry. Recognizing the extraordinary pictures that he had to exploit, he immediately had part of his five reels, booked with the B. F. Keith Circuit as headliner in New York City. This, of course, is the first time in the history of the big time vaudeville that a motion picture should be headliner and featured as such and caused a sensation throughout New York City. It did not take very long for Mr. Murdock and Mr. Albee to make up their minds, and booked them immediately upon a presentation at a private showing. This, of course, was a very successful move on the part of Mr. Cummins, as it was the only German war picture that had pleased the United Booking Office officials since the war had started, in that it contains real action and had authentic backing—The Fatherland Magazine, and knew the history and sources from where the pictures came from.

Manufacturers' Advance Notes

Two Thrills in "Hazard"

Helen Gibson Doubles Up on Hazardous Performances in "The Detective's Peril," Coming One-Reeler.

Not one thrill, but two—each of the sort that would suffice to give the "punch" to many a release—are provided in "The Detective's Peril" a forthcoming "Hazard of Helen," scheduled for release on Saturday, March 25th. In both of the thrills Helen throws fear to the winds and takes her life in her hands and it is difficult to decide which is the most exciting or daring.

A railroad detective has been bound to a rope hanging over the track on a trestle and seems certain of being plunged to

Scene from "The Detective's Peril (Kalem).

death when the oncoming train severs the rope. Helen reaches the bridge just as the engine tears forward within a few feet of the detective. Quickly grasping the other end of the rope Helen swings out over the river and by her weight succeeds in holding the detective suspended in air after the train has cut the rope and until it passes beyond.

Helen and the detective then speedily commandeer a gasoline handcar and speed after the freight which is manned by the men for whom the detective was seeking when captured and placed in his perilous position. When they overtake the freight Helen switches the handcar to a parallel track and then, with the handcar going at terrifying speed to keep pace with the freight, she swings a lasso over the brake-beam of the freight and crawls hand over hand to the top of the box car.

It is but a matter of a few moments when the culprits are covered by her revolver and the train brought to a stop.

"A MAN'S WORK" (Essanay).

This is a play of quick action and thrilling situations throughout. Its three reels are crammed with incident after incident following in logical sequence to a strong climax. It is an unusually well balanced play and with John Junior and Elizabeth Burbridge in the lead carries conviction and sustains the interest throughout. While the situations are drastic the parts are not overacted at any time. The plot involves the attempt to blackmail a wealthy man who two years before had escaped from prison. A girl, the sister of the fiancee of the son of the wealthy man, is used as the dupe by the ex-convict in his attempt to blackmail. The son hears the girl threatening his father. He follows her when she leaves the house. Later the girl is found murdered and the son is accused. The detectives, however, finally unravel a maze of evidence which proves that the blackmailer had killed the girl. The same detective discovers the wealthy man had not been guilty of the crime for which he had been convicted. The father then gives consent for the marriage of his son and the sister of the slain girl.

"THE HIDDEN LAW," NEW HORSLEY FEATURE.

David Horsley announces as the vehicle for the second co-starring appearance of Margaret Gibson and William Clifford, a five-part dramatic feature entitled "The Hidden Law." It is from the scenario by Theodosia Harris, who has been responsible for many of the stories used in past David Horsley productions, and is scheduled for release March 25 as a Mutual Masterpicture, de luxe edition.

The theme is based on the hidden law of justice. The author has treated it in a most interesting fashion by placing the characters in familiar spheres and laying the action in colorful environment. The earlier part of the action takes place in theatrical surroundings while the latter half is unfolded in the remote wilds of the western mountains.

The story revolves around John Carlton, a literary genius, and a "princess of the mountains." Carlton writes a successful play, but is fleeced out of his just reward. He attempts to obtain by force what he feels belongs to him and is arrested, sentenced, and thrown into prison. When his term expires he finds his genius has died meanwhile. Embittered toward mankind and man laws he seeks to mountain fastnesses, there commanding a living by operating as a highway robber.

The "princess of the mountains" enters his life and he guards her against intruders. She, however, meets a young hunter from the East and Carlton's past life is brought to light. In time he learns that he must bow to the law of reckoning and returns East, where at last he attains happiness.

Mr. Clifford is cast for the role of Carlton while Miss Gibson appears in the part of the "princess of the mountains." Their supporting cast includes Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

"THE OLD VIOLINIST" ARTISTIC PRODUCTION.

George W. Cochrane's second picture, like his first, is a real winner. That is the verdict of the Universal officials who witnessed its initial showing in the projection theater at Universal City this week.

It is a two-reel production entitled "The Old Violinist," in which Thomas Jefferson, favorite of the legitimate stage and son of Joseph Jefferson of "Rip Van Winkle" fame, is featured

Director George W. Cochrane Discussing a Scene in "The Old Violinist" with Thomas Jefferson.

with little Zoe Bech, the Universal Company's celebrated child actress.

Jefferson's enactment of the role of the broken-down violinist whose troubles are manifold is superb and the child wonder playing opposite him gives a performance that really is most striking.

Director Cochrane is being warmly congratulated upon the success of his production, which all agree should be classed with the most artistic photoplays that have been made recently at the big picture city.

CONSTANCE COLLIER IN ANOTHER MOROSCO SUBJECT.

In a powerful role that allows her talent greater opportunities than even her initial photoplay characterization in "The Tongues of Men," Constance Collier, the noted English actress, will shortly be seen in another Morosco-Paramount release, "The Code of Marcia Gray." The second motion picture vehicle for Miss Collier presents an engrossing drama of modern fashionable life and finance in which this talented artist offers some of the best work of her notable career, as the wife of a wealthy financier brought face to face with sudden disgrace. A story of modern times, this subject presents

Scene from "Code of Marcia Gray" (Morosco).

an unusually stirring theme, replete with fine dramatic incidents and powerful situations which are brought out most effectively by the star and her supporting cast. Henry DeVere appears opposite Miss Collier in a characterization that calls for great histrionic ability. Forrest Stanley, as the lawyer of the financier who has remained a bachelor as a result of his great love for Gray's wife, is seen in a sympathetic part for which he is well suited. Other exceptional players such as Herbert Standing, Howard Davies and Helen Jerome Eddy, appear in the supporting cast.

"FARMER ALFALFA INVENTS A NEW KITE" (Paramount).

The Paramount-Bray cartoon release for March 16 is one of the cleverest bits of work that has ever come from the pen of Paul Terry, who has been one of the foremost cartoonists in the motion picture industry since the inception of the motion picture cartoon. The story of the release is as follows:

Farmer Alfalfa is feeding his hen. A baldheaded buzzard sees the pair from a treetop, and the psychology of the thing causes him to crave for food, and he decides that chicken shall be his dish. Like a regular buzzard, he flies far into the sky and circles around waiting for the opportune moment to swoop down upon his prey.

The farmer sees Mr. Buzzard and goes for his gun, but when he returns the buzzard has turned the trick. The old fox of a farmer then builds an airship so that he may pursue the buzzard and reclaim his lost pet. The body of the airship is a kite, the power is furnished by a duck tied to the kite, and the incentive for the duck to pull his burden is a can of worms on the end of a fishing rod. One would hardly believe that such a contrivance would work, but it does and the film will prove it.

In the meantime the buzzard has carried the chicken to his secret slaughtering grounds. He flies with his spoil behind some rocks, and great clouds of noise instill in the reviewer's mind that the hen has passed to another world.

The farmer trails the bird to this pile of rocks, drops off the airship and pulls his gun in a manner which has made westerners famous. He cautiously approaches the rocks, and looking over the top faints with pure joy, for the buzzard is kicking his last kick, and the hen is mounted on the buzzard's breast in a manner that made Napoleon famous.

"TIPS," OR THE EXTENDED PALM.

In these days of the high cost of living, the cost of "tipping" is a matter of moment worthy the consideration of the legislative bodies of the country.

In the one-reel American "Beauty" comedy entitled "Tips" no one overlooks the innocent old bachelor who pays a visit to the city in search of an inheritance, only to discover when all of his money has gone for tips, that he is the wrong man and some one else comes into the estate.

This entertaining, laugh-creating comedy, in which Orral Humphrey has the leading role, is to be released on the Mutual program March 19.

"WIFE AND AUTO TROUBLE" (Keystone).

William Collier is the star of a current Triangle-Keystone release, "Wife and Auto Trouble," which he made at odd moments during his filming of a five-reel comedy, "The No-Good Guy," for Thomas H. Ince. The Keystone introduces one of Mack Sennett's discoveries, Blanche Payson, who was a policewoman on the Zone at the Panama-Pacific Exposition. She was first assigned to station her six feet, four inches and 234 pounds on guard at the Keystone dressing rooms, but she was too good to last on that job. Sennett quickly promoted her and she has been active in Collier's initiation into the mysteries of Keystone comedy.

Miss Payson was delegated to confer the Order of the Bath, which is one of the earlier scenes in "Wife and Auto Trouble." This she did by overwhelming her sleepy spouse, weary after a hard night, lifting him bodily from his couch and throwing him into the tub. This is the beginning of a busy day for the comedian. He finds that the tender breakfast morsels are going to his brother-in-law and in disgust he seeks solace at the office with his stenographer. The auto trouble develops when he promises to buy one for the stenographer. They are about to start for a trial run when wife and mother-in-law appear. Taking the line of least resistance, Collier gives the machine to them and goes to a cafe with the stenographer. Of course the members of his family follow and Collier finally yields to the persuasion of his weighty wife.

KNICKERBOCKER STAR FEATURES ANNOUNCEMENTS.

"The Witch of the Mountains" is the title of a three-act feature to be released March 24 in the General Film Service. A drama of mystery and startling adventure in a trail of treachery. In this drama Marguerite Nichols, a charming screen star, will be featured. In support of this popular favorite will be a strong cast including Richard Johnson, Corenne Grant, Frank Erlanger, Bruce Randall, Bert Francis and Ruth Lackaye.

The Knickerbocker Star Feature release for March 31 is "The Home-Breakers," a three-act drama featuring Margaret Landis.

Large circulars in two colors fully illustrated are now being published monthly for the use of exhibitors. The growing demand for these advertising mediums has required a large increase in the quantity of the March number.

Among the representatives of the Knickerbocker Star Features now traveling throughout the United States are: Jacques Earl Abrams, who is visiting the Middle West, including Chicago, Milwaukee, Kansas City, St. Louis, Cincinnati and other cities. Earl Shaw, whose district centers about Syracuse, Rochester and Buffalo; B. J. Abrams, who will visit the South with extended calls at Atlanta, New Orleans and the studios at Jacksonville; F. G. Snodgrass, who will visit Boston and adjacent territory.

"THE REGENERATION OF JIM HALSEY" (Selig).

"The Regeneration of Jim Halsey," written and produced by Colin Campbell and released on Monday, March 13, through General Film Service, is a three-reel Diamond Special of unusual worth, featuring Thomas Santschi and Bessie Eyton, supported by Guy Oliver and others.

It is a story presenting the lower strata of life, and is also a story of the sea. How Jim Halsey, a cruel and uncouth

Scene from "The Regeneration of Jim Halsey" (Selig).

seaman, is finally brought to a realization of the meaning of true and unselfish love, is the plot germ upon which this spectacular production swings. There is a desperate fight between the mutinous crew on board, which is exciting in the extreme. Beautiful photography, quick and decisive action and talented acting all contribute to make "The Regeneration of Jim Halsey" a most worthy production.

SIR HERBERT'S "MACBETH."

H. E. Aitken, president of the Triangle Film Corporation, now in California on one of his periodical trips of inspection, sends word that while he is very much gratified by the results so far obtained on pictures at present in course of production, he is particularly impressed with the Sir Herbert Beerbohm Tree's production of "Macbeth." He will review a number of forthcoming releases before returning to New York.

"Each rehearsal confirmed the opinion that 'Macbeth' contains a wealth of picturization material," says Mr. Aitken, "and

Sir Herbert Tree in "Macbeth."

indications are that it will create a sensation as a film production. The supporting cast was selected with the most careful consideration and no expense was spared to obtain the appropriate backgrounds and costumes. Sir Herbert and his director, John Emerson, have given a great deal of study to the production so that the film 'Macbeth' will live long in the minds of those who witness the spectacle.

"By the way, Sir Herbert and Emerson found that the mere problem of securing historical accuracy for the photoplay was an extraordinary task. The period in which 'Macbeth' was laid is one of the most obscure in history and the setting of a modern stage version is child's play compared with the planning and execution of the film version."

"JERRY'S BIG GAME" (Cub).

Director Milton Fahrney has provided an unusually bright vehicle for George Ovey in the comedy creation entitled "Jerry's Big Game," which in picturized form is scheduled for release March 10 through the Mutual exchanges as a Cub Comedy. The story centers around Jerry, the character played by Ovey, who, chased by the police for playing one of his practical jokes, takes refuge in the musty home of an organ-grinder.

There are some very fine trick photographic effects of Jerry

Scene from "Jerry's Big Game" (Cub).

climbing up and jumping down the side of a wall, as well as some big scenes of the Rajah's harem which, with the fun provided by the story and Ovey's characterization, makes this farce an unusually good one. Supporting Ovey in the cast are Bessie Clark, the new leading woman in Cub Comedies; George George, Jefferson Osborne, Louis FitzRoy, Louise Horner and Janet Sully.

CHANGE OF PLAY FOR GERTRUDE McCOY.

When Miss Gertrude McCoy was signed two weeks ago by the Gaumont company to star in its five-reel features released as Mutual Masterpictures, de Luxe Edition, it was announced that her first photoplay would be "The Quality of Faith." No sooner had this announcement been made, however, than F. G. Bradford, general manager of the Gaumont company, received from Paul M. Bryan an original manuscript which he recognized at once would make a remarkable vehicle for Gaumont's new star.

Mr. Bradford immediately wired the Gaumont winter studios at Jacksonville, Fla., to hold Miss McCoy for the new photoplay. This five-reel feature, called "The Isle of Love," is a dramatic story of a stage favorite, played by Miss McCoy, who is courted by all New York. Yet by a strange accident the light opera queen finds herself at last on an island in the South Seas married by force to a sea captain whom she had once spurned. The opportunities afforded the star are so unusual that the photodrama serves admirably to introduce Miss McCoy as a Gaumont player.

Paul M. Bryan, author of "The Isle of Love," has written a great many Gaumont successes, among them "The Idol of the Stage," "Lessons in Love" and, in conjunction with Joseph H. Trant, Gaumont's latest five-reel offering, "According to Law." "The Isle of Love" is being directed by Edwin Middleton. Prominent in Miss McCoy's support are Earl O. Schenck, as leading man, and Miss Iva Shepard.

"DEFENSE OR TRIBUTE?" (Public Service).

"Defense or Tribute" had a phenomenally successful run at the Park Theater, Columbus Circle, New York City; was shown at the Great Security League meetings at Carnegie Hall and the Century Theater on Tuesday, February 29, and is being rapidly booked by exhibitors throughout New York City and State and New Jersey. This timely screen sermon on the burning question of the hour, preparedness, is going, as the popular phrase runs, like hot cakes.

Scene from "Defense or Tribute?" (Public Service).

Marjorie Sterrett, a small public school girl, induced the New York Tribune to start a dime fund for the purpose of building a battleship. For several weeks the Tribune has waged its campaign and has met with wonderful success. It has called in all available resources to its aid and the fund is growing by leaps and bounds.

Now comes "Defence or Tribute?" one of the most forceful arguments in favor of preparedness, to co-operate with the Tribune in its patriotic crusade. By an arrangement entered into between the Public Service Film Company, which controls the world's rights of this great production, and the New York Tribune the latter journal has started a publicity campaign, on behalf of the picture, among thousands of newspapers in the country. The contract provides that a proportion of the money paid by the public to see the picture, "Defense or Tribute?" will pass into the Tribune's battleship fund.

NEW PLAY FOR MARGUERITE COURTOT.

So successful has Miss Marguerite Courtot been in "The Dead Alive," written by her director, Henry J. Vernot, that Gaumont will soon put in work another five-reel feature from the pen of Mr. Vernot. "Feathertop" will soon be completed, and then the little star will begin at once on the new photoplay. Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay, as yet unnamed, the strongest male role will go to Henry W. Pemberton, since he is the ideal type for the unusually strong part which is the foil for Miss Courtot's own role. Because of the fact that certain features of the plot are new to the screen, no announcement of the story in its entirety is being made at this time by the Gaumont company.

IRENE HUNT IN "THE SILENT CALL."

Irene Hunt, formerly a Griffith protege, and who did some exceptionally fine work with the Mutual, has joined the ranks of the Universal. She played the leading role in "The Silent Call" with Ben Wilson and has been since transferred to Hobart Henley's company, where she will be leading lady of the company. In "The Silent Call" she did some excellent work which will serve as a very good introduction of herself to Universal audiences. "The Silent Call" was written by

Scene from "The Silent Call" (Universal).

J. Grubb Alexander, the well-known writer, and produced by Ben Wilson. The cast is well chosen, Ben Wilson playing Dr. Robert Durant, Miss Hunt plays the role of Charlotte Durant, his wife; Frederick Kirkwood is acted by Charles Ogle, while Edna Pendleton plays Margaret Hamlin.

Throughout the play Miss Hunt's excellent work is pleasing, and there is little question but what she will soon become as popular as the older favorites under the Universal banner.

LASKY COMPANY'S "BLACKLIST" ENTHUSIASTICALLY INDORSED.

Wherever the Lasky company's production of Blanche Sweet in "The Blacklist," a photoplay treating seriously with the subject of capital and labor and said to have been founded upon the coal strikes in Colorado a year ago, has been shown, it has called forth unqualified indorsement from labor leaders and those interested in social and industrial problems. During the week's engagement of this picture at the Strand, New York, a great many who saw the production were persons of prominence in labor circles. The socialist papers and some of the labor publications gave considerable prominence to editorial discussion of this photoplay. Immediately after the first performance at the Strand theater, Carl Beck, head of the Labor Forum of New York, called at the offices of the Lasky company and declared that the Labor Forum, and to his knowledge many labor leaders, were already indorsing "The Blacklist."

"The Blacklist" strikes at the vitals of this great problem. The story was written by William C. De Mille and Marion Fairfax and was produced by William C. De Mille. Its moral is that education and a willingness to co-operate toward justice rather than injustice, will eventually solve industrial confusion.

REMBUSCH SCREENS.

F. J. Rembusch, who has been manufacturing and making projection screens for over twelve years, has had so many imitators of the word "Mirror Screen," in which the word "Mirror" is twisted and added to, until the exhibitors often are confused between the real glass screen and an imitation that hereafter the Mirror Screen Company's line of screens will be known as Rembusch screens.

This is furthermore desirable because this company is manufacturing, besides the glass mirror screen, glass transparent screens for rear projection, "mirrorcloth," "silverfibre" in three grades, "crystal fibre," "goldenfibre," "glory light" and "white opaque." During the last twelve years Mr. Rembusch says there have been thirty-four companies that brought out a screen with the word "mirror" in it in some way, shape or form.

Mr. Rembusch has invented a new machine for coating curtains, which gives perfect results in clearness and evenness, and his new screen, the "Glory Light," is particularly adapted for very wide and large houses. Every screen is made to fit the conditions of the house, and price depends on the quality of the goods.

The Mirror Screen Company has never had better prospects and the factory at Shelbyville, Indiana, is running overtime in order to keep up a large stock for immediate shipment.

CLEO MADISON PRODUCES "A HEART'S CRUCIBLE."

"A heart's Crucible" is the title of an unusually interesting drama which has just been completed by Cleo Madison. In addition to directing this drama, which consists of five reels, Miss Madison herself plays the leading feminine role, a role that tries all her emotions. Miss Madison's portrayal of the exacting part is so well done that her thousands of admirers may be assured that when "A Heart's Crucible" is released they will enjoy a real screen treat. The play is filled with action and there are numerous startling situations in it, all presented with a realism that is certain to impress the spectators. "A Heart's Crucible" is elaborately staged and the settings and lighting effects indicate how thoroughly Miss Madison understands the art of stage management as well as how to "hold the mirror up to nature." William Mong, Edward Hearn and Margaret Whistler are in the supporting cast and enact their respective roles in a most capable manner.

PRESENTING THE ENTENTE SIDE OF THE WAR.

The motion picture has justified its early promise of becoming the conservator of history by the large part it has played in recording the great events of the present war in Europe. The mobilization of the troops of the various belligerents, epochal events in which the heads of government and the war lords have addressed their people and scenes of devastation in the pillaged countries have all been presented. Occasionally a real scene of battle or a trench skirmish has been filmed, but this has usually been in the interest of the propaganda of the Central Empires.

A series of thrilling pictures presenting the Entente side of the struggle has been collected by the Hippodrome Film Company of New York through the agency of Cameraman Bleecker Hall, and these have now been released to the exhibitor under the title: "At the Front With the Allies." The new series show some phases of the war that are unique. Handgrenade, mortar and gas-fighting in the trenches, aeroplane battles in midair, bombardment of Turkish coast cities by the Russian fleet, and the disposal of the Russian slain in Galicia, are among the extraordinary spectacles.

"TANGLED HEARTS" (Bluebird).

LOUISE LOVELY, newest, and some say prettiest of photoplay stars, again heads a Bluebird company in the release for April 2. Ida May Park furnished the scenario, Joseph De Grasse directed and "Tangled Hearts" is the title. "Tangled Hearts" is a problem play, forceful and direct in its purpose and engaging a decision that in real life must be faced by married couples, more than might ordinarily be presumed. The wife has miscalculated the qualities of manliness in the first love of her life; deceived and betrayed, her child lives to be provided for. Subsequently she marries and after a lapse of several years the nurse who has cared for the unwelcome child has died.

There is a man in the circle of good society where the principals in photoplay move whose mission in life seems to be extricating people from their troubles. The wife comes to this man and confesses. He in turn goes to the husband and prevails upon him to adopt the child. Right there, as may

Scene from "Tangled Hearts" (Bluebird).

be surmised, complications begin and on through to the end of the play there are "tangled hearts," lives and purposes to an extreme extent.

In working out the happy termination of the complication, Lon Chaney and Hayward Mack play strong roles, and the women who support Louise Lovely are Agnes Vernon and Marjorie Ellison, as principals. In other roles little Georgia French. Jay Belasco and Bud Chase give valuable aid in interpreting an intensely interesting story.

"THE HOME-BREAKERS" (Knickerbocker).

"The Home-Breakers," a three-act Knickerbocker Star Feature to be released March 31, in the General Film Service, promises to be a good drawing number. The drama moves along with rapid and strong action, centering around the home life of a young couple well on their way to success. Two social vultures prey upon the young people, until the tie between them is about to snap, when the gallantry of the young man and the sincere devotion of the wife save the day, bringing the "Home-Breakers" to their deserved end. The drama is of everyday life, in the atmosphere of commercial prosperity and domestic happiness. Margaret Landis is featured in "The Home-Breakers," and is well supported by Fred Whitman, and a strong supporting cast, including Charles Dudley, Madeline Pardee, Daniel Gilfether, and others.

Scene from "The Home Breakers" (Knickerbocker).

"CITY OF ILLUSION" NEW IVAN PRODUCTION.

The next Ivan feature to be made by the Ivan Film Productions will be "The City of Illusion," a six reel drama which has been written especially for the screen by the celebrated playwright, Ivan Abramson, the author of former Ivan successes. Heading the cast are Mignon Anderson, the dainty star who formerly graced the screen under the Thanhouser banner; Paula Shay, an Ivan favorite; and Bradley Barker, who is best remembered as leading man with Mme. Olga Petrova. Joseph Burke and Willard Case also are cast for especially strong roles in the new production, which will be directed by Ivan Abramson.

"TOLL OF THE JUNGLE" (Selig).

"Toll of the Jungle" is a Selig Jungle-Zoo drama, produced by Thomas Santschi and featuring Edith Johnson, supported by an all-star cast. This will be released through General Film Co. on March 18th.

In the jungle, Ida's horse goes lame. An unscrupulous animal trainer endeavors to make love to her. She climbs into a tree supplied with some torches, while the animal trainer is overcome by a ferocious lion. In the night time Ida signals for help with her torches. The light is seen from afar by Fred Hartley, a hunter. Signals are exchanged and finally Hartley traces Ida to her place of safety. There is a strong love interest in the story, and the struggle between the animal trainer and the lion is realistic in the extreme. An accomplished lion trainer is utilized in this scene, which is bona fide. The lighting and scenic effects are most unusual.

Scene from "Toll of the Jungle" (Selig).

KLEINE'S NEW YORK BRANCH TO MOVE.

It has been decided to remove the George Kleine New York branch office from the Candler Building to the new Godfrey Building, 49th street and 7th avenue. The change will be made about March 15 to 20.

This will place the Kleine branch office right in the heart of filmdom, the Godfrey Building having been constructed especially for this class of tenants. It is only a half block to the subway, and Broadway, Amsterdam, Columbus, Sixth and Seventh avenue cars pass within a few feet of its doors. The "L" road station is only a block away.

The suite selected for the George Kleine office was laid out with a view of catering to the especial needs and on a scale commensurate with the big volume of business handled by the Kleine downtown office. All the departments, sales, film and posters will be connected with each other on the same floor. The matter of a projecting room is still in abeyance.

Spacious fireproof vaults for films, naturally lighted rooms for posters, will enable exhibitors to make a comprehensive selection, and splendidly equipped reception quarters, accounting departments and roomy private offices will give Manager Raynor offices surpassed by none in the film world.

CAST ANNOUNCED FOR GAUMONT'S "THE QUALITY OF FAITH."

Having finished "According to Law," the Gaumont Mutual Masterpiece released March 6, Supervising Director Richard Garrick has selected "The Quality of Faith" as the next five-reel Gaumont feature which he will himself direct. It was announced that Miss Gertrude McCoy would star in this production, but a better vehicle was secured for her in "The Isle of Love." In order to give "The Quality of Faith" a typical Gaumont cast, Mr. Garrick has selected as his leading players Alexander Gaden and Miss Gertrude Robinson. The photoplay was written by Charles T. Gardner.

KENT BUYS "RACE SUICIDE" RIGHTS.

Willis Kent, former manager of Western offices for the General Film Co. and later directing the distributing in the Middle West for the Bluebird pictures, has contracted with Jos. W. Farnham for the territorial rights of the big six-part attraction "Race Suicide" for the territory of Colorado, Utah, Wyoming and New Mexico.

GOLD KING SCREEN BUSINESS GOOD.

E. W. Green, Kansas state representative for the "Gold King" Screen Company of Altus, Okla., reports that the outlook for the screen business the coming season is very encouraging. He states that the exhibitors on whom he has called are very enthusiastic over the demonstrations he made of this screen. Mr. Green has just installed a "Gold King" screen in the Crawford theater, Wichita, Kan.

FARNHAM TO HANDLE PIKE'S PEAK SUBJECT.

With dainty little Gertrude Bondhill, whose work in "The Awakening of Bess Morton" and "Sins That Ye Sin," has created country-wide comment, again featured in the leading role, the Pike's Peak Photo-Play Company are hard at work on the completion of the third five-reel production to be released by that company through the distributing offices of Jos. W. Farnham at 220 West 42nd street, New York City.

"APRIL" COMPLETED.

Director Donald Macdonald of the American Producing corps has practically completed production of "April," a five-reel picture featuring Helene Rosson, the appealing little actress who in a few short months has attained a high place in the film world. "April" is a story of the southwestern mountains. It was written by Clifford Howard. "April" will be released as a Mutual Masterpicture, De Luxe edition.

SOL LESSER IN CHICAGO.

Sol L. Lesser, who recently closed a big deal with the V-L-S-E for the handling of his ten-reel picture, "The Ne'er-Do-Well," throughout the United States, left for Chicago on Saturday, for a conference with Colonel W. N. Selig. This trip will result in a big deal which Mr. Lesser is negotiating, but which cannot be made public at this time.

Joseph De Grasse is at work on the production of a five-reel feature by Ida May Park entitled "The Full Cup." Louise Lovely and Lon Chaney appear in the leading roles. Lule Warrenton, Marjorie Ellison, Hayward Mack and Jay Belasco appear in the supporting cast.

"The One-Eyed God" is the name of the first picture to be completed by Lois Meredith, at the Balboa studio. It is a bizzarre story of the influence of the Far East, in five reels. Featured with Miss Meredith in the production is William Conklin. Harry Harvey directed it.

Love, intrigue, diplomacy and American grit compromise the chief elements of the plot in the Mutual Masterpicture De Luxe Edition, "True Nobility," a five-act modern drama of the West. This is an unusual photoplay with an exceptional cast which includes E. Forrest Taylor, Helene Rosson, Eugenia Forde and other well-known film favorites.

Notes of the Trade

ROY CLEMENTS is staging at Universal City another of his one-reel Joker comedies, featuring Victor Potel. The story will be released in one-reel and the supporting cast will be composed of Jane Bernoudy, Eileen Sedgwick and Ed. Sedgwick. The film is to be released under the title "Lily White and Centerville."

* * *

Henry King, the Balboa Star, has just finished a screen version of "The Strugglers." This was originally a play produced by H. M. Horkheimer, on the stage, with considerable success, several years ago. Its atmosphere is western.

* * *

Two of the latest improved motor driven Simplex projectors together with other moving picture equipment have been installed in the Academy of Music at Charleston, South Carolina, the machines and accessories being purchased from the Lucas Theater Supply Company, Atlanta, Ga. This concern also furnished Simplex projectors for the Opera house at Laurens, S. C., making delivery at the same time.

* * *

Under the direction of Lloyd Carleton, Hobart Bosworth is rapidly drawing near the final scene in the production of F. McGrew Willis' film version of Clyde Fitch's well-known drama of the legitimate stage, "The Way of the World." Gretchen Lederer, Dorothy Davenport and Orin Johnson appear in the supporting cast.

* * *

Mabel Taliaferro, soon to be seen in "Her Great Pride," a sensational Metro feature production, began her professional career with Robert Hilliard and Jennie Yeamans' just twenty-five years ago in the play, "Blue Jeans."

PICTURE THEATERS PROJECTED

ANDERSON, Cal.—C. G. Hainlien is erecting a moving picture theater to cost $6,000. It will have a seating capacity for 800 persons.

Berkeley, Cal.—The Lorin theater will be enlarged and the seating capacity increased.

Concord, Cal.—The Majestic theater is now being operated by Carl Crenna.

Lindsay, Cal.—The Novelty theater on South Elmwood avenue has been renamed the Empress.

Sacramento, Cal.—L. H. Marks, who conducts a moving picture theater at 420 K street, is having the building remodeled.

Miami, Fla.—J. C. Boss, proprietor of the Fotosho and Colonial theaters, is promoting the erection of a moving picture theater on 12th street, 100 by 120 feet, to seat 1,800 persons.

Kankakee, Ill.—The Princess theater has been taken over by E. H. Ingalls.

Indianapolis, Ind.—C. H. Shellhouse, 2444 Park avenue, will erect a one-story moving picture theater with balcony, 40 by 150 feet. Lessee A. C. Zaring, 2445 Central avenue.

West Terre Haute, Ind.—J. Radclipp Realty Company, 221 Paris avenue, plans to build a one-story moving picture theater, 38 by 125 feet, to cost $8,000.

Council Bluffs, Ia.—George F. Hughes, 103 Pearl street, has the contract to remodel and build a one-story addition, 60 by 100 feet, to the moving picture theater of Gilinsky & Sons Co., 737 West Broadway. The improvements will cost about $25,000.

Knoxville, Ia.—The Star theater is now being operated by C. L. Elder.

Knoxville, Ia.—The Olympic theater has been purchased by H. N. Spencer.

La Mara, Ia.—The Royal theater has been purchased by M. Moltz.

Moulton, Ia.—The Colonial theater is the name of a new moving picture house opened by Mace & Carson. It has seating capacity of 500.

Stewart, Ia.—O. W. Tull has taken over the Star theater.

Corbin, Ky.—The Palace theater has been remodeled and a new front constructed.

Baltimore, Md.—Madison Amusement Company has plans by Sparklin & Childs, Law building, for a moving picture theater in the 2200 block, Madison avenue. It will be a four-story brick structure, 55.5 by 145 feet, to cost $30,000.

Baltimore, Md.—Linden Company, 502-06 Law building, has let the contract to Henry S. Ripple, 7 Clay street to erect a moving picture theater at 846-48 West North avenue, 39 by 150 feet; ordinary construction; composition roof; low measure steam heat; indirect electric lighting system; cost $18,000.

Cambridge, Mass.—Edward T. P. Graham, 20 Beacon street, is preparing plans for a $100,000 theater and office building.

Holyoke, Mass.—Oliver Bernest has purchased the Star theater.

Quincy, Mass.—Alhambra Theater company, Inc., plans the erection of a two-story fireproof moving picture theater to cost $60,000.

Worcester, Mass.—Samuel Wolfson, 74 Providence street, will convert a store property into a modern moving picture theater. The improvements will cost about $30,000.

Mankato, Minn.—A modern moving picture theater has been opened by Sandon Brothers on Walnut street. It has seating capacity of 850 and cost $40,000.

Minneapolis, Minn.—The Lyric theater has been taken over by the Inter-City Realty & Loan Co., of St. Louis. The purchase price was placed at $170,000.

Omaha, Neb.—The Suburban theater at 24 Ames avenue has been taken over by Eric J. Hallgren.

Omaha, Neb.—A commodious fireproof moving picture theater is being erected on the north side of Douglas street by the Garden Realty Co. It will have seating capacity of 1,500.

Sparks, Neb.—The moving picture theater formerly operated by J. C. Reynolds, is now being conducted by J. C. Squires.

Lovelock, Nev.—Tessier Hall has been leased by F. E. Simons for the exhibition of moving pictures.

Bordentown, N. J.—John H. Mannix contemplates erecting a moving picture theater on Farnsworth avenue.

Newark, N. J.—Harry Max is erecting a one-story brick moving picture theater and store building, 47 by 120 feet, at the southeast corner of Sip avenue and Enos place. It will have seating capacity of 350 and cost about $20,000.

New Rochelle, N. Y.—New Rochelle Theater Company will erect a one-story moving picture theater, 68 by 166 feet, to cost $50,000.

Schenectady, N. Y.—William H. Grey, 158½ Van Vranken avenue, plans to erect a one-story moving picture theater, 30 by 100 feet, to cost $7,000.

Cleveland, O.—The Addison theater at 64 Eighteenth street and Clair avenue and the Liberty theater at 3711 Fulton road, have been taken over by Paul Pisker.

Dayton, O.—Extensive improvements will be made to the Columbia theater. The seating capacity will be increased by the addition of approximately 500 new opera chairs.

Mansfield, O.—The building at the corner of Walnut street and Dickson avenue has been purchased by the Grand Amusement Company. A $75,000 moving picture theater will be erected upon the site.

Brackenridge, Pa.—The Luna theater has been purchased by J. A. Hummell.

Pittsburgh, Pa.—Louis Michael, 1606 Carson street, plans to erect a two-story moving picture theater, store and apartment building, 32 by 80 feet, to cost $15,000.

Philadelphia, Pa.—The Hancock Building Association has sold Hart's theater at the southwest corner of Frankford avenue and Norris street, to a New York syndicate. The new owners propose to make extensive improvements to the building and conduct it as a moving picture theater. The structure is on a lot 72 by 120 feet.

Shinnistown, Pa.—The opera house has been taken over by George Wilkinson and will be conducted as a first-class moving picture theater.

Aubrey, Texas.—H. V. Simpson has disposed of his interest in the Queen theater to Cox & Sharrett.

Boerne, Texas.—The opera house has been purchased by Rudolph Ort, and after alterations are made, will be conducted as a moving picture theater.

Atlantic, Wis.—The Majestic theater has been remodeled, the seating capacity increased and renamed the Garden.

Milwaukee, Wis.—F. W. Andrae, Cawker building, is preparing plans for a one-story moving picture and vaudeville theater, 50 by 200 feet.

Sparta, Wis.—Otto Bell, proprietor of the Royal theater, will erect a one-story brick and concrete moving picture theater; 50 by 100 feet; seating capacity 600; approximate cost $16,000.

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Trade News of the Week

Gathered by Our Own Correspondents

Hearing On Film Bills

Massachusetts Legislative Committee on Mechanical Affairs Holds Public Hearing on the "Thirty Minute" Bill and "Twenty-Five Minute" Bill—Both Sides Discuss Matter With Some Warmth.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—The long expected clash between the vaudeville and moving picture interests of Massachusetts over the "thirty" and "twenty-five" minute moving picture bills took place on Tuesday, Feb. 29, before the legislative committee on mercantile affairs at the State House.

The hearing room was jammed with exchange managers, film salesmen, exhibitors, operators and others connected with the various departments of the moving picture industry to say nothing of a host of small time vaudeville performers, booking agents and stage hands augmented by state police officials, representatives of the Fire Prevention Commissioner and a sprinkling of the general public and press.

In point of numbers it was one of the largest hearings of the year on Beacon Hill and the spirit displayed by the film men and the performers towards each other was about as friendly as that of the Germans and the Allies. However, nobody threw a chair or attempted to lend force to his argument by physical violence and the hearing passed off with nothing more demonstrative than a few jeers from the vaudeville side of the room in answer to some of the remarks of the counsel for the moving picture interests.

The Two Bills.

Rep. Charles "Sandy" Chapman of Cambridge, the father of the "thirty" minute bill and the hope of the vaudeville interests, conducted the proponents' side of the case. Rep. Chapman was garbed in a tuxedo and after firing the opening gun in favor of the bill introduced the other speakers. On account of the similarity of the bills both measures were taken up by the committee together and the same arguments delivered for or against one bill were also directed at the other.

The Chapman bill provides that moving pictures shall not be shown for more than thirty consecutive minutes without an intermission of at least ten minutes during which time some other form of entertainment may be furnished. The other bill prohibits the exhibition of moving pictures for more than twenty-five minutes without an intermission of at least eight minutes. The assumed purpose of both bills is to supply more opportunities to work to the small time vaudeville turns who claim their avenues of revenue have been materially decreased since the advent of the big five and six reel feature film productions.

"I introduced this bill in the interests of the physical, moral and financial welfare of the community," declared Rep. Chapman in opening the fight in favor of the "thirty" minute petition. "There have been cases where the optic nerves have been shattered by the continuous exhibition of moving picture films for long periods of time and it is the theory of the acclesiasts that darkened theaters during these long intervals do not have a tendency to improve morals.

The Film Men's Side.

The film men's side of the case was presented by Attorneys Harry W. James and Hiram E. Miller, counsel for the Moving Picture Exhibitors' League of Massachusetts, Inc., both of whom presented a convincing argument against each of the bills. Although the room contained scores of men directly connected with the moving picture business none of them were called upon to testify. Rep. George E. Curran of Boston, however spoke in opposition to the proposed legislation and Reps. Joseph M. Levenson and Robert J. Ware were also listed among the opponents.

The two attorneys sent several verbal shots into the ranks of the proponents in reference to the motives that actuated the bills and in return were greeted with outbursts of derisive laughter from the vaudevillians from time to time during the course of the hearing.

Attorney James told the members of the committee he was representing the Moving Picture Exhibitors' League with a membership of 130 to 140 proprietors of motion picture houses in Massachusetts who were unanimously opposed to the bills before the committee. The attorney said that there has got to be some policy pursued in the matter of legislation that is fair to the persons who invest their time and money as well as it is to the cause of labor.

It's an Old Story.

"Every year there is a petition brought in here providing for an intermission in the exhibition of moving pictures anywhere from five to thirty minutes," he declared. But nobody has ever been brought here to say that his eyesight has been destroyed by looking at films or that he was disgusted by their length."

Attorney Miller followed his other counsel and refuted many of the arguments advanced by the proponents and at the same time gave the members of the committee an insight on the trials of those connected with the moving picture industry and the conditions with which they have to contend.

"No other state in the Union has a law such as is proposed by these petitions," he said. "Massachusetts had one from 1908 until 1914 when it was repealed. The moving picture industry has outgrown it and any such legislation would seriously interfere with its advancement. The manufacturers do not make films for one state. They are made to be used throughout the country without any reference to intermissions and if this petition should be enacted into law it will mean the practical destruction of the industry in Massachusetts.

"The exhibitors would be compelled to show their films in relays. They would have to chop off a reel probably in the most exciting part of a scene and it would be difficult for the patrons to pick up the thread of the story when the photo-play was resumed. National legislation would be less mischievous. A national law would place the whole country on the same basis but there is no general demand for this legislation and it is unnecessary.

Demand for Vaudeville Has Increased.

"In spite of what has been told you the demand for vaudeville has increased in the last six or eight years. There is plenty of work for good acts and this labor talk is foolish. The drivers of the old time stage coaches might just as well protest against the advance of the railroads or a delegation of messenger boys would have just as much ground for coming up here and ask for legislation to do away with the telephone.

"I presume it would be possible to reduce the 'Birth of a Nation' or the 'Battle Cry of Peace' into 2,000 feet of film but to do so would be to destroy an artistic production. If the vaudeville people have lost the patronage of the public it is something they have inflicted upon themselves."

Rep. Levenson said that what the moving picture industry may have taken away from some occupations it has more than made up in others.

WANT SPECIAL SHOWS.

In Augusta, Maine, a Committee Is Preparing Program for Children.

By J. P. Flanagan, Maine (Bangor) Correspondent of Moving Picture World.

AUGUSTA, ME.—The Parent-Teacher Association of Augusta has been conferring with managers of Augusta moving picture houses with a view to securing shows that will be suitable for children.

The association says that many of the film dramas of the present are not adapted to the child either in plot or length, and others, though classic, are such that a thoughtful parent would hesitate before taking his boy or girl to see them.

A committee has been appointed to arrange for Saturday morning moving picture performances, four of which have been given, and none have been satisfactory to either manager or committee as a film program for children. This has not been the fault of any party concerned. Films such as are desired are hard to get on short notice and films such as are used in other cities for the purpose cost about $20 rental for a performance, which is too high.

However, it is hoped to secure a program that will prove mutually satisfactory to both parents and managers.

HEADS LOCAL UNITED FILM.

Walter J. Brennan Appointed Manager of Bangor Branch.

Bangor, Me.—Walter J. Brennan, a Boston film man, has been appointed manager of the Bangor branch of the United Film exchange, filling the vacancy caused by the resignation of William White, who has left the service of the company. Mr. Brennan was formerly connected with the United Film Co. in Boston.

Visitors in Bangor.

Several men of importance in the motion picture business were in the city recently, having an informal meeting here. Those in attendance included Samuel A. Moscow, assistant manager of the United Film Co. at Boston; Robert Clark, road man for the Kleine-Edison Co.; R. H. Willis, road man for the V-L-S-E; William Shapiro of the Fox Film Co., and Carl Clifford of the All Feature bookings.

John Goodwin, of Hallowell, general manager of the Acme Amusement Co., has been spending a week in Bangor over-

looking repairs, alterations and decorations at the Palace theater, which he has just leased from Pope D. McKinnon. The Palace opened after a week of repairs on March 6.

E. R. Jordan was a recent visitor to Bangor from Kenduskeag, and while here arranged to get Universal service for the shows he is to conduct in the town hall there one night each week.

J. W. Allen of the Mount Vernon house, Mount Vernon, has arranged for Universal service at his house, which is to be open one night a week.

TRIANGLE'S NEW OFFICES.

Buffalo Branch Under Manager George A. Hickey in New Quarters.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y.—Manager George A. Hickey joined the forces of the Triangle last August and opened the Triangle exchange in Buffalo at 86-88 Exchange street. He can be found there any day up to 5.30 in the evening. The exchange controls the whole building, which, by the way, is said to surpass in harmonious blending and neatness many of the best film exchanges in the country.

Mr. Hickey's private office is elaborately fitted up with rugs and mahogany fixtures. Large photographs of Triangle stars adorn the walls. The general offices for his staff are spacious, well lighted and well ventilated. At the rear are roomy quarters for his shipping, poster and film departments. William E. Wisten is the Triangle road man and George L. Allmart has charge of the office work. "Quick service is what we feature," said Mr. Hickey, "and our location right across the street from all the express offices and the Exchange Street railway station, is one of our biggest advantages.

Mr. Hickey is only thirty-five. He started at the bottom in order to learn the business from all angles. He has been operator, manager, owner; has sold film on the road, and finally landed his present position with the Triangle. He began as an actor; but invested in a house in Rutland, Vt. Some of the houses which Mr. Hinkey has leased or managed are the Richardson, at Oswego, N. Y.; Lowville opera house, at Lowville, N. Y.; Carthage opera house, at Carthage, N. Y.; Gardner opera house, at Gardner, Mass.; Academy of Music, at Haverhill, Mass.; and the Hippodrome at Syracuse, N. Y.

After spending several years learning the picture business from the owner and manager angle, Mr. Hickey accepted a position with the Warner Feature Film Company and took over their Portland, Me., office. He then went to the World Film in Boston and from there to the Masterpicture department of the Mutual. His excellent showing in that office led to an offer from the Triangle company.

Daniel Savage Goes to Paramount.

Buffalo, N. Y.—Daniel J. Savage has resigned as manager of the General Film in the Buffalo territory, to take immediate charge of the Paramount Service in Buffalo and Syracuse. The location of his headquarters in this city and the names of the members of his staff will be announced later. He has been manager of the General Film here for the past two years, and previously occupied the same position with the Mutual in this city.

In point of service Mr. Savage is the oldest film man in Buffalo. He handled Licensed pictures here long before the formation of the General Co. He is an energetic worker, a thorough business man, and has the confidence of every exhibitor in this territory.

A United Film Conference.

Buffalo, N. Y.—Fred B. Murphy, president of the United Film Service, recently visited his Buffalo branch.

"I have just returned from a conference which I had in Albany with all my branch managers and road solicitors," said Mr. Murphy. "The following were present: William M. White, manager Bangor, Me., branch; Samuel Moscow, manager Boston branch; William O'Brien, manager Springfield, Mass., branch; William H. Lawrence, manager Albany branch; Charles H. Barolet, manager Syracuse branch; H. E. Hughes, manager Buffalo branch; Joseph Kessel, district manager; E. B. Connelly, Maurice Lobel, William H. Nolan, special representatives. The purpose of the conference was to decide on our policy for the coming year. We have the only independent exchanges that release one, two and three-reel films in New York and New England. We have made a special department of children and educational pictures."

Mr. Murphy was made an honorary member of the Buffalo Screen Club.

Christoffers Got Busy.

Buffalo exhibitors "sat up and took notice" when it was officially announced by G. H. Christoffers, manager of the Buffalo branch of the Mutual, that Charlie Chaplin had signed a contract for his exclusive appearance in the Mutual releases. On receipt of official word regarding the contract Mr. Christoffers had the telegram containing the news reproduced on his letter-heads. These he sent to hundreds of exhibitors in this territory and in response to his quick action he received many replies from those greately interested in the proposition.

New Film Producer in Buffalo.

Buffalo, N. Y.—The Overland Film Producing Co., Inc., has been organized with a capital of $10,000. The directors are James Calnay, F. Clair Smith, Halsey H. Tower and Harold Herniman, all of Buffalo.

To Enlarge the Lumberg Theater.

Niagara Falls, N. Y.—Harry Lumberg, owner of the Lumberg theater, Niagara Falls, will enlarge his house, making it modern in every respect. The seating capacity will be doubled.

Reports on Sunday Shows

New Jersey Senate Committee Reports Unfavorably on Egan Sunday Legislation Bills—J. M. Binder of the Motion Picture Board of Trade Presents 30,000 Name Petition—Others Make Pleas for Sabbath Pictures.

By Jacob J. Ralter, Newark Correspondent of Moving Picture World.

TRENTON, N. J.—The Senate Committee reported adversely Tuesday, Feb. 29, on the bills introduced by Senator Egan, of Hudson, for the legalization of Sunday picture shows and other amusements. The action created little surprise, as it was generally known after the hearing that there was scarcely any chance for the passage of the two bills, Senate 185 and 186.

Jacob M. Binder, of the Motion Picture Board of Trade, presented a petition which he claimed contained the signatures of over 30,000 film fans throughout the state, favoring the bills. He pointed out the necessity of changing the present blue laws, which were antique and almost obsolete. He further pointed out the educational value of the screen, and said that clergymen everywhere were using the screen in conjunction with their church work.

Recorder W. Eugene Turton, of Irvington, N. J., declared that there was nothing in the legalizing of Sunday shows to prevent the going to church of any individual. The proposed laws, he pointed out, would permit the working man to enjoy the amusements on Sunday, in many cases the sole day free from work. The Recorder went on to argue that the opening of shows on Sunday would remedy the present high intemperance. He said Sunday sports, theaters and picture shows would have a good effect on the liquor traffic.

Director of Safety Arrowsmith, of Long Branch, ridiculed the present blue laws, as there arose much confusion over the question. He said that in one city it was legitimate to have Sunday amusements, while in another city the same amusements would be illegal. He stated further that Newark had Sunday baseball, cycling, and moving picture shows. Another speaker who spoke along the lines of Mr. Arrowsmith was Henry F. Hilfers, of Newark, representing the laboring classes. The need of Sunday amusements for working men was emphasized by Mr. Hilfers.

The adverse report has not dampened the spirits of the Jersey exhibitors, who will make the Sunday question an issue again next year. Dr. C. H. Hespe, president of the Hudson County Exhibitors' Association, said after the report had been made known, "We shall start right in now to renew our campaign for next year. We are going to extend our organization and we hope to be a power at the next election.

"Nation" Film Passed.

Morristown, N. J.—In accordance with his decision in other cases, Vice-Chancellor Howell on March 1 restrained the town officials of this place from interfering with Griffith's "Birth of a Nation," advertised to be shown here at the Park theater, March 2, 3 and 4. The Town Council had previously served notice on James J. Lyons, owner of the theater, that the film would not be permitted to be exhibited here. If the pictures were shown, Mr Lyons was warned that the license for his theater would be taken away, and he would have to close down.

Irving Theater Sold.

Irvington, N. J.—The Irving theater, Springfield avenue, Irvington, has been taken over by Samuel Singer. Several changes in the policy of managing it have been made in the theater.

Lad Causes Panic.

West Hoboken, N. J.—Because Freddie Raffo, 14 years old, did not have the price of admission to go into a picture show, he decided to have a little private performance all his own. So, with all the power of his lungs Freddie shouted "Fire!" Immediately a wild stampede of the 500 men, women and children in the Spring theater, 409 Spring street, started, and, notwithstanding the reassuring tone of Manager Nicoletti, who mounted the stage and tried to assure the struggling mass of humanity that surged through the exits that there was no fire, several of the people were painfully bruised. The boy was arrested and paroled in the custody of his parents.

Tuberculosis Film Success.

Newark, N. J.—"The Lone Game," an educational film produced by the Edison studio from the book by Thomas Galbreath for the National Association for the Study and Prevention of Tuberculosis, made a decided hit when shown at Newark theaters during the week of Feb. 28 to March 4. The film was shown at the Goodwin theater, Strand theater and Paramount theater. It was shown under the auspices of the Newark Anti-Tuberculosis Association. Besides its educational value, the book has all the interests of a gripping motion picture drama.

Many Special Programs

North Carolina Exhibitors Responding to Recent Suggestions of Delegates to Convention of Federation of Women's Clubs in Shelby—Many Theaters Working with Local Clubs for Children's Shows.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

CHARLOTTE, N. C.—There is a movement all over the State for the presentation of films on Saturday mornings of a nature suitable for children only. This campaign was started by the delegates to the recent council of the State Federation of Women's Clubs, held at Shelby.

The theater managers were quick to take up the plan as proposed by the ladies. In Asheville, H. G. McFarland, assistant booking manager for the S. A. Lynch Enterprises, is working with the several clubs in that city; in Charlotte, Otto Haas, manager of the Ottoway theater, and N. P. Morrow, of the Broadway, are working with a committee the chairman of which was appointed at a public meeting held recently in that place, in Greensboro, Manager Pryor, of the Elm theater, and Manager Schofield, of the Bijou, have agreed to run such shows, and in other places throughout the State similar action has been taken by up-to-date theater managers.

HOWARD-WELLS CORPORATION.

Amusement Firm Takes Over Academy of Music—Incorporates.

Wilmington, N. C.—Howard & Wells have recently secured the control of the Academy of Music in Wilmington, taking over the sub-lease under which that theater was operated by S. A. Lynch, of Asheville. The theater was originally leased by Mrs. S. A. Schloss, whose title thereto expires in 1919. This places all of Wilmington's amusement houses in their control as they recently leased the Grand and Victoria for a period of fifteen years from J. M. Solky and are the owners of the Bijou and Royal theaters.

Closely following this announcement comes the news that a certificate of incorporation of the Howard-Wells Amusement Company has been forwarded to the Secretary of State of North Carolina. This company is to take over the Royal, Grand, Victoria and Bijou theaters and the Academy of Music. Its maximum capital stock is placed at $100,000 and the company starts with a paid in capital of $10,000 divided into ten shares of a par value of $1,000. The incorporators are James Howard, Percy W. Wells, W. F. Jones, A. O. Schuster and Carl B. Rehder.

Messrs Howard and Wells have been in the theatrical business in Wilmington for the past ten years, during which time they have acquired an enviable reputation, and their success has been most remarkable. The start was made at the Bijou in a modest sort of way, now, as previously stated, they control the entire amusement business of Wilmington.

George W. Bailey, who for the past five years has been manager of the Academy of Music, will retain that position under the new lessees and will also look after the Victoria theater which is to run vaudeville. Mr. Bailey is well liked and the fact that he is to remain at the house is a matter of satisfaction to his friends.

NEW HOUSE FOR GOLDSBORO.

Goldsboro, N. C.—R. A. Mason, of the Acme theater, in Goldsboro, has caused work to be started on the construction of a new house in that place which will have a seating capacity of slightly more than seven hundred people. While Mr. Mason was in Greensboro attending the convention of the Exhibitors' League of North Carolina recently he entered into arrangements for the furnishing of a modern ventilating system, for the installation of an up-to-date musical instrument, and for the decorating of the house. Mr. Mason is an old-time film man and was formerly manager of the Atlanta branch office of the World Film Corporation.

AARONSON & BROWN TO BUILD.

Raleigh, N. C.—Aaronson & Brown, pioneers in the film business of North Carolina have commenced work on the erection of a new theater on the site of the Crystal, which was burned down at the time of the destruction of the big newspaper plant operated in Raleigh by Secretary of the Navy Daniels. According to the plans prepared for the construction, this house is to be one of the real show places of the State. It is to be modern in every respect and will be of a size that will comfortably seat more than seven hundred people.

Not only are they pioneers but they are really magnates for they now own the Alamo, where feature motion picture exhibitions are given; the Grand which runs musical comedies, and they control the Academy where road shows are presented.

FILMS SCORE AGAIN.

Rocky Mount, N. C.—The Grand theater at Rocky Mount has discontinued vaudeville and tabloid shows and now presents a very excellent program of feature productions at an admission charge of fifteen cents. Airington Bros., who operate this house report that the two weeks' trial of pictures has proven very satisfactory. They are live wires, believe in plenty of advertising and good pictures, and they cannot go far wrong. They also operate the Alamo where serials and regular service films are shown.

REMODELING WELDON THEATER

Weldon, N. C.—Batchelor Bros., are remodeling the Opera House at Weldon. They have bought new projection machines and have installed a motor generator so as to have direct current. A beautiful electric sign of the flasher type has been secured and will be placed in front of the theater.

WASHINGTON NEWS LETTER.

Herbert M. Osborn Moves to Philadelphia.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Herbert M. Osborn, manager of the local exchange of Pathe, Inc., has gone to Philadelphia to assume charge of the Pathe exchange in that city. Motion picture exhibitors and exchangemen alike, while wishing every success are expressing their regrets at parting company with a man who has won their esteem and friendship.

Mr. Osborn, in point of years, is one of the youngest men among the exchange managers. He entered the employ of the General Film Company as bookkeeper and cashier on May 15, 1912. He made good from the start and when S. J. Mayer assumed the management of the General Film office, Mr. Osborn became his assistant. In May, 1914, he joined C. L. Worthington as assistant manager of the Eclectic film exchange which the former was opening and when, six months later, Mr. Worthington severed his connection with this concern, Mr. Osborn took his position. Later Pathe, Inc., took over this branch and Mr. Osborn has been on the job ever since.

There were many who thought Mr. Osborn too young to hold down a manager's job. However, he had a pleasing personality, a determination to "get by" and soon brought forcibly to the attention of all who came in contact with him that he stood for square dealing, and was always willing to meet the other fellow a little bit more than half way. Thus it was that his reputation soon became a very enviable one; the business of the Washington office began to grow and it soon passed over other offices of the country which had a better territory, and when E. H. Atwood, who was manager of the Philadelphia office, resigned on account of ill health, the Pathe company showed its appreciation of Mr. Osborn's good work by appointing him as Mr. Atwood's successor.

Mr. Osborn is succeeded as manager of the local office by D. F. O'Donnell, who comes highly recommended from the New York office. Mr. O'Donnell has been connected with Pathe-Freres for nearly three years. He has served in various executive positions and has had some little experience in road work.

A. Dresner Heads Local Nest.

Washington exhibitors and exchangemen recently had the opportunity of welcoming back into the fold their old friend, Abe Dresner, who returns to the Capital City to handle the Blue Bird features. As president of the Washington Screen Club, Mr. Dresner acquitted himself with honor. Remembering this, it is to be expected that he will join in the efforts to revive organization work in the District of Columbia. Mr. Dresner is a live wire and has a large following of friends here.

Guy Barrett in Lynchburg.

Guy Barrett, who was formerly asistant to Harry M. Crandall, of this city, and who is now manager of the Belvedere theater, in Lynchburg, Va., is making good, according to reports received from that place. His latest move has been to require the ushers of the theater to attire themselves in tuxedos when on duty.

Marx S. Nathan with V-L-S-E.

Marx S. Nathan, formerly a traveling representative of the Kleine-Edison Feature Service, and at one time manger of the Schloss theater interests in North Carolina, has joined the local forces of the V-L-S-E. Mr. Nathan is to cover Washington. S. J. Mayer, who is also with this concern, will now be able to devote more time to the city of Baltimore and to the business throughout the State of Maryland. Frank B. Spurrier, manager of the local office, reports business up to the top notch mark so far this year and that he is highly gratified at the number of new contracts that he is receiving.

World Film Hustlers.

When a man smiles continually throughout his waking hours, there must be something in the wind. C. W. Bunn, manager of the World Film office here, seems to have good cause to smile. Henry E. Friedman is boosting things in the North Carolina territory; E. R. Haas is making good in Virginia and along comes Ben Abrams, who was formerly a traveling representative out of the home office of the Fox Film Corporation in New York, and who is now similarly employed by the World Film, and Mr. Abrams is sending in a number of good contracts. Business must be increasing with the local office for Mr. Bunn has increased his office force and the express men are kept just a little bit more busy than they were a couple of months ago.

Up-to-Date Program Book.

The Savoy theater, Fourteenth street, near Columbia road, recently started to issue a very attractive program giving the names of the features scheduled for the coming week. The front contains the name and address of the theater in fairly large type at the top, and occupying a similar space at the bottom is an oblong space for the date. The center is utilized for the showing of a cut showing a scene from the best of that week's productions. The program has eight pages, about half of which is devoted to the advertising of commercial firms.

In the last issue of the program, the management states "We feature our orchestra; an orchestra composed of members of the world's most famous band renders all of the latest and most popular music nightly.

We wish to impress upon our patrons that we have enlarged our orchestra at much additional expense in order to play a more elaborate program, and will gladly receive any suggestions as to new numbers at the box office as it is our wish to play the music you desire."

As far as the management is concerned, the name of the theater also spells courtesy, and under the heading "What a visit to the Savoy Means," it states "An hour or more of unceasing delight in the realms of the mimic and silent drama."

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

New Theater Opens in Norfolk.

Norfolk, Va.—The Granby theater, opened recently in Norfolk by George Karanicholas, is one of the handsomest theaters in the State. It is reported that at the initial showing of pictures there were 6,121 paid admissions and so great was the crowd that it was necessary to secure the aid of the police to keep things in order. The theater has a seating capacity of 1,500.

The foyer is richly carpeted in red, bordered by shadow box portraits of moving picture stars, and potted plants. The interior color scheme is carried out in old rose and subdued smoke. The chairs are dark green. The screen is 18 feet by 22 feet, is in the center of an attractive proscenium made and painted by a New York firm of scenic artists, and is said to be the largest in the section.

An indirect system of lighting is used and the ventilating system is one of the best. A seven-piece orchestra is employed and the music is excellent. Every convenience for patrons is furnished. There is a very attractively furnished retiring room for the ladies and a handsome fountain has been installed in the lobby. A more complete description of this theater will appear in a succeeding issue of the Moving Picture World.

Jake Wells Gets Two Charters.

Norfolk, Va.—Jake Wells has been granted two charters covering two companies he has formed to operate theaters just taken over. The offices of the new corporations are connected with those of Mr. Otto Wells in Norfolk.

One of these the Southern Exhibiting Corporation will operate the Academy of Music in Charleston, S. C., which was recently leased from the Weiss interests in that place. It will be utilized for the exhibition of motion pictures. Of this company Mr. Wells is president, and Moe Levy, who is the general counsel for the secretary

The other company is known as The Theaters, Inc. Of this also Mr. Wells is president and Otto Wells is the secretary. This company will exercise control of the Little Theater in Richmond. Both companies are incorporated for $15,000 each.

The Wells Lowers Admission.

Norfolk, Va.—The management of the Wells theater in Norfolk, at which Triangle pictures are shown, has announced that the fifteen-cent admission charged for seats on the lower floor has been reduced to ten cents, which price will prevail with respect to all seats in the theater. The admission for children is five cents.

Richmond Shriners to Give Screen Ball.

Richmond, Va.—Richmond is preparing for a big motion picture ball to be held under the auspices of the Shriners of that city on May 2. A large number of stars are expected to be present and plans are being made to have this an affair that will long be remembered. The Governor is expected to attend and there will be a popular voting contest to see who will lead the grand march with the leader of the State. The ball is to be held in the auditorium where more than a thousand couples can dance and perhaps twice that number find accommodations in the balcony to look on.

Roanoke, Va.—Roanoke theater has recently added Triangle pictures to their vaudeville exhibitions.

Roanoke, Va.—E. D. Heins, who recently secured control of the American theater, in Roanoke, has opened that house with a feature program for which he is charging an admission of fifteen cents and is holding all bookings for two days. He has adopted the practice of rebooking all such features as prove popular for an additional period.

PHILADELPHIA METRO APPEALS

Manager Clark Claims Injustice in Recent Censor Fine.

Special to Moving Picture World from Philadelphia News Service.

HARRISBURG, PA.—Asserting that a $300 fine imposed upon him by Magistrate Hogg was unwarranted and illegal, John D. Clark, manager of the Metro-Film Exchange, located on Vine street, near Broad, recently appealed from the action and the case of Clark's alleged violation of orders given by the State Board of Censors was reviewed by Judge Davis, in Quarter Sessions Court.

Clark was accused by an inspector in the employ of the censors of showing, at the Victoria theater, Harrisburg, Pa., the film entitled "Tillie's Punctured Romance," without making certain eliminations ordered by the board. About three weeks ago he was brought before Magistrate Hogg and fined $300, he alleges, without being given an opportunity to show the film in question. He contended that, had the Magistrate viewed the picture, it would have been seen that instructions as to eliminations had been carried out in full.

In the proceedings of the appeal before Judge Davis, the question of eliminations seemed to be a matter of veracity, one side asserting that the scenes opposed by the board had been cut out, and the other taking the stand that the picture as shown at Harrisburg had not been changed. Clark's testimony argued that the order of the Board of Censors was ambiguous, and that the manager of the film had drawn a reasonable inference in correcting the picture as he did.

Judge Davis held the matter under advisement.

FOREIGN FILM CORP. FAILS.

The Foreign Film Corporation, 251 North 13th street, Philadelphia, recently filed a voluntary petition in bankruptcy in the United States District Court. The reason given is inability to obtain moving picture films from Italy. The liabilities of the corporation are $7,314.22, of which $6,642.22 are unsecured, $552 secured and a rent claim for $120. Included in the assets, which are fixed at $3,652.50, is an item that $3,200 is represented in a negative of a film entitled "Back of the Waves," a four-reel production.

No Policemen in Uniform Can Attend.

Superintendent of Police Robinson recently issued an order whereby policemen in uniform must keep away from all moving picture theaters. He said that many complaints had been received of recent date of patrolmen visiting theaters in uniform. Offenders of this order will be ordered before the police board of inquiry.

New Popular Pictures Corporation.

The Popular Pictures Corporation was recently granted a Delaware charter to manufacture moving picture films and for conducting places of amusement. The new concern has been capitalized at $500,000, Norman P. Coffin, Clement N. Egner and Herbert E. Latter being the principal incorporators.

New Planet Film Corporation.

Samuel B. Howard, S. A. Anderson and Joseph F. Curtin, all of New York City, have been awarded a Delaware Charter as the Planet Film Corporation, to engage in the manufacture of moving picture films.

SCREEN CLUB AND THE FUND.

Pittsburgh Organization Has Big Plans for Actors' Fund.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club has taken further important steps to aid in furthering the campaign for the Actors' Fund of America. A committee—Al. W. Cross, chairman, William More Patch, P. Antonoplos, John McAleer, A. H. McClelland and M. Feitler—was appointed to formulate plans for the work.

Mr. Patch, manager of the Pitt theater, offered to the club the use of his theater, with its symphony orchestra of twenty-two pieces, for a Sunday concert. A surprise in the way of a first-release picture may also be a feature of the affair. The entire proceeds will be contributed to the fund.

In discussing the campaign Al. W. Cross, vice-president of the Club and chairman of the committee, said: "All of the theaters in western Pennsylvania, as well as exchanges and others, are expected to assist and co-operate with the committee in making the showing of this district second to none in the country. At present ways and means are being devised to work hand in hand with the exhibitors, and we would be pleased to hear from them direct as to the methods they intend to pursue. Most of the exchangemen have signified a willingness to furnish a feature without charge to exhibitors who agree to give at least 50 per cent of their receipts to the fund. Several of the exhibitors have agreed to give anywhere from 5 to 25 per cent of their gross receipts, believing that the campaign worked for this occasion will greatly increase their receipts on the particular days set aside for this fund.

"The committee will furnish exhibitors with cards, slides and other advertising matter and will also advertise the names of all theaters participating in the campaign. For other reasons it is up to the exhibitors, exchangemen and all others interested in the film industry in general to show the strength of their organization, so universal and united action is earnestly invited by the committee."

Passes "Iron Claw."

Pittsburgh, Pa.—After rejecting the first episode of Pathe's new serial, "The Iron Claw," which was scheduled for release on February 28, the Pennsylvania State Board of Censors has again viewed the picture and finally decided to pass it. Much indignation was felt over the holding up of the serial, as it is being shown in nearly every other state in the Union.

Anti-Censorship Grows.

Pittsburgh, Pa.—The movement launched by the Pittsburgh Screen Club recently against the present censorship laws in Pennsylvania is rapidly gaining momentum. The ways and means committee, which last week laid plans for effective work, has been discharged and a secret committee has been appointed in its stead. The fight is to be carried on vigorously, particularly in connection with the coming political campaign for the state legislature, as the question of censorship comes before the state law-making bodies early next year. An attorney who is experienced in legal matters pertaining to the moving picture industry has been secured.

Grand Theater Sold.

McKees Rocks, Pa.—The Grand theater, on Helen street, McKees Rocks, has been sold by Stephen Salomon, to Horace C. Miller, of Wilkinsburg, Pa. The Grand is located in an important manufacturing section and does a thriving business. This house, as well as others in the neighborhood of the big iron and steel mills, is getting a fine share in the industrial prosperity of the Pittsburgh district.

Reformer Again Fails

Atlanta Sunday Shows Bring More Arrests Through Efforts of Busy Rerformer —Six Operators Arrested When Georgian, Lyric and Victoria Open With Shows for Charity—Cases Quickly Dismissed.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—More than 15,000 persons visited the Georgian, Lyric and Victoria, the three moving picture theaters that operated Sunday afternoon and night, despite the legal steps that have been taken against them.

The Georgian was operated by officers of the King's Daughters, a charitable organization; the Lyric for the Belgian Relief association, under the direction of Dr. F. E. May, the French consul, and the Victoria for Camp Walker, of the United Confederate Veterans.

John A. Manget has sought for the last month to abolish Sunday pictures. First he proceeded against the management of the theaters who were operating on Sunday, with the result of dismissal in municipal court. Other procedure failing, he last Saturday swore out warrants against six motion picture operators of the Victoria, Lyric and Georgian theaters.

The cases against all six were dismissed by Judge John F. McClelland in municipal court Monday, Feb. 28. At the close of the trials Mr. Manget announced that he had no intention of dropping the fight, but would next move against the owners of the theaters that operated on Sunday.

The testimony given by Mrs. G. W. Small, of 125 Chapel street, who has been operating the Victoria for Camp Walker, of the United Confederate Veterans, brought out the interesting item that, although hundreds attended the performances on Sunday, the proceeds seldom reached higher than $25.00. Only pennies and nickels and a few dimes, she said, were dropped into the contribution boxes.

MANAGER BRANDON WEDS.

The announcement of the marriage of Miss Madge Horne and Mr. W. C. Brandon, in New York, on the 22nd, comes as an agreeable surprise to Mr. Brandon's many friends, not only in Atlanta, where both young people are well known and popular, but over the entire Southland.

The bride is the only daughter of Mr. C. A. Horne, one of Atlanta's most prominent and substantial citizens. Pretty and winsome, she has enjoyed the advantage since her school days of study and travel abroad, as well as in her own country, and is one of the most attractive young women in the social life of Atlanta.

Mr. Brandon's home was formerly New York, but Atlanta now claims him, as one of her own. He is manager of the V-L-S-E moving picture exchange for the southern states and has established himself in the favor of many friends in business and socially.

Picture Show Deal in Kingston, N. C.

Kingston, N. C.—Plato Collins, owner of the Dixie and Palace moving picture theaters at Kingston, N. C., has acquired a half interest in the Grand there, and will be joint owner with H. F. Stallings, who retains his half interest, and who will continue to manage the theater.

The Dixie will close its doors. The Palace will continue to run.

Atlanta, Ga.—The Vaudette theater gave as their regular Triangle program Tuesday, "Peggy," featuring Bille Burke. All day great crowds attended. By special arrangement the picture was secured for the balance of the week.

A new screen is being put in the Strand theater and was first used when the show started Monday morning, Feb. 28.

Claude Buchanan, of the Metro company, who has been dubbed the "Sovereign of Film Row," by the other hustlers thereon, is preparing to book a new feature with Francis X. Bushman in the leading part. It is thought to be the feature now being made at Savannah, Ga.

DEATH OF LICENSE BILL.

Cleveland Turns Down New Ordinance.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—Motion picture exhibitors of Cleveland are rejoicing because of the success of their efforts to kill Councilman Meyers' ordinance placing a license of $3 a year for every hundred of seating capacity on moving picture houses. The ordinance was tabled by the city council at a meeting Feb. 28, without a dissenting vote. This action followed an adverse report on the measure, submitted by the Council Committee on Licenses. Councilmen Krueger, Smith and Stannard, members of this committee, expressed the opinion that there was no more reason to impose a license fee on moving picture theaters than to tax any other line of business.

Two public hearings were held in the council chamber before the committee agreed to oppose the measure. B. J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, and C. E. Megown, special representative, were speakers at these meetings.

"The measure was killed because it was clearly class legislation and would open the way to unlimited taxation of the motion picture business and other things as well," Mr. Sawyer declared.

"All some lawmakers seem to have to do these days," he added, "is to watch moving picture houses and see what laws they can frame up against them."

VOTES FOR MODEL PROGRAM.

The referendum vote arranged by Cleveland exhibitors so members of the Civics and Legislation committee of the Federation of Women's Clubs may select pictures for their model programs, is expected to get under way in the near future.

C. E. Megowan, special representative of the Motion Picture Exhibitors' League, has had ballots printed and boxes placed in all the theaters where the votes are to be taken. It is expected to have the vote completed and a series of "model programs" arranged for use in April.

These programs will be shown in theaters in residence districts on special nights of each week.

J. B. McCormick Fails.

Wooster, Ohio.—John B. McCormick, who has been operating the Alhambra motion picture theater in Wooster, O., and another picture house in Fredericksburg, O., his home, has just filed a voluntary petition in bankruptcy in the United States district court in Cleveland. His liabilities are scheduled at $10,619, with assets of $9,090. In addition to the picture theaters, he is owner of an electric light plant at Fredericksburg.

Local Theater Hits.

Cleveland photoplay houses showed some unusually strong programs during the week from Feb. 27 to March 4. At the Orpheum theater, "Forbidden Fruit," with Paula Shay and Everett Butterfield, attracted capacity crowds all week.

The Alhambra featured "Undine," a Blue Bird play, from Feb. 27 to March 1, and the last three days of the week offered "The Soul Market," with Mme. Petrova in the lead.

At Metropolitan theater, Mary Pickford in "Poor Little Pepina" was shown all week, with daily matinees.

The Knickerbocker theater opened the week of Feb. 27 to March 4 with Marguerite Clark in "Out of the Drifts," and closed the week with Marie Doro in "Diplomacy."

STORES CLOSE IN PROTEST.

Kendallville Business Men Show No Sympathy with Sabbath Closing.

Special to Moving Picture World from Indiana Trade News Service.

KENDALLVILLE, IND.—The situation in this city relative to the opening of the picture houses on Sunday has reached a point unprecedented, it is believed. With the passage and executive approval of an ordinance declaring illegal the operation of picture houses on Sunday, the picture houses closed and every other business house closed in sympathy.

When the ordinance was introduced in the common council business men demanded that it be not passed. They declared that it was placing a restriction on all business not warranted by popular demand and intimated that the ordinance had been introduced for personal reasons. They asserted that the passage of the ordinance closing the picture theaters would mean the voluntary cessation of other business on the Sabbath.

The ordinance was passed and the following Sunday it was impossible to purchase a shoe hook, loaf of bread, ice cream soda or anything else except the Sunday papers which the newsboys sold on the city streets.

The business men say that the public generally is in sympathy with their move. They say the citizenship wants the moving picture theaters open and that they are sticking with the public.

Ralph Rainier, who operates the Boyer theater, started the trouble and the sympathetic strike.

Small Town Stuff.

Shelbyville, Ind.—George Rapp, proprietor of a moving picture theater in Shelbyville, Ind., has asked the assistance of the police in searching out the perpetrator of a practical joke of the small town variety. This joker twice put a skunk sack in the theater after it had been closed for the night. Ralph is a good fellow, but patience ceases to be a virtue after a time.

John H. Hubert Dies.

Indianapolis, Ind.—John M. Hubert, age forty-three, one of the oldest motion picture exhibitors in Indianapolis, was found dead in an automobile in which he had been riding. With a friend Hubert left the Two Johns theater, of which he was part owner, to go to his home. The friend stopped the automobile at the Hubert home and called to Hubert to get out of the car. Hubert failed to answer and investigation disclosed that he had expired during the ride. Apoplexy caused death.

Hubert was vice-president of the Indianapolis Motion Picture Exhibitors' Association during 1915 and this year was treasurer of the association. He was in charge of the arrangements committee for the moving picture ball, during the state convention here, March 2 and 3.

Big Features in Indianapolis.

Indianapolis, Ind.—This city has been well supplied with feature pictures during recent weeks. The so-called big theaters of the city have each been showing pictures to crowded houses. At the Murat, the Shubert playhouse, "The Battle-Cry of Peace" is completing a showing of two weeks at advanced prices. At English's the "Birth of a Nation" is playing a second engagement. The prices range from 25 cents to $2. Both pictures have been drawing well. It so happened that the theaters had no engagements for the two weeks.

Empress Theater Leased.

Indianapolis, Ind.—The Empress theater in Central avenue, Indianapolis, has been leased by H. C. Page from the People's Amusement Company.

Indiana Notes.

The Wonderland theater of Clinton, Ind., has undergone repairs which included the installation of a new curtain.

"Hypocrites" met with opposition after the first showing at Brazil, Ind., but Chief Jackson of the police department said no formal complaint had been lodged in the form of an affidavit and that he would take no action without such an affidavit.

The Star theater of Hartford City has been closed.

Karl J. Flanders has resigned as manager of the Orpheum at Elkhart, Ind.

The new pipe organ for the Strand, Shelbyville, Ind., has been installed. It makes the Strand an up-to-the-minute house.

The Orpheum of Clinton, Ind., will show Triangle Photoplay features hereafter.

With the "Birth of a Nation" as the attraction, the Gennett theater, recently remodeled and redecorated, reopened its doors at Richmond, Ind.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

"Nation" Film Comes Back.

CHATTANOOGA, TENN. — The Bijou theater, of Chattanooga, Tenn., opened with a three-day return engagement of "The Birth of a Nation," on Monday evening, February 28. Usual "Birth of a Nation" prices of 50c to $2 at night and 25c to $1 for matinees, were charged. The fact that the picture was brought back for a return engagement is evidence that it did not stir up dangerous racial strife in the city. The film was also booked for a three-day return engagement in Knoxville at Straub's theater, starting March 2.

Good Projection Promised.

Nashville, Tenn.—W. H. Wassman, manager of the new Knickerbocker theater, of Nashville, Tenn., which will shortly be opened to the public, has installed two of the new "Edison Super-Kinetoscopes." Especial attention has been given to the projecting room at the Knickerbocker.

Fire in a Projection Booth.

Nashville, Tenn.—A back flash in a projecting machine at the Alhambra theater, of Nashville, Tenn., started a fire which destroyed two machines, several reels and did damage to the theater of about $1,000. At the time of the blaze the Alhambra and the Rex theater, adjoining, were packed with people, but the coolness of the doormen averted any panic, and the people filed out of the Alhambra, while many kept their seats at the Rex in spite of the fact that the street was filled with people and fire apparatus.

Carl Rush, the operator, was slightly burned about the hands and face by the burning. The blaze was confined to the second floor. Manager Harry Sudekum, through quick work, had the theater operating the next day in spite of the fact that the lower floor was somewhat stained by water. The loss was fully covered.

Peace Feature at Majestic.

Memphis, Tenn.—The Majestic Amusement company, Memphis, Tenn., operators of the Majestic and Empire theaters, had a full page advetrisement in the News-Scimitar of Sunday, February 26, announcing "The Battle Cry of Peace," and some of the big features to be seen at the theaters. It was truly a big feature week with the Majestic, there being a large number of the most popular stars in the firmament announced.

Books Serial.

Chattanooga.—The Alhambra theater of Chattanooga, Tenn., recently completed arrangements whereby the big serial, "The Strange Case of Mary Page," made its bow to the moving picture fans of the city.

Lexington's Reform Wave

City's Board of Education Harshly Condemns Certain Pictures as Immoral and Particularizes on "The Serpent"—City Is Passing Through a Wave of Self-Consciousness—Talk of Censorship.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LEXINGTON, KY.—The Board of Education of Lexington has gone on record as condeming, in no mild terms, the display of immoral moving pictures in the Lexington theaters. According to members of the board considerable attention has been drawn to some of the pictures because of revolting and seeming unnecessary baldness of scenes in some of them.

The Board in its resolutions, declared that it could not understand how the moving picture exhibitors could invite persons of tender age to see such films. Members of the board declared that such pictures as "The Serpent," which was recently shown in a Lexington theater, could arouse nothing but "disgust and indignation in the minds of the mature." Pictures of this type are declared to be degrading and tend to break down the natural barriers of sex. Proprietors of the theaters, citizens and the Board of Commissioners are being called upon to prevent the further showing of objectionable films. Similar agitation has been started in other cities of the Bluegrass district against immoral films.

Lexington has been on the reform list for several months and has just completed a campaign whereby the resorts of Lexington were closed up. A fight has been in progress for months against Sunday moving picture shows, but Mayor James C. Roberts recently refused to take action upon this latter matter and a copy of his letter to the Board of Commissioners was re-printed in the Moving Picture World.

Almost a half page of solid reading matter was recently played up in one of the Lexington papers concerning "lewd moving pictures," and interviews were published with leading citizens, welfare workers, Mayor Rogers, and the managers of leading theaters including L. Zahler, of the Strand; O. Gurnee, of the Ada Meade, and Charles Scott, of the Opera House. There is some talk of censorship, and Mayor Rogers has declared himself ready to revoke the licenses of such houses as show pictures not fit for the public eye.

The exhibitors have pointed out that several of the pictures shown and condemned in the city were approved by the National Board of Censorship and also the Ohio Board. Manager Zahler, of the Strand points out that many of these pictures bring out a strong moral lesson. O. Gurnee, of the Ada Meade, in a statement, said that the National Board was capable of censoring the pictures, and that it was impossible to please everyone, while Charles Scott, of the Opera House, favored the plan of trying to please the majority of the people.

COMMITTEE APPROVES

Lexington Sends Four Leading Citizens to View "Nation" Film.

Manager Charles Scott, of the Lexington Opera House; Ben L. May, Jr., of the Lexington Herald, and Commissioners H. M. Schoonmaker and Frank G. Ott, were members of a committee appointed by the Board of Commissioners of Lexington, Ky., to come to Louisville to view "The Birth of a Nation," shown at Macauley's theater, and make a report to the Commissioners. The committee, after seeing the picture approved heartily, but no action has been taken at Lexington as yet. Prominent negro orators of Louisville have been stirring up a lot of unnecessary trouble in connection with the production of this picture, and the newspapers have been full of editorial and other matter on the subject.

NEW REX OPENS.

The remodeled Novelty theater, of Louisville, under a new title, "The Rex," was re-opened to the public on Sunday, February 26 as an exclusive "Mutual Masterpicture De Luxe" feature house.

The theater has been thoroughly renovated, painted and decorated, and the seats have been covered with white canvas jackets. The house now makes a very attractive appearance, and night admission prices have been advanced to fifteen cents. Manager Koch reports that the advanced price is being tried out, and it is probable that the old price of ten cents will be put back, as there are too many theaters in the district showing at ten cents.

WOULD ATTRACT CONVENTIONS

Louisville, Ky.—The moving picture exhibitors of Louisville are warmly supporting a campaign for the purpose of raising $300,000 with which to build an auditorium in the city. While a big public auditorium would bring some competition to the city, at the same time it would bring many conventions, political meetings, etc., and the exhibitors would gain in the long run. Among the supporters of the movement are the Fourth Avenue Amusement company, the Majestic Amusement company, M. Switow, Dennis H. Long, Fred Dolle, Lee L. Goldberg and L. J. Dittmar.

PASSES ROBERTSON BILL.

Frankfort, Ky.—The State Senate recently passed the bill of Senator Robertson, of Louisville, by a majority of 24 to 5. This bill provides that non-resident children may appear in stage performances, and has been backed by the theatrical people and also the moving picture men, although the theatrical talent was really behind the movement. The bills now in the legislature affecting the moving picture industry have little chance to get through, it is said, as the session is almost over.

Ben Ali Theater to Reopen.

Lexington, Ky.—Charles H. Berryman, manager of the Ben Ali theater, of Lexington, Ky., has announced that the building will be remodeled and ready to open about April 15. The building was partly destroyed by fire in January and the shows were transferred to the Opera house, but will be returned to the theater as soon as the work is completed. According to Manager Berryman the house will be handsomer than ever when completed.

Will Remodel Theater.

Bardstown, Ky.—George Mann, of Bardstown, Ky., is making arrangements to remodel his moving picture theater, so that the shows will be moved to a ground floor location, two matinees given weekly and shows every night.

Louisville Business Notes.

Robert Lieber, manager of the Indianapolis office of the General Film company, was recently in Louisville where he spent a day with Louis J. Dittmar. Manager A. J. Hirshfield, of the General Film, Chicago office, was also in Louisville recently where he ran off the films "Forbidden Fruit," and "The Concealed Truth," before some of the local exhibitors.

Percy L. Smith, Louisville manager for the Mutual Film, is very much pleased with the fruits of his campaign in this district. The Casino theater, on Fourth

Kunsky Ready to Build

Detroit Picture Magnate Signs Final Papers for the Erection of the Madison to Stand at Grand Circus Park and Broadway—Will Have 3,100 Seats—Some of Its Especially Interesting Features.

By Jacob Smith, Detroit (503 Free Press Bldg.), Correspondent of Moving Picture World.

DETROIT, Mich.—Final papers have been signed for the erection of the Madison theater by John H. Kunsky. The new house will stand at the southwest corner of Grand Circus Park and Broadway now occupied by store buildings, and a stone's throw from Woodward avenue, on which property a ninety-nine year lease has been obtained.

The theater will seat 3,100 and will have a large stage. The upper floors of the office building surrounding the theater will be taken up entirely by the various Kunsky enterprises. The New Madison marks the greatest effort of Mr. Kunsky's career. All information regarding the probable cost is met with a smile and the statement that it is not a question of money, but of quality, style and comfort.

Novel Lighting System.

The entire building will be illuminated from the street through a novel system of indirect lighting which will throw out into bold relief at night, the entire structure of white glazed terra cotta without the displaying of a single electric bulb. Surmounted by a high electrical sign, the building will be noticeable for miles around. The structure will boast of its own heating and lighting plant, thus being absolutely independent at all times of any mishaps that might occur with the public utility corporations operating in Detroit.

"The Schmied-Sisman Co., of Detroit has been awarded the building contract while Frank Farrington has been appointed by Mr. Kunsky to act as his personal representative in the supervision of the construction work. C. Howard Crane was the architect. To raise the necessary money to build this huge structure, Mr. Kunsky bonded the property.

Geo. W. Trendle Engineered Deal.

No small factor in the successful culmination of this important deal was George W. Trendle, corporation lawyer and legal advisor to Mr. Kunsky, who has been working on the proposition for two years. Mr. Trendle has shown exceptional aptitude for promoting and financing business enterprises. Engaged by Messrs. Caille and Kunsky almost at the outset of their successful operations as their legal representative, Mr. Trendle has grown up with the Kunsky interests and to him is due no small amount of credit for the preparation of the ways and means of financing the various large ventures represented.

ABE SIEGEL SUES FOX FILM.

Wants $50,000 for Alleged Libel—Was Fox Local Representative.

Abe E. Siegel, formerly representative of the Fox Film in Michigan, with headquarters in Detroit, has filed suit for $50,000 for alleged libel and slander against the corporation in circuit court, through his attorney Sid. A. Irwin. Mr. Siegel sets forth in his declaration that he resigned from the corporation in September, 1915, and that officials of the corporation sent out letters alleging that he was dishonest. Siegel operated in Michigan for seven months and had many good friends in the trade. He has been connected with motion pictures for eight years. Depositions from many parts of the United States, given by people who received the alleged slanderous letters, will be used in the case, Siegel said.

SCREEN CLUB OFFICERS.

Detroit, Mich.—The Screen Club of Detroit has become a real organization, and those allied with it are manifesting a great deal of enthusiasm and interest. A meeting was held on Feb. 27 and permanent officers elected as follows: President, A. J. Gilligham, General; first vice-president, D. Leo Dennison, Paramount; second vice-president, George Track, Mutual; Secretary, Harry I. Garson, Broadway, and George Weeks, Universal. On Thursday evening, March 2, the members got together at one of the roadhouses for a frog and chicken dinner. The club is purely a social organization. Meetings are held several times during the month.

Local Blue Bird Office Lively.

Detroit, Mich.—One of the principal Blue Bird offices in the country is the Detroit branch, which is under the management of Mr. Robert S. Bendell formerly of the Broadway Feature Film Co., and the Majestic Features Corporation. "Undine" recently completed a three weeks run at the Grand Circus theater at 25 cents, while the Temple theater in Toledo, broke all records with the same picture. The Detroit office has charge of the entire state of Michigan and a large portion of northern Ohio. Mr. Bendell has organized a strong sales force and says that every week is showing improvement in business.

Suffragettes Want Scenarios.

Detroiters are to be encouraged by substantial prizes to try their hands at writing moving picture scenarios for the Wayne County Equal Suffrage Association. The prizes will be $50, $25, $15 and $10, and the judges will be Howard O. Pierce, publicity manager for John H. Kunsky, George Stark moving picture editor, of the Detroit News; Ralph Holmes, moving picture editor, Detroit Journal, Ella Mae Hawthorne, moving picture editor Detroit Times and Leonard G. Shaw, special writer Detroit Free Press. The theme of the scenarios must deal with equal suffrage. Humorous treatment is desired as well as serious presentation to be covered in one-reel. It is planned to have the prize scenarios acted by Detroit people.

Detroit Colonial Theater Company.

Detroit, Mich.—Following are the latest Michigan incorporations: The Detroit Colonial Theater Co. has been organized with a capital stock of $20,000, the principal stockholders being Clare A. Hoffman, Graham Hoffman and Mortimer Hoffman. This aggregation now operates the Palace theater in Detroit, and is building the new Hippodrome theater in Saginaw. The latest corporation is for the purpose of building a large theater downtown, which, it is reported, will be located on Woodward avenue, just north of Grand Circus Park. C. Howard Crane will be the architect.

Theater De Luxe Company of Detroit.

Detroit, Mich.—The Theater De Luxe Company, Detroit, capitalized for $100,000. The principal stockholders so far are Damon I. Butler, Emil Grode and Conrad M. Orth. This company contemplates the erection of theater seating about 1,500 at the corner of Kercheval and Parkview avenues. Mr. Orth, who now operates a theater on the opposite corner, will be manager of the new enterprise. Assurances are given that the theater will be built as applications have already been made for considerable stock.

Begin Building New Theater.

Detroit, Mich.—Construction work is to be started at once on the Deltha theater, which is to be erected at Mack and Holcomb avenues, Detroit, for the Deltha Amusement Company. Architect Christian W. Brandt, who designed he Deltha, is now receiving construction bids. The estimated cost of this playhouse is $40,000, without furnishings or equipment. The building is to be of steel frame, fireproof construction, with exterior walls of face brick, trimmed with cut stone. It will occupy a ground area of 60 by 100 feet, and will provide seating accommotions for 1,000 persons. There will be a parquette and balcony.

Leading Detroit Film Exchanges.

Answering a Jackson (Mich.) subscriber: The leading film exchanges in Detroit are as follows: Bell Film Exchange, Peter Smith building; Broadway Feature Film Co., Broadway-Strand theater building; Casino Feature Film Co., Dime Bank building; Peerless Film Co., 183 East Jefferson; Detroit Universal Film Co., 159 West Jefferson; Famous Players Film Service, Inc., 278 East Jefferson avenue; Fox Film Corporation, Peter Smith building; General Film Co., 100 Griswold street; Metro Film Corporation, 159 West Jefferson avenue; Mutual Film Corporation, 97 Woodward; Pathe Exchange, 40 East Larned street; Standard Film Service, Peter Smith building; United Film Service, Campau building; Wolverine Feature Film Corporation, Campau building; World Film Corporation, 97 Woodward avenue, ard V-L-S-E, Inc., Peter Smith building.

Personal and Business Notes from Detroit.

George W. Trendle, secretary of the John H. Kunsky Enterprises, accompanied by Mrs. Trendle, left Feb. 27 for Cuba to be gone until the first week in April.

The Garden theater, Woodward and Seldon avenues, has been completely redecorated and refurnished. A new stage setting has been installed and the Garden today looks more attractive than it ever has. Manager Smith reports that business is showing improvement every week.

R. A. Adams, formerly with the Detroit Kriterion Film Co., is now special representative for the General Film Co. covering Detroit and Toledo.

Ralph Peckham has severed his connections with the Peerless Film Company, East Jefferson avenue, of which he was general manager.

Peter J. Jeup, of the Luna theater, St. Aubin and Fort streets, says business is the best it has ever been. Similar reports are being made by many other owners and managers of small outskirt theaters, who say that their patronage has picked up considerably during the past few weeks. Quite a number of exhibitors are asking, "How can we increase our business on the second show at night? The second show business is good when there are exceptional features or prominent film stars, but where only an average feature is the attraction there is very little business for the last evening show.

BABY BUGGIES IN LOBBIES.

Can't Park Them to Hinder Egress—Managers Have New Problem.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

NEWPORT, KY.—An order issued last week by the Commissioner of Public Safety of Newport, Ky., is likely to work a considerable hardship either on the public or on exhibitors. The commissioner ordered that the universal practice of "parking" baby carriages and go-carts in the lobbies of picture theaters be discontinued, on the ground that in some instances the number of these vehicles was such as to hinder egress, and therefore constituted a possible element of danger.

Inasmuch as many people are unable to go to the theater in the evening unless they can take their children with them the enforcement of the order obviously means that a good many regular fans will have to stay at home, unless some ar-

rangement of a different nature can be made to take care of the rolling stock. In a few instances in the larger cities rooms are provided for the children, and possibly it will be practicable for exhibitors to provide space where the baby carriages can be kept out of the way and yet convenient for parents.

W. S. Wessling Takes Charge.

The Gold Rooster headquarters in Cincinnati have a new chief who comes from the Pacific Coast, W. S. Wessling, formerly of Portland, Ore., taking charge last week after the departure of former Manager C. E. Holah, who is now with the V-L-S-E organization. Mr. Wessling has been engaged in exchange work in several Coast cities, and is a high-grade man. The organization of the Pathe office in his charge will remain the same as it was under Mr. Holah.

CLIFTON'S SPECIAL SHOWS.

Cincinnati, O.—Manager Charles Hoefle, of the Clifton, on Ludlow avenue, Cincinnati, has the honor of being one of the few exhibitors in the city who have taken the pains to establish a regular children's educational program, although the movement has aroused much interest among exhibitors, and will probably become general before long. Mr. Hoefle has set aside every Friday evening for his educational program, in which historical, travel and natural history subjects are shown, with occasional subjects relating to mythology or fairy tales.

Economy Agreement

Exhibitors of Aurora, Illinois, Have Formed a Pool to Lessen Competition—Will Close Palace Theater and Keep the Aurora and Strand Dark Except on Saturdays and Sundays—Officers of Combination.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

AURORA, Ill.—A pool to curtail the number of shows here has been arranged. The agreement provides for the closing of the Palace theater wholly and darkening the Aurora and Strand five nights a week. The Fox theater will be a motion picture house during the week and will play vaudeville on Sundays.

Multiple reel subjects will be shown at the Fox theater during the week and at the Aurora and Strand theaters on Saturdays and Sundays. Shorter productions will be shown at the Palm and Star theaters daily where an admission of five cents will be charged at all times.

Frank Thielen is president of the new syndicate with Jules J. Rubens as treasurer and executive chief. W. D. Burford is secretary and will book all pictures for the various show houses in the pool. Stephen Lies is to help in overseeing the different theaters. The Orpheum and "B" theaters may enter the pool.

Looking at Studio Sites.

East St. Louis, Ill.—J. J. Hayes, president, and J. H. Slade, secretary-treasurer of the Pyramid Motion Picture Company of Hartford, Conn., were here to look over probable sites for a motion picture studio. Filming babies is one phase of the company's business.

Discuss Booths in Aurora.

Aurora, Ill.—Aurora moving picture theater men, as well as clergymen who use films, are fighting a "safety first" ordinance which is regarded as unreasonable. One feature required in the original measure is a transparent shutter in the booth. They have succeeded in having changed the requirements for a ventilating flue. At first one 36 inches in diameter was asked. Now it calls for one only sufficiently large to carry off the fumes. Insurance inspectors and the state fire marshal's department have passed the Aurora projection outfits. The managers want a booth standard fixed and not an ordinance making it "subject to the approval of the electrical inspector."

Sunday Referendum in Pontiac.

Pontiac, Ill.—The city council has a petition from voters asking a vote at the April election on the question of permitting Sunday moving picture shows.

Clubs Boost Children's Shows.

Joliet, Ill.—The Will County Ministerial Association, the Catholic Woman's League, Woman's Club and Parent-Teacher's association are behind the children's shows at the Colonial theater.

De Kalb, Ill.—The Princess and Star theaters have started programs for children. Local women are lending support.

Illinois Changes.

Savanna, Ill.—J. E. Gorman is now manager of the Orpheum and Ideal theaters, which have been consolidated.

Pekin, Ill.—Walter Fluegel has opened a moving picture theater at Fourth and Court streets.

Freeport, Ill.—Robertson & Lynch have reopened the Lyric theater.

Canton, Ill.—A. L. Thielbar, of Peoria, is the new manager of Dreamland theater. He was with the Hippodrome and Princess theaters at Peoria.

Tuscola, Ill.—The new Olympic theater opens March 11 with "The Battle Cry of Peace." A prize of $5 was offered for a name other than Olympia.

Paris, Ill.—L. A. G. Shoaff, owner of the Shoaff opera house, is now operating it.

Oregon, Ill.—Frank Black and son Paul have sold the Star theater to Cratty & Weich.

Ideas and Notes.

Pontiac, Ill.—The Woman's Club has taken up the question of better pictures for children.

Tuscola, Ill.—The Mothers' Club showed "Washington at Valley Forge" at the Globe theater.

Monmouth, Ill.—Triangle service goes so well the Byron theater will run each feature two days instead of one.

Quincy, Ill.—Orphans of Quincy and newspaper carriers of the Journal were guests of A. Padavic of the Savoy theater to see "Let Katy Do It."

Urbana, Ill.—The University of Illinois film made for the athletic association will be shown under the auspices of Illini clubs as follows: March 4, Cleveland, O.; March 6, Detroit, Mich.; March 9, Madison, Wis., and March 10, Milwaukee, Wis.

Belleville, Ill.—The building committee has decided to go ahead and build a theater along the lines of the Park theater in St. Louis. It will seat 2,000.

Kalamazoo to License Operators

City Council Passes Ordinance—Examinations Necessary—Requirements—First License Costs $5—After One Year $3.

Special to Moving Picture World from Midwest News Service.

KALAMAZOO, MICH.—The city council has passed an ordinance licensing operators. It provides: Before a license is issued an applicant must take an examination from the chief of the electrical department.

Applicant must be at least eighteen years old and must have served six months' apprenticeship under a licensed operator.

The license fee is $5 and $3 after the first year, it being required that the license be renewed each year.

Apprentices, too, must get a permit and pay a fee of $1.

The chief of the electrical department shall be chairman of the examining board. The two other members shall be appointed by the mayor and confirmed by the city council. One shall be a practical electrician, and the other a licensed moving picture operator.

Only licensed operators shall be employed in the amusement houses of the city.

Gilligham & Smith Changes.

Grand Rapids, Mich.—Changes in the Gilligham & Smith enterprises here include: Arthur Hoganson will look after the management of the seven moving picture houses, succeeding Charles Seaman who will look after office affairs. George Spaeth leaves the Fuller at Kalamazoo to succeed Hoganson as manager of the Majestic Gardens.

College Wants Use of Theater.

Lansing, Mich.—Michigan Agricultural college officials will furnish electricity free to a proposed East Lansing picture house on condition that the college be permitted to use the theater during the mornings to show educational reels to the students.

F. M. Cory Dead.

Petoskey, Mich.—F. M. Cory, sixty years old, the pioneer moving picture man in Petoskey is dead.

Belle M. Soule Managing Theater.

Grand Rapids, Mich.—Belle M. Soule, manager of the Apollo theater, Monroe street and Michigan street, N. W., is the only woman manager in the city. She and John C. Haskins recently took over this house.

Michigan Changes.

Hillsdale, Mich.—Harry Correll sold his interest in the Gem theater to Harry F. Walzer.

Pigeon, Mich.—Wesley Thiel purchased the equipment of the Temple theater at Sebewaing and has opened a show here.

Union City, Mich.—John Harpstrite has been making arrangements to open a moving picture show here.

Owosso, Mich.—The courts have given permission to remodel the Owosso theater into a ground floor house at an expense of $15,000.

Frederic, Mich.—Proprietors of the Star theater at Gaylord have opened a moving picture show here.

Muskegon, Mich.—John Lafayette of this city has opened the Heights theater seating 300 at Muskegon Heights.

Cadillac, Mich.—Harry E. Scott, who has been acting manager of the American Photoplay theaters company of Memphis, Tenn., has taken over the Bell theater. He will use Triangle, Mutual, General Film and Universal service, operating a five and ten cent house.

Imlay City, Mich.—L. Hobolth sold the Olympic theater to Roland Richie.

Michigan Brevities.

Kalamazoo, Mich.—Big features and advance to ten cents admission is the Orpheum theater's new policy.

Jackson, Mich.—"Hiawatha" did an enormous childrens' business at the Kuhl theater.

St. Louis Optimism

World Man Celebrates Coming of Spring Among Sunlit Exchanges—Finds Blue Birds Flying, Foxes Scurrying, World Bright, Universal Happiness, Mutual Gladness—On Pathe to Success, Joy Paramount—Tinkling Triangles.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—It don't look very much like spring, but it was the last of February, and we knew it was time to go out in the highways and byways of Filmdom and get a few opinions and prophecies about the future.

There was a little group of managers and road men on the sidewalk under the canopy of the Polar Wave building in earnest conversation. We listened hopefully, but instead of discussing business they were talking about the Ground Hog, and they were not talking about the animal, either; they were—well, that word discussing, with the first three letters left off describes it pretty accurately.

"You'd think the beast didn't know there was any such thing as an airdome, wouldn't you?" growled one of the pessimists.

"The sun shone for two hours yesterday," chirped the only optimist in the crowd, which was ourself.

"Get out," snapped another sorehead. "You are as bad as a ground hog yourself. You never come around except in a snow storm. Why, the last time you were here—" And then a little patch of blue the size of the proverbial Dutchman's breeches popped through the leaden sky, a bunch of sunbeams came tumbling down to earth and began boring holes in a snow drift on the edge of the gutter. Doors flew open, Charles Werner poked his head out of the window of the Metro office and a dusty sparrow on the old dead tree across on the north side of the street broke into a blithesome "peep, peep."

"Did we hear a bird?" everybody asked at once. "You did," remarked S. J. Baker, who came down the street swinging that little cane of his. "You heard a bird, and it was a 'Bluebird.'"

We moved on—as did the others. They to dream of airdomes, and we to search for news.

Joking aside, the film business in St. Louis and surrounding territory looks at least fifty per cent. better than it did this time last year, and the prospects are so far ahead of year before last that comparisons would be odious.

Short Reel Coming Back?

We stopped in at the General Film exchange, and Manager H. P. Wolfberg told us about the fine exhibition room that is just nearing completion. There will be room for a hundred and fifty people to watch the advance exhibition of the films, and every reel released will be shown. Sunday will be devoted to out-of-town visitors, and the show will grind away all day long to give the country managers a chance to see as many films as they want to. Mr. Wolfberg sees big promise for the future and the return of the short reel. "Maybe not tomorrow or the next day," he says, "but they are coming back. The feature wave struck the big cities first. Theaters in the big towns were running five and six reel subjects long before the country exhibitors took them up. Now the wave is passing into the outlying districts.

Demand for Variety.

"A good three-reel feature and a couple of comedies, with a travel picture, will be the program that will be more and more in favor as time goes on. This is evidenced by the fact that the exhibitor who stopped using short stuff and put on big subjects, is now adding two and three reels of short pictures to his program, not so much because he wants to give his patrons eight and nine reels, but to get variety to his program. The people demand variety. That has always been the greatest charm of the moving picture entertainment. A five or six-reel feature does not give this variety, and programs will gravitate naturally to an arrangement where variety can be given in a five or six-reel bill as well as one with nine and ten reels. This will make for improvements in the production of films. Manufacturers are beginning to see the tendency, and are putting better stuff in the short reels. Everybody is going to be benefited."

Big Four Feels Big.

The V-L-S-E was the next stop. The V-L-S-E officials are big boys now, since they have cut away from the apron strings of the K. C. exchange, and they are leading a free and rollicking life and paddling their own canoe. "We feel big," says S. W. Hatch, "and we are sailing along on the open sea with our own chart and compass; and business 's good and the prospects are better. The carpenters will be in here right away to fix this place up to be one of the finest branch offices in the country."

Busy Around the Lair.

Next door at the Fox offices, Manager Levy was deep in consultation with an exhibitor, but he stopped long enough to tell us about booking two of the biggest St. Louis houses with Fox features, and we found a perfect mine of information in M. I. Cohn (see print), traveling representative, who had just got in from a three weeks' trip.

M. I. Cohn.

Mr. Cohn has been all up and down the line in filmdom—his territory covers Missouri, Illinois Arkansas, Kentucky and Tennessee—he is one of the most successful road men traveling out of St. Louis. His observations are worth listening to. "Things look good all over," he says, "and particularly so in the south. I have been down in Arkansas, Hot Springs, Newport, Marianna, Batesville, all the big towns, and business is good. Arkansas is prosperous; they have had good crops, and cotton is piled up in the streets of many of the towns. There is a general improvement in the theaters and in the character of managers. The patrons are demanding better stuff, and this, of course, leads to general improvement all along the line. Fine new theater buildings are springing up everywhere, and managers no longer look at the business as a side line, but put their best efforts in the management of their theaters."

United Office Doing Well.

Sam Werner, who presides at the United Program Exchange, voiced the general sentiment. "The spring outlook is good," he said, "and if we have any sort of weather for open air places, the coming season should make money for everybody."

Charles Werner, who says he is only up in the air architecturally speaking, because his office happens to be on the second floor of the Empress theater building, says Metro is going big, and things will look bigger when the grass comes up and airdomes get ripe.

Pleased with World Features.

At the World offices we found E. W. Dustin and Lieut. Tally enthusiastic about World features. Mr. Dustin is one of the oldest, in point of service, not age, film men in the city, and has had a rich and varied experience in all branches of the industry.

He has been an actor on the speaking stage, had produced pictures, and exhibited them. He opened the first big theater in the country to moving pictures when he managed the Hopkins theater in Louisville, Ky., in the early days. "The reason for good business," says Dustin, "is good production. The makers of the pictures are putting better performers, better stories in the pictures, and they are attending to the artistic side of the question, and that is what brings the people out, the better class of people. The picture business has its greatest day before it.

Couldn't Be Better, Says Keller.

We went on down to the Mutual Exchange. It is way down town on 13th and Pine. We are going to get all the managers together some day and ask them to have all the exchanges on the same block. It will be so much easier for a correspondent then, and it will only be a matter of a few thousand dollars to move. "How's business?" we asked Fred A. Keller, manager of the Mutual Exchange. "Couldn't be better," said Keller. Mr. Keller is another old-timer in the film industry in St. Louis.

Edwards Breaking Records.

C. S. Edwards, of the Pathe office, said: "We are breaking records with serials out here. We thought we did big business with the 'Who Pays?' and 'Nell of the Navy,' but we went higher with 'The Red Circle,' and now 'The Iron Claw' is showing up in such fine form that it bids fair to smash the other records." Mr. Edwards was called upon to address the Mothers' Club of Ferguson, a suburb of St. Louis, recently, on the subject of "The Motion Picture and its Relation to the Child." "It was a very pleasant experience," said Mr. Edwards. "Those women are deeply in earnest, and when I got through with a 45-minute address, they fired questions at me as fast as I could answer them. All this goes to show the deep interest the public is taking in moving pictures, and the manner in which the pictures have revolutionized the amusement, and even the social conditions of the country. The better class of people are taking a greater interest than ever in the films because they look to them for education as well as entertainment."

Bright for Triangle.

Floyd Lewis, of the Triangle, was enthusiastic over a new bunch of Triangle contracts that has just come in. "We make big pictures," he said, "and the future looks very bright. Business seems better all the time, and spring and summer should fill the tills of all the box offices in the country."

The Universal Buzz.

At the Universal, where Barney Rosenthal is at the helm, things were buzzing along with a highly prosperous look. The irrepressible Lou Bent is with the Universal now, and the conversation developed the fact that Mr. Rosenthal and Mr. Bent are two of the first film salesmen that ever booked a program in this city. Mr. Rosenthal says things never looked better for the Universal. The "Graft" serial is going big, and a new one based on circus life, called "Peg o' the Ring," will be out shortly. Red Feather features are making a hit wherever they are shown, and in fact things just look good all around.

Flying Away with Things.

At the Bluebird headquarters we found S. J. Baker and N. H. Spitzer, special representative of the corporation, who had just come down from Detroit, going over prospects, and planning big things for the future. "Bluebirds are just flying away with things," said Mr. Baker. "Bluebirds, you know, are essentially springtime birds, and they are flying more frequently and making nests in theaters all over the country." Mr. Spitzer, who has toured the country in the interest of his corporation

says that business never looked better for the exhibitor who is willing to put on high-class stuff. The people are becoming educated; they demand better stuff, and they must and will have it, and the people who have it to sell will sell it and the theater that shows it will draw the crowds. There is no longer room for inferior pictures, the people know what they want and they want only the best."

"Things Never Looked Better."

The last stop was made at the Monarch exchange in the Gayety theater building, G. W. McKean presides here and dispenses Paramount programs and meets visitors in the most pleasant manner imaginable. Mr. McKean is another old-timer in the business, and has a thousand friends all over the country among exi hibitors and competitors as well. He told us that things never looked better than at the present time. Paramount is always in demand, and the short travel and cartoon subjects are catching on in fine shape. Things look distinctly good at the Monarch.

KANSAS CITY NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

J. D. Wineland Puts in Electric Plant.

WEBB CITY, MO.—J. D. Wineland, proprietor of the Mystic and Empress theaters at Webb City, Mo., has completed the installation of equipment to supply direct electrical current for his two houses. The project was undertaken nearly a year ago, after some experimentation is now fulfilled. The plant includes a 50-horsepower gas engine and a 25 kw. generator, located in the rear of the Mystic theater, wires running to the Empress.

Takes Pity on Scribes.

Kansas City, Mo.—The New Empress theater management was the host of a party of newspaper men and selected guests at a recent private exhibition and "feed." Representatives from the Kansas City Star, the Kansas City Post and the Kansas City Journal, with one or two outside publicity men, formed the major portion of the company, which was first entertained at the Empress theater by Hawaiian dancers, who were on the coming week's bill, and the picture showing at the house at that time, "The Wrong Door." After the theater entertainment the party adjourned to the Kupper Hotel, where a private Dutch lunch and further entertainment was enjoyed.

Bulletins Corroboration.

Kansas City, Mo.—On all of the doors in the local Pathe office are posted newspaper clippings, sometimes whole page articles, printed in various country newspapers regarding moving picture houses and releases. Letters of commendation, programs, handbills and similar advertising matter are in turn posted over the office of the Pathe exchange. And the fact that it is a drawing card is attested to by reason of the number of persons who stop to read these comments and programs, all looking for something new.

May Miksicek.

Robert Miksicek, owner and manager of the Maryland theater, 1,860 South 13th street, ran a chapter of the "Ventures of Marguerite" on February 13th, in which his daughter, Miss May Miksicek, took part. Miss Miksicek is well known to her father's patrons, as she occupied the box office at times to help out in a rush. The young lady has played several engagements with the Kalem Company, and has had some parts with other companies since she went east, and although she cannot as yet be numbered among the film stars, she is gaining the experience that will eventually put her in that class, and make her name some day as familiar as are the names of other St. Louisans who have become famous on the screen.

Theaters Lessen Drink.

The motion picture houses of Orange are responsible for a decrease of twenty-five per cent. in the use of booze during the past three years, according to Judge Edward W. Woodman, of Orange.

Notes of Local Exhibitors.

Mrs. R. G. Welborn, wife of R. G. Welborn, of Rose and Welborn, managers of the R. & W. theater, La Cygne, Kas., presented her husband with a son recently. Mr. Welborn was so pleased with the new arrival he passed out complimentary tickets with his advance program, announcing the arrival.

Messrs. Richard and Flynn, local managers of the Wonderland, Subway and Richlyn theater recently returned to Kansas City after a sort of a pleasure tour in the South.

Wilhelm Meyn, proprietor of a picture show at St. Paul and Kansas Ave., Kansas City, Kas., asks $2,500 damages to his amusement place caused by the flow of water, September 7, 1914, from a ditch belonging to the elevator of the Rock Island railroad.

Manhattan, Kas.—Harry P. Wareham, owner and manager of the Wareham theater at Manhattan, has just completed improvements on his house amounting to $15,000. A great deal of the money was spent where it can not be seen, but has been expanded so that the paramount value has been gotten, and for arrangement and convenience, it ranks among the leading in the West. New decorations, including a velvet curtain, containing 727 square feet of the heaviest woven velvet, new fresco and wall decorations, upholstering of the seats, and a new operating room with a ceiling and floor of asbestos, constitute the greater portion of the improvements. There are 700 seats on the first floor and 400 in the balcony, all of which have an unobstructed view of the screen.

Topeka, Kas.—The new $12,000 motion picture house at 506-508 Kansas Avenue, at Topeka, Kas., is being erected very rapidly. The house will have a balcony, very small, as most of the seats will be on the first floor, and will seat 600 people in all. A ventilating system so arranged that air will be sucked in by a vacuum machine and drawn out in ducts through the roof, fireproof rooms for the machine operators, and beautiful drinking fountains in the lobby are some of the more important features. C. A. McGuigan, owner of the theater has named it the Gem.

Films in Prisons

Warden C. S. Reed of State Penitentiary at Stillwater, Minnesota, Talks on the Value of Picture Shows in Prisons—Kind of Films He Chooses—Growth of Use of Films in Institutions.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—It is safe to say that the most popular picture show in Minneapolis is that given once a week in the State Penitentiary at Stillwater. Nearly two years ago, following the example set by several other state prisons in the Northwest, pictures for the prisoners were inaugurated at Stillwater, and now every Wednesday, at five P. M., men and women file into the large auditorium, the men taking their seats downstairs and the women occupying the gallery.

The pictures are carefully censored by the warden, C. S. Reed, at a private view. Comedies are the most popular films, and elicit roars of hearty laughter. "And is there any better medicine for a mind diseased," asked the warden, "than laughter?" Men and women prisoners alike watch with tensest interest the vicissitudes of hero and heroine, and applaud vigorously when the villain receives his just deserts. With oh's and ah's of excitement they view scenic pictures, but there can be no doubt that comedy carries off the palm. An excellent orchestra, composed of prisoners, accompanies the pictures, and a prisoner operates the machine.

"All those whose behavior has warranted it are permitted to attend," said Mr. Reed. "One demerit mark during the week means cancellation of the privileges; and it says volumes for the appreciation of the treat that, out of 1,038 prisoners, there have never been more than 25 in one week who have failed to deserve it."

The programs are just such a one as might be seen any day in any high-class picture house, and consist usually of a comedy, a "heart-interest" drama, and travel views. "We eliminate sickly-sentimental stuff, beer-drinking, saloon-brawling, woman-beating, safe-robbing and blood-and-thunder films in general, and in their place substitute wholesome dramas, interesting travel and educational films, and clean comedies. Shakespearean and other costume plays are very popular," says Mr. Reed. To the credit of the sex be it said there are only 25 women in Stillwater at the present time, as compared with 1,013 men; and not one of the women has forfeited her weekly treat. The auditorium in which the pictures are shown is the social center of the institution. There concerts and plays are given by the prisoners from time to time; there the religious services are held; and there meet the members of the Chautauqua Circle.

"One of the first state penitentiaries in the country, I believe," said Mr. Reed, "to introduce the movies was Walla-Walla, in Washington; and othesr rapidly followed suit, until now the practice is general, not only through the Northwest, but, I think I am correct in saying, throughout the country."

"Thre is everything," he continued, with the greatest emphasis, "to be said in favor of the humane treatment of prisoners, and the permission of certain recreations, and nothing—positively nothing—to be said against it. It is wonderful to see how these people strive to deserve the privileges extended to them—the movies, the library, the entertainments, the baseball games. I consider it a most significant fact that almost all the men, after a short stay here, lose their horror of soap and water, and eagerly take advantage of the shower each night, although it is by no means compulsory. And let me tell you that when a man is clean outside it's mighty hard for him to be anything else inside!"

Archie Cox Dies.

Archie Cox, manager of the New Garden theater in Minneapolis, died Wednesday, of ptomaine poisoning. Mr. Cox was one of the best known of the Minneapolis motion picture house managers. He had conducted houses in Sacramento, Salt Lake City and several cities of the Northwest, having come to Minneapolis about four months ago from Madison, Wis., where he was managing a theater for the Universal company.

Twilight Sleep Films in Northwest.

Sam J. Goldberg and H. F. Callanhan have recently acquired the Northwest rights to "The Twilight Sleep" pictures and will show them throughout several states. This marks the entrance into the film field of two more Minneapolis theatrical men. Both are associated with the Shubert theater.

NEW ORLEANS FILM EXCHANGE BUILDING ANNOUNCED.

Modern Fireproof Structure at Baronne and Gravier Streets.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Announcement of a film exchange building for New Orleans, to be patterned along modern fireproof lines, was made by men interested in the proposition this week. This new structure, which New Orleans has long needed, will be at Baronne and Gravier streets, and in the same block with the new Strand theater, construction of which has already been begun by the DeSoto Building Company. Leo Fellman, president of the DeSoto Building Company, is also head of the interests which have the film building plans nearly perfected.

At a meeting of exchange managers last week in the office of K. A. Bugbee, Metro manager, the film building plans were informally presented by Mr. Fellman's representative. It is thought that the plans will stand revision, as they allow room for but eight offices, and there are at least eleven exchanges in New Orleans anxious to make their headquarters in the building.

A fireproof building constructed to take care of exchange requirements is a structure long needed in the Crescent City, and the proposition has received the unqualified endorsement of local film managers. It is a known fact that at least one large company stayed away from New Orleans because they could not find suitable quarters.

Four Theaters Book Triangle.

The Columbia Amusement Company announces that the following four theaters have taken on Triangle service: Auditorium, Magazine and Louisiana; College, 327 St. Charles; Princess, 1820 Felicity; and a new theater being built by the Holy Name Gymnastic Club, Algiers.

New Moss Representative.

M. W. Lawrence has been appointed representative for the B. S. Moss productions in the New Orleans territory. Mr. Lawrence is booking "The Salamander" with great success. "One Day" follows "The Salamander" and a new production every thirty days thereafter.

D. Graham, who formerly handled the Moss productions in New Orleans, has moved his headquarters to Birmingham, Ala., from which city the Moss films are shipped to various southern representatives.

Empire Theater Opens.

The Empire theater, 1008 Canal street, opened on February 26, with "The Whirl of Life" as the attraction. A large portion of the first day's receipts were donated to a local tent of the Maccabees.

New Orleans Notes.

Charles Sheppard will make an announcement shortly about his new theater which he will erect at Cortez and Cleveland streets, New Orleans.

M. Levy is remodelling the Cadiz theater, in St. Peter street, and has already spent several thousand dollars for this purpose. He has put in a Minusa screen and a General service.

"Poor Little Peppina" broke all attendance records at the Crescent theater this week. W. Fred Bossner, the manager, was so gratified with the enthusiastic reception given this picture in New Orleans that he made arrangements to have it stay over an extra day at the Crescent.

Film Louisiana Orange Groves.

The Pickwick Film Company of New Orleans has just finished the filming of a picture which is descriptive of a trip taken by the New Orleans Association of Commerce to a number of Louisiana orange groves. The trip made this week is the first of a series of journeys that the Association of Commerce will make to various points of interest in the state. Arrangements have been made with the Pickwick Company to have each trip filmed, thus giving New Orleans a good deal of desirable publicity throughout the country.

Three Prominent Visitors.

New Orleans was the axis around which three prominent men in the industry moved this week. These were E. J. Farrell, southern division manager of the General Film; C. E. Tandy, manager of the Southern Paramount, and Mr. Willis of the New York office of the Fox Film. All three men spent but a short time in the Crescent City, but their respective missions were important just the same. All three gentlemen are optimistic as to film conditions in the South.

The Washington theater, New Orleans, has been completely overhauled, and a new Gold Fibre screen and Mason & Hamlin organ were installed in time for the opening on February 20.

Through the courtesy of Manager Bossner of the Crescent theater the New Orleans Times-Picayune has arranged a series of treats for the orphans of the city, who are to be admitted free to the matinees. The inmates of the New Orleans Female Orphan's Asylum were the first recipients of this generous courtesy, and the picture was Mary Pickford in "Little Peppina."

BRONCHO BILLY IN THE SOUTH.

G. M. Anderson, Broncho Billy on the film, was entertained royally in New Orleans this week. Mr. Anderson came here from Chicago on Monday, and left for San Francisco Sunday morning. He liked New Orleans immensely, and in company with J. E. Pearce, the South's most prominent amusement magnate, looked over several desirable studio sites. Mr. Anderson stated in all probability Essanay will locate a studio here. "Broncho Billy" appeared at Pearce's Tudor theater in person last Wednesday night, in the film "Humanity," in which he is featured.

DALLAS NEW LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

World Increases Force.

DALLAS, TEXAS.—Since Max Graf took charge of the World Dallas office business has increased to such an extent that several additions have been necessary in the office. John C. Penn, formerly with the General, has been added to the road men; also W. B. Wesley, previously with the World's Oklahoma force. George Slater has resigned from the Mutual office at Oklahoma City to take the booking desk, and an assistant shipping clerk and two new stenographers have been added.

Ft. Worth Exhibitors Optimistic.

Fort Worth, Texas.—The exhibitors in Fort Worth are very confident of a victory at the Sunday opening election March 8. Several of them were in Dallas recently and expressed themselves to the WORLD representative most optimistically. Their only hope is that their victory will be so decisive as to swamp the opposition and prevent further agitation.

Visitors in Dallas.

E. J. Lampkin of the Colonial, Greenville, Texas, was among the many visitors in Dallas week of February 20-25.

Jesse Warden of the Strand, Fort Worth, Texas, was in. Mr. Warden says that, although the Hippodrome-Paramount dispute is still unsettled he is running Paramount—in fact, has never stopped.

The Blue Mouse, Fort Worth, Texas, was represented in Dallas last week of February by H. G. Cotter.

C. A. Maguire, one of the oldest Texas exhibitors, now manager of the Egypt theater, Fort Worth, Texas, was another visitor.

J. A. Holton of the Port Arthur Amusement Co., Port Arthur, Texas, was up on business the last of February.

A. W. Ritter, Childress theater, Forney, Texas, pulled off the same stunt.

With the Dallas Exchanges.

V-L-S-E Dallas office is installing a projection room which will be in service early in March. Business in this office in-

At Fair Grounds, New Orleans—Fritz Winterneier, G. M. Anderson, J. Eugene Pearce, Josiah Pearce.

creased 75 per cent during the first six weeks of 1916.

J. D. Wheelan Film Company was disappointed in getting into their new quarters in February. A small fire broke out among the paint and refuse left by the workmen and so badly scarred up the interior as to make refinishing necessary.

F. J. Murphy, booking clerk for the Big Four, took a half an hour off on February 21 for purposes not told. C. A. Meade accompanied him and upon their return announced that Mr. Murphy had joined the army of benedicts, Miss Goldie Britain being the bride. This is the second "pop" wedding in this office lately, J. E. Huey, traveler for this company, pulling off the same stunt during a lunch time in January.

D. Callihan of the Metro office spent last week of February in New York.

L. S. Glickman, booking clerk in the World office, has resigned and will probably take a state right feature on the road.

Hey, Dave!

DAVE REED.—If you are still in New York, please notify Dallas Metro office. They are worried about you.

Pictures in a School.

Fort Worth, Texas.—Daily moving pictures will be shown for the pleasure and instruction of pupils in the high school at Diamond Hill, a suburb of Fort Worth, as soon as the new $35,000 building is completed. The school board has already passed the order for the machine and other equipment.

This is the first school in Tarrant County to adopt the moving picture as a permanent part of the daily work. Educational films will, of course, predominate, but others may be used occasionally for diversion.

Trade Territory Notes.

Thalia, Texas.—J. L. Schultz is opening a new picture house here. He purchased the necessary equipment recently from R. D. Thrash, in Dallas.

Belton, Texas.—E. A. Kinney is installing a new house here, and has bought his equipment through Thrash at Dallas. Mr. Kinney has recently been running the Aladdin theater at Denison, but has returned the lease on that house to its former owner, L. M. Ridout. Mr. Ridout also controls the Star at Denison.

San Antonio, Texas.—The Queen theater will have two new Power's 6-A machines, purchased from Thrash, at Dallas. William Politzer recently made a trip to Dallas to buy this equipment.

Georgetown, Texas.—Dave Goodlet, proprietor of the Nusho, in this place, recently made a trip to Dallas to secure additional equipment. Mr. Goodlet is one of the oldest exhibitors in Texas, having been here nine years, and he is well satisfied with the business.

Fort Worth, Texas.—J. S. Phillips, of the Odeon theater, was in Dallas recently. Mr. Phillips is the man who put up $300 with the City of Fort Worth as payment of the expense of the election for Sunday amusement in Fort Worth, which comes up March 8. "Will we win?" asks "Daddy Joe." "Well, I should say so!"

Dallas, Texas.—"Ted" Sullivan was a visitor here February 25. Mr. Sullivan is on the road with the Pathe world tour pictures. He is an ex-baseball magnate and was with the All-American team that toured the world at the time these pictures were made.

Wichita Falls, Texas.—T. S. Wren, of Wren & Berry, operators of the Majestic and Lydia-Margaret theaters, made a flying trip to Dallas recently to look over some bookings and other business matters. Mr. Wren calls the Moving Picture World the "Exhibitor's Bible."

Dallas, Texas.—The Rex, a suburban house that has been closed for some time, will be re-opened under the management of Ed Kennedy.

Omaha Exhibitors Ask Injunction

During Scarlet Fever Epidemic Children Were Kept From Shows—Claim Now That Authorities Are Partial to Other Gatherings

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Declaring the city officials failed to enforce the rule against all theaters, twenty-one exhibitors in Omaha asked an injunction restraining the officials from enforcing an order that children under twelve should not be admitted to shows during a scarlet fever epidemic. Three managers had been arrested. A. A. Watts, of the Rohlff theater, 2561 Leavenworth street, was fined $25 and costs.

The applications for an injunction allege that they all agreed to a request to bar the children for fifteen days while the scarlet fever epidemic was at high tide, and that they carried out the agreement, despite there being no official order to that effect. They further aver that the officials are now threatening to keep these patrons away longer, and that their business is suffering by reason of the attempted discrimination, as the children are permitted to attend other theaters and places of amusement. It is alleged that neither these officials nor the City Council has any legal right to make such discriminatory regulations, and the court is asked to issue an injunction to prevent it.

OMAHA EXHIBITORS' BALL.

Omaha, Neb.—Moving Picture exhibitors of Omaha will hold a ball at the City Auditorium the first Thursday after Lent.

Plans were discussed at a dinner given by an exhibitors' committee to the exchange managers, at the Hotel Fontanelle.

Nebraska Changes.

Hallam, Neb.—L. N. Doyle has opened a moving picture show here.

York, Neb.—The Ballengers, who control the Dean theater, have taken over the York opera house.

Eddyville, Neb.—I. B. Conner, of Kearney, has been contemplating opening a moving picture show here.

Red Cloud, Neb.—Frank Cassell, of Alma, Neb., has opened a moving picture theater in the Newhouse building.

Campbell, Neb.—M. W. Wheeland and C. R. Harper have opened a moving picture show in the Van Kirk building.

Nebraska Brevities.

Lincoln, Neb.—H. F. Chenoweth filmed a big dairy company's plant at Cedar Rapids, Ia.

Nebraska City, Neb.—It is reported Robert Booth, manager of the Paramount theater, has been considering the offer from the Paramount Pictures corporation.

SUNDAY ARREST IN CHARLES CITY, IA.

Manager Waterhouse and Staff Arrested for Opening Hildreth Theater.

CHARLES CITY, IA.—The Sunday show question is revived by the arrest of William E. Waterhouse, manager of the Hildreth theater, and his employees on a charge of running on Sunday in violation of the law. The Hildreth theater opened at 1:30 o'clock and by 3 o'clock was closed by the sheriff with warrants for the manager and his employees, four of whom had taken turns at operating the moving picture machine as fast as one was removed by the sheriff. A recent city ordinance passed by the city council gave the moving picture theaters power to run Sunday afternoon so that the case will again be brought before the court for further decisions.

Beauties of State of Iowa.

Davenport, Ia.—The Greater Iowa association will send on tour six sets of films showing the beauties of the state.

Changes in Iowa Theaters.

Waterville, Ia.—Fred Mortensen will open a moving picture theater here.

Creston, Ia.—Louis Rosenfield has become associated with Manager Samish in the operation of the Temple, Grand and Willard theaters.

Sanborn, Ia.—Albert Parker purchased the interest of his partner, Albert Ferguson, in the Princess theater.

Bedford, Ia.—The Gravity opera house has been sold to R. W. Hanna.

Little Rock, Ia.—Peter Scholles has sold the Gem theater.

West Point, Ia.—Ben J. Brinck has purchased the half interest of J. W. Conley in the opera house.

Farnhamville, Ia.—C. E. Forrest, of Ruthven, has purchased the Lyric theater.

Cedar Falls, Ia.—Edward Caldwell, of the Caldwell Amusement company of Des Moines, has purchased the Grand theater here.

Jewell, Ia.—Charles Allen has purchased the moving picture show here from Eugene Bristol.

Fredeircksburg, Ia.—Upham Bros. purchased the Majestic theater from Leslie Box.

Primghar, Ia.—R. F. Beamsley, of Steamboat Rock, has purchased the Casino theater here.

Shelden, Ia.—Ray Ling has purchased an interest in the Harvey theater from his father-in-law, D. E. Harvey.

Monona, Ia.—A. J. Wirkler has taken over the management of the opera house and Rex theater.

Essex, Ia.—The Commercial club contemplates a moving picture show, the Scenic theater having closed.

Hawarden, Ia.—Charles E. Harding, formerly manager of the Royal theater at Le Mars, Ia., has purchased the Lyric theater here.

Council Bluffs, Ia.—E. P. Minten will convert into a moving picture theater the building at 2010 West Broadway, Council Bluffs.

Des Moines, Ia.—Fire did $300 damage to the Elite theater, East Sixth street and Locust street.

Lyle, Ia.—The Ideal theater has been opened at Lyle.

Fort Dodge, Ia.—The Empire theater at Fort Dodge, Ia., will be re-opened as soon as Manager A. Engel can find a new location. The Empire was in the Buller building which was gutted by fire.

Victor, Ia.—A moving picture theater will be included in a business building to be erected by Doctor Anger at Victor, Ia.

Garden Grove, Ia.—Daniel Stearns is now manager of the Dilsauer Opera house here, the partnership with Ray Aten having been dissolved.

Sioux City, Ia.—A. Ortzow is erecting a $5,000 moving picture theater in Sioux City.

Waterloo, Ia.—J. E. Bryant, manager of the new Plaza theater at Waterloo, Ia., recently was in Chicago where he purchased equipment for the new house which will open about May 1. A fine Kimball pipe organ will be a feature.

Clinton, Ia.—H. K. Moss of Chicago is the new manager of the Orpheum theater, vaudeville and pictures, at Clinton.

Rhame, N. D.—Oscar Carlson and Emil Dahl have purchased the moving picture show at Odd Fellows hall.

Highmore, S. D.—Highmore will have but one moving picture show, McDonald & Harris having sold the Pleasant Hour theater to O. V. Armstrong of the New Grand theater.

Screen Ball in Denver

Rocky Mountain Screen Club's Luncheon a Big Success—Club Now Preparing for a Grand Ball—President Nolan Pleased With Progress—Many Local Film Men Present.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—About the livest social and commercial organization around Denver today is the youngest—the Rocky Mountain Screen Club. Although only a month old it has held its first semi-monthly luncheon and launched plans for a grand ball.

The luncheon, like everything else that has been attempted by the Screen Club, was a huge success. Upwards of 60 men connected with various branches of the moving picture industry broke bread at the same table Friday noon. It is the first time that such a representative group of motion picture men have been gotten together for such an event. In fact, it is the only luncheon ever given by those interested in the photoplay industry except that held in honor of S. L. Rothapfel on the occasion of his recent visit to Denver.

Speeches were made by the officers of the club and several invited guests. Optimism was the keynote of all the talks and the meeting bubbled over with enthusiasm.

Harry T. Nolan, newly elected president of the Screen Club, made his maiden address as head of the organization.

He had been in Chicago attending the National Convention of Moving Picture Supply men when elected to office and the luncheon afforded him his first opportunity to express his appreciation of the honor conferred upon him and to pledge himself to work untiringly for the good of the club and the photoplay industry.

Nolan Pleased with Progress.

"Denver and the Rocky Mountain region are fast coming into their own as important moving picture centers," said President Nolan. "A year ago Denver was a 'joke' so far as the photoplay was concerned. It was known as such all over the country. It was generally referred to as a 'Nickel Town.' By working individually we have done marvels to improve conditions. Everyone knows the advances we have made in twelve months and anyone can readily realize how much more can be done in the next year with the exchange man working with the exhibitor and all working together for the good of the industry.

"We have organized for the purpose of boosting the moving picture game—not one branch, but the entire industry. We don't want anybody to think that we are going to antagonize them. This club was not formed to oppose anybody or anything. But if we have to fight we will fight like h—l."

Other Speakers and Guests.

W. E. Foley, prominent Denver attorney, who is the club's legal representative, followed President Nolan with a talk in which he urged the members of the club to get into a state of "Preparedness." He said that there was no reason why the Screen club could not become more of an influence and power than any daily paper because, he declared each theater is a center in its community and each exhibitor could if he would do much in moulding public opinion, personally and through his screen.

Other speakers were: The Rev. Garrett Burke, H. H. Buckwalter, H. E. Huffman, secretary; W. S. Rand, first vice president, and Harry Quine, treasurer.

Among those who attended the luncheon were: Al Hagan, E. P. Drury, Louis Goldstein, Carl Stern, E. J. Freeman, George A. Killam, J. S. Applegate, F. Duffy, John Rich, W. E. Foley, W. H. Cree, William T. Binford, H. A. Joplin, Frank R. Harris, E. J. Binford, Thomas F. Foley, Charles V. Hall, A. J. Conway, S. C. Parrott, R. O. Battles, W. E. Scott, E. C. Day, Charles R. Gilmour, A. J. Meyerpeter, W. S. Rand, Louis Nathanson, F. Carmichael, S. H. Berger, J. L. Domann, J. J. Milstein, George Greaves, Charlie Jacobs, L. H. Lehrberger, E. M. Erwin, Milton Cohn, J. W. Scott and Albert Feeney.

GETS BACK TABOR GRAND.

The Denver Amusement company, controlled by Cincinnati theatrical men, has given up its lease on the Tabor Grand opera house, the oldest theater in Denver which was recently converted into a moving picture house. Peter McCourt reassumes the lease and will continue to run the photoplay. "Fighting for France" was the first attraction staged by McCourt. It had a week's run.

New Studio at Lakeside.

Arthur E. Hoffman, president of the Hoffman Film company, announces that he will break ground within a month for the company's new studio at Lakeside. He expects to begin production in May. The company will make a specialty of feature films which Mr. Hoffman announces will be released through the Pathe company.

S. D. Franz with Pathe.

Sidney Dayton Franz, formerly with the World Film has been added to the staff of road men maintained by the Pathe exchange in this territory. Franz has left for a month's tour through Northern Colorado and Wyoming.

THE CLEMMER ANNIVERSARY.

Manager H. S. Clemmer Has Special Week—House's Birthday.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Manager Howard S. Clemmer began his first anniversary observance in his theater Sunday, February 20, 1916, and for the entire week is running Mary Pickford in "Poor Little Peppina."

Manager Clemmer is an optimistic and aggressive exhibitor and believes a still greater future with an increase in incomes will be the lot of the moving picture men in every branch of the business.

During the first four days of the anniversary presentation the street in front of the theater was crowded to the street car tracks and around the corner of a cross street. Some stood throughout the running of the seven reels to gain admission to the next show and all standing room allowed by fire rules was taken. The house is fireproof.

The year at the Clemmer has been notable for the presentation of several unusual productions, including the "Birth of a Nation," and to the time of this writing the anniversary feature continues to fill the theater. The entire 12 months have been good ones, according to Dr. Clemmer and his optimism is shown by his own words in the following interview:

Clemmer Is Optimistic.

"I have no patience with the theory that the film industry will run out of ideas. Just as long as books and fiction continue to be written, just so long will moving pictures continue to be produced. Pictures will continue to be in vogue as long as there is any imagination in the world.

"It is foolish to suppose that moving pictures have passed their zenith. It has been demonstrated time and again that the film production is so superior to the spoken drama of the stage production as to be beyond all comparison with it.

Made Record With "Nation" Film.

"I am proud of the fact that we established a Spokane record with the Griffith masterpiece. We presented it against the advice of so-called wise showmen, in the hottest August in 26 years, and for three weeks, which the same wise men criticized as being much too long an engagement. Its reception is especially gratifying to us because it has established a precedent. We feel confident that the public now places confidence in our statements regarding the big productions we book that they are worth while or we would not book them. That will continue to be our policy.

"The year was also notable for such films as Geraldine Farrar in "Carmen," George Beban in "The Alien," Pauline Frederick in "The Eternal City," and other plays, Blackton's "The Battle Cry of Peace," "The Cheat," 'The Old Homestead" and, of course, the long list of popular productions in which the Paramount favorites have appeared, including the many vehicles of Mary Pickford, Marguerite Clark, Dustin Farnum, Blanche Sweet, Hazel Dawn and John Barrymore.

The Falling Off for Films.

"Our experience has certainly not been that there is any falling off in interest in moving pictures. On the other hand, interest is increasing. People are studying the lives of the film stars and every newspaper and magazine in the country publishes hundreds of inches of film news weekly and it is eagerly read. I look to see 1916 the biggest year in the business with so many advanced suggestions and new ideas.

"So much for the past. I am grateful to the citizens of Spokane and the Inland Empire for the support they have given the Clemmer theater. We are striving to give the proper service in the proper place. I will let no opportunity pass to secure the best pictures made and I will aim to outdo my past efforts this year. The average moving picture manager works about -6 hours a day. I am willing to make it 18 or 20 hours a day if necessary."

Clemmer's Children's Programs.

During the year the Clemmer established the children's program in Spokane, one hour each Saturday morning being reserved for the kiddies when a special program, shown at no other time, is presented. The Clemmer is claimed to be the third theater in the United States to adopt this feature. Special organ recitals from time to time have also served to give the theater tone as a musical center. Under the manipulation of Jesse Crawford, the big pipe organ is becoming more and more a feature of the Clemmer service.

SCANDINAVIAN FILMS SEEN.

More than 400 Scandinavian citizens, of whom 90 per cent. were Norwegians, attended Odin hall to see the moving pictures of Norway, its scenery, life and industries which were exhibited by the Norwegian government at the San Francisco exposition in charge of Hans Berge. The pictures shown by Mr. Berge included scenes of the fishing industry, the catching, curing and packing of herring and sardines, also of the timber industries.

Pictures were also exhibited of the national sport, skeeing, and the centennial celebrations of the independence of Norway held in Christiania in 1914, together with scenes on the fjords and mountains. The exhibit was under the auspices of the Sons and Daughters of Norway and the Scandinavian Brotherhood of America.

War Pictures Draw Crowds.

Closely following the "German War Pictures" which drew large audiences at the Hippodrome last week comes the presentation of a three-part Pathe film, "The Horrors of War," at the same house, and men, women and children are flocking to see it.

IN CALIFORNIA.

Progressive Exchange News Notes.

Vernon Moore, formerly with the California Film Exchange at both Los Angeles and San Francisco, has been placed in charge of the single reel and re-booking department of the Progressive exchange, taking the place of Frank E. McCoy. The latter is now on the road for this firm handling the Paramount Picturegrafs and industrial subjects.

R. E. Stebbins, for some time with the Progressive exchange, has resigned his position to become assistant to Pat Lynch, general manager of the American Film Manufacturing Co.'s interests at Santa Barbara.

Theater Owner Dies.

Charles Hart, proprietor of the Peninsula theater at San Mateo, Calif., and a pioneer exhibitor of San Mateo County, passed away in that city on Feb. 20th at the age of forty-five years. He was well known among exhibitors in the San Francisco Bay territory and was very popular.

San Francisco Business Briefs.

G. A. Metcalfe, the well-known supply man, has gone to Seattle to open a branch house, accompanied by Glen H. Waring, who is to have charge there.

A Powers Cameragraph No. 6B has been installed on the U. S. S. Prometheus which has been making this her home port for some time.

A new Simplex projection machine has been installed in the operating room of the Orpheum on O'Farrell street.

Fred Peachy, who recently went to Portland, Ore., to take charge of the Blue Bird exchange, has returned to this city.

D. J. Chatkin, of the firm of Chatkin & Levy, of Chicago, was a recent visitor here to inspect the United exchange which was purchased a short time ago. He plans to return at an early date and decide on the future policy.

Irving Lesser, manager of the Golden Gate Film Exchange, Inc., made a short business trip recently to Sacramento and Stockton, and Leon Netter, formerly associated with this exchange, is back from a trip to Los Angeles.

Sid Grauman, manager of the Empress theater, has inaugurated the policy of a straight price of 20 cents for evening performances, except Sundays, when 20 and 30 cents will prevail, as formerly.

California Items.

Reedley, Cal.—William Sheibley has purchased the Gem theater property at Reedley, and it is expected that the house will be opened shortly.

Fellows, Cal.—The Star theater at Fellows, is to be moved by manager Morris Fennebock. The house was slightly damaged recently by a heavy wind.

Crescent City, Cal.—Oliver Powell, who conducts the Star theater at Crescent City, has purchased a new Powers Cameragraph No. 6A.

Porterville, Cal.—C. C. Howell is erecting a new theater at Porterville to have a seating capacity of about 700. Two Powers Cameragraphs No. 6A have been purchased from G. A. Metcalfe of San Francisco, for the house, which will be ready by May.

Reno, Nev.—G. E. Thornton, of the T. & D. theater at Oakland, Cal., is in charge of the new theater at Reno, recently opened by Turner & Dahnken during the absence of R. G. Hunter, who has journeyed to Portland to be married. A. E. Northey is at the Oakland house temporarily and will probably be placed in charge of the Watersonville theater later on.

Modesto, Cal.—All records for theater attendance at Modesto were broken recently when "The Ne'er-Do-Well" was shown at the New Star theater.

Sunnyside, Cal.—F. C. Ellis has opened a moving picture house at Sunnyside, near Stockton.

New Fire Laws Proposed

San Francisco Fire Department Investigated Conditions in Local Film Exchanges —Assistant Chiefs Russell and Conlon Recommend New Ordinance Setting Special Districts and Fire Proof Buildings for Exchanges.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Cal.—An exhaustive investigation of conditions prevailing in San Francisco film exchanges has been completed by Assistant Chiefs Russell and Conlon, of the fire department, and a report has just been filed with Chief Murphy. In this report it is recommended that an ordinance be passed to permit moving picture film exchanges to carry on their business only in strictly fireproof buildings and to confine them to a restricted district.

It is conceded by film interests that regulations in regard to the storage of film are lax here, but they state that for some time they have been working to safeguard their property by installing vaults and in otherwise improving their places of business so that it will not be necessary for the authorities to pass drastic measures to insure safety. While the buildings on Golden Gate Avenue, now occupied by a dozen exchanges, are not absolutely fire-proof, they are of slow-burning construction and are occupied almost exclusively by concerns engaged in the film exchange or poster business.

TURNER & DAHNKEN PLANS.

The Turner & Dahnken Circuit, which recently announced its intention of erecting a large moving picture theater at Stockton, Calif., has made a slight change in its plans, but this has only been to secure a more advantageous location. The new site is on Main street, between Hunter and San Joaquin, on the property owned by R. E. Wilhoit, and here will be erected a theater with a seating capacity of about 1800 from the plans of A. W. Cornelius of San Francisco, who designed the fine house of this concern at Berkeley.

The building will be a five-story structure and a portion of the space on the upper floors will be occupied by the Moose Lodge. Work on the plans has been commenced and the theater is to be ready for occupancy within six months. The main floor, exclusive of exits and lobby, will be 75 by 160 feet in size.

The Reno, Nev., house of this concern, representing its first venture outside California, was opened a short time ago and has been doing an exceedingly heavy business ever since. The opening attraction was "The Ne'er-o-Well" and at the opening performances the crowd could not be handled through the main entrance, necessitating the use of the exits. Governor Boyle, Mayor Byington and many men prominent in the political and commercial life of the State were present at the opening and brief speeches were made, the firm of Turner & Dahnken being represented by E. B. Johnson. Later a banquet was tendered by R. L. Fulton, of the Reno Amusement Company to the stockholders of the concern and the honored guests.

This theater is the finest in the state of Nevada and was designed by architect George A. Ferris. It has a seating capacity of more than 1600, about one-third of the seats being in the balcony. Music is furnished by the magnificent organ which attracted so much attention last year in the Palace of Mines at the Exposition at San Francisco. The new house is under the management of R. G. Hunter, formerly of Vacaville, Calif.

LARKIN THEATER TO REOPEN.

The Larkin theater, on Larkin street, near Post, which has been closed for some time, has been taken over by Charles W. Goodwin, formerly secretary and manager of the Novagem Jewel Company which had a concession at the Exposition, and William Goodwin, vice-president and state manager of the Pacific States Electric Company. The house has been remodeled, a new ventilating system installed and will be opened as a first class moving picture house. A ten years' lease has been taken on the property. Charles W. Goodwin will be the active manager and assumes his new duties with a splendid knowledge of the theatrical business, having at one time had charge of the Elite Theater here.

"Fighting Blood" Given Private Showing.

On the morning of Feb. 25 a private showing of the Fox attraction "Fighting Blood," featuring William Farnum, was given at the Empress theater through the courtesy of Sid Grauman, manager of the house, the event being attended by three hundred representative exhibitors from all parts of Northern California, many making the trip to this city especially for the occasion. A five-piece orchestra was on hand to render appropriate music and the production was enthusiastically received.

Sun Photoplay Opens Branch.

The Sun Photoplay Company of New York has opened a branch office on the fifteenth floor of the Hewes Building, under the management of I. A. Rosenthal. This concern is acting as marketing agents of world's rights to photoplays and is handlling the "Whirl of the World," which is booked for presentation at the Cort. Mr. Rosenthal is planning to visit Los Angeles shortly and establish connections there. An exhibition room is to be fitted up adjoining the offices of the concern as soon as it is definitely known what the proposed changes in the film storage regulation will be.

Manager Visits Branches.

Denham Palmer, manager of the Pacific Coast division of the World Film, has left for Seattle and before returning to his headquarters at San Francisco will visit Denver, Salt Lake City and Los Angeles.

Ben Brodsky Visiting the States.

Ben Brodsky, general manager of the China Cinema Company, reached San Francisco a short time ago from the Orient, bringing with him about 20,000 feet of negative of scenes in China, many from spots seldom visited by white men. He will spend some time in this country and while here will arrange for the disposal of the pictures. He was accompanied by R. E. Hasbrook, manager of the Shanghai branch, who left here three years ago to engage in the film business in the Far East.

Schools Want High-Class Subjects.

That the schools of California now using moving pictures are steadily demanding better subjects, and that they are willing to pay a fair price for suitable material, is the interesting report of F. L. Haines, Jr., of the Atlas Educational Film Company. This concern is making many sales of projection machines, late ones being to the Montezuma Ranch school, near Los Gatos, and to the Hawthorne grammar school at Fresno. The Universal camera is also coming in for much attention, a complete outfit having been sold recently to B. Moisant, camera man for the Industrial Moving Picture Company of this city, and who also does work for the Pathe News.

A Cloud In a Clear Sky

Editorial in Portland, Oregon, Paper Causes Comment—With All Censorship Matters Amicably Settled, the Evening Telegram Apparently Seeks to Reopen Issue—Mrs. Colwell Thankful.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—The peaceful and cloudless sky that has for several weeks canopied Portland's censorship situation, was rudely disturbed and mussed on February 24 from a source most unexpected. The Evening Telegram, one of Portland's leading afternoon papers, spread upon its editorial page an article evidently calculated to reopen the Portland censorship issue, recently amicably adjusted. In part the editorial reads:

"Moving picture films need censorship. That is a recognized fact. The Telegram, in common with other papers of the country, is laboring to secure the elimination of subjects and scenes of life that the newspapers themselves eliminate from their columns. . . . Portland's censors have been more than liberal, as any one who sees the pictures exhibited can testify. There would be less agitation against the 'movies' if the censorship were more strict."

Exhibitors and exchange men expressed much surprise that such an editorial should appear at this time, when every effort is being made by film men to cooperate with the city administration and an atmosphere of peace exists. They question whether or not some ulterior motive, for example, lack of advertising patronage by motion picture theaters, was really back of the editorial. Mrs. E. B. Colwell, secretary of the censor board, stated that she was pleased with the attitude of the Telegram.

HIPPODROME FOR PORTLAND.

Ackerman and Harris, controlling a theater circuit in California, will open a Hippodrome theater in the playhouse now occupied by the Orpheum in Portland on May 6. The new theater will show pictures and vaudeville and Jos. H. Muller, former manager of the Orpheum at Spokane, will manage the house.

Photographed Mules on Snow Shoes.

W. A. Van Scoy, cameraman for the Pathe Weekly, with headquarters in Portland, returned recently from a trip through the Siskiyou mountains in southern Oregon and northern California, where he had several thrilling experiences in photographing the methods employed in delivering Uncle Sam's mail in this snow-covered country. Mr. Van Scoy and his party encountered snow so deep that the mules carrying the packs and the mail were equipped with snow shoes to negotiate the drifts for a distance of 25 miles, from Etna Mills to Sawyer's Bar. Photographs of sidehill sleds with one runner higher than the other, the skii-men who carry the mail during stormy weather, and the snowshoe mules were photographed by Mr. Van Scoy.

Local Office in Contest.

George Endert, manager of the World Film Corporation in Seattle, was a recent visitor in Portland and outlined with Fred Locher, local manager, the film selling campaign which is being conducted on a contest basis by the World Film. Mr. Locher and W. H. Rankin, road man, are working hard to pull down a prize for the local office.

Denham Palmer, western division manager, with headquarters in San Francisco, was another visitor in the local World office. Mr. Palmer was on his periodical tour of inspection and en route to Seattle.

"Mary Page" Booking Well.

The Pickford theater is the Portland house to book the Essanay serial, for first run. The management of the Pickford has arranged with a local department store to decorate a "Mary Page" window, showing the models of gowns worn by Edna Mayo in the serial.

At Eugene, Oregon, A. H. McDonald, manager of the Rex theater, started the serial by joining with the Women's Club of the city in declaring a tag day, admitting purchasers of tags to his theater, half of the proceeds of the tag sale going to the building fund of the Women's Club.

Theater Notes.

Portland, Ore.—Walter Shay, of the firm of Shay & Whitcomb, has sold his interest in the Electric theater to his partner.

Portland, O.—Roy L. Metcalf, from the Liberty theater, Spokane, Wash., has been engaged as organist at the Columbia, Portland.

Elgin, Ore.—Mrs. George James has purchased the Gem theater, Elgin, from Baird & Sons.

Portland, Ore.—W. H. Winters, president of the Seattle Stage Lighting Company, Seattle, Wash., was a recent visitor in Portland in connection with installing the new Simplex machines at the Columbia.

Coos Bay, Ore.—J. G. Lemanski has opened a chain of houses in the Coos Bay country. He opens a theater in Marshfield March 7, and North Bend and Bandon on April 1.

The address of Abram Nelson, Portland Correspondent of this paper, is 809 Journal building, Portland, Ore.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

VANCOUVER NEWS LETTER.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

Government Cameraman Talks.

VICTORIA, B. C.—D. J. Dwyer, a Victoria man, and official photographic representative of the Dominion Government, was in Victoria recently, and had many interesting experiences to relate concernig his work since the war began. Some of the most impressive pictures he has secured, however, were taken shortly after the declaration of war, at the time of the departure of the 30th Battalion from Victoria, when he secured fine scenes of the troop-laden ship and the docks crowded with people. These pictures were put out under the Urban trade mark, and have created great enthusiasm throughout the Empire.

After receiving his appointment at Ottawa Mr. Dwyer proceeded to Shorncliffe, and spent many months in the south of England with his camera, paying particular attention to scenes and incidents of interest to Canadians, such as the ceremony at Guildhall when Sir Robert Borden, Premier of Canada, was presented with the freedom of the City of London.

Mr. Dwyer, who now holds the rank of lieutenant, has returned to England, and expects to leave in a short time for the trench country in France. Many of his pictures taken in England will be shown in Western Canada some time in April.

Two Lively Picture Men.

George L. Broy and Sam W. Whitehead, owners of the Canadian rights for the perennial Selig favorite, "The Spoilers," have recently made a successful tour of the entire Dominion, and have now returned to the Eastern provinces, where the feature continues to draw capacity houses. Although both Mr. Broy and Mr. Whitehead consider San Francisco their home, they contemplate a long residence in this country, and have made many friends since their entry into the Canadian field.

Geo. L. Broy.

The one difficulty in the trip now nearing completion was the British Columbia censor's rejection of the big picture, which was reported at length in these columns. As a result of considerable agitation, newspaper and otherwise, the Attorney-General of the province was inducted for the first time to act as a board of appeal, and promptly passed the subject without a cut. The following week "The Spoilers," shown at the Colonial theater in Vancouver, did the biggest week's business in point of numbers, ever done by a feature in Western Canada, and the continued success of the production in British Columbia induced Broy & Whitehead to maintain a booking office in Vancouver for a period of about three months.

S. W. Whitehead.

Andrew P. Keegan Promoted.

Vancouver, B. C.—Andrew P. Keegan, lately manager of the Vancouver office of the Specialty Film Import, Ltd., handling the Pathe output throughout Canada, recently received from General Manager Leon Ouimet notification of his promotion to a position involving the supervision of the Pathe business in all of Western Canada. Mr. Keegan was the first Pathe branch manager in the Dominion, and came to Vancouver only a short time ago from the St. John (N. B.) office, which he opened.

His territory under the new arrangement includes British Columbia, Alberta, Manitoba and Saskatchewan, with offices in Vancouver and Winnipeg. The establishment of a branch in Calgary is now being discussed, but has not been definitely decided upon.

W. E. Allan continues as manager at Winnipeg, while the new manager of the Vancouver office is Charles Barnard, formerly Mr. Keegan's assistant here.

Capacity with Chaplin.

Vancouver, B. C.—That Charlie Chaplin has not lost his drawing power in Vancouver, at least, has been conclusively shown during the past week, when his latest picture, "A Night in the Show," was shown at the Rex and Globe theaters. While the program including this production were on, both houses did capacity business.

W. A. Wilkinson Books Features.

Kamloops, B. C.—Manager W. A. Wilkinson of the Opera House at Kamloops, B. C., accompanied by Mrs. Wilkinson, visited Vancouver recently for the purpose of arranging a feature service for his house, and has since returned to the interior. Many V-L-S-E features will be shown at this theater soon, and "The Goddess" has also been booked. "The Battle

Cry of Peace" will also be played at an early date. During a recent week a special feature was made of A. D. Kean's pictures of various B. C. military battalions.

Liked "My Old Dutch."

Vancouver, B. C.—The Universal production, "My Old Dutch," which was shown recently at the Colonial, received probably more favorable comment from patrons than any feature which has been shown in Vancouver for several weeks.

It is stated that the Bluebird Photo-Plays will start at the Colonial about the middle of March.

Business Notes.

Edmonton, B. C.—Manager Allen of the Monarch theater, Edmonton, announces a Pauline Frederick week, during which several productions featuring the popular star will be run.

Winnipeg, Man.—"Mr. Grex of Monte Carlo" (Lasky) proved so popular at the Province theater in Winnipeg that Manager J. A. Schuberg immediately booked it for a run at his other local house, the Bijou.

Vancouver, B. C.—The Orpheum is the only house in Vancouver which changes its feature three times a day. Manager James Pilling had a hard time one day recently in getting a suitable picture, but kept the third one (Kalem's "The Pitfall") for the usual half week run.

A Three-Province Censor Board?

Winnipeg, Manitoba—It is reported from Winnipeg that negotiations are now under way to have Alberta combine with Manitoba and Saskatchewan in the establishment of a provincial censorship board, to control the film output in all three provinces. It seems assured that the censoring of moving pictures will be transferred from the city of Winnipeg to the jurisdiction of the provincial government, under the bill introduced by Hon. Edward Brown, provincial treasurer, but if the two boards combine it will mean a decided change in the standards to be established in Alberta, or else in the other two provinces, as Alberta has consistently been much more liberal in its rulings.

Gives Birthday Party to Kiddies.

Kamloops, B. C.—Manager Brown of the Empress theater in Kamloops, B. C., recently celebrated his birthday by inviting all children under 18 years of age to a free matinee.

A Brighter Pantages Theater.

Vancouver, B. C.—The Pantages theater in Vancouver has recently been thoroughly renovated and re-decorated in a pleasing combination of pale blue, gold and cream, appropriate and striking designs being used for the mural effects. These changes are the result of the recent visit to Vancouver of Alexander Pantages, at the head of the circuit.

Rex Donates 1,000 Tickets.

Regina, Sask.—H. L. Gage manager of the Rex at Regina, Sask., has presented one thousand admission tickets to the Forget Chapter, I. O. D. E. These tickets are good at any time from now until September 1, and the Daughters of the Empire are to keep all the money received from the sale of the tickets, for their patriotic work.

New Exchange Tax Coming.

Winnipeg, Manitoba—A bill will be brought in during the present session of the Manitoba legislature providing for a tax to be levied on all public amusements. Its ramifications, as at present outlined, include a tax payable by film exchanges, which will probably be taxed a certain amount per reel rented or on the shelves. The bill is not in shape as yet.

W. P. Dewees in Alberta Cities.

W. P. Dewees of the Rex was in Seattle this week in connection with the deal, and it is announced that he will shortly leave for Alberta cities, where contracts will be closed with exhibitors for exclusive showing of the various productions handled by the National Film Service. It is expected that the distribution of Triangles will begin in the near future.

The V. L. S. E. features are meeting with considerable success in this territory, and the Rex this week is doing exceptionally good business with Lubin's "The Great Divide." The big Vitagraph special, "The Battle Cry of Peace," comes to the Rex for its first Canadian showing on Feb. 28.

Fined for False Ad.

Toronto Exhibitor Had News Weekly From Which Censors Had Cut a Scene—Poster Had Not Been Changed to Conform and Manager Has to Pay $26.00 in a Police Court for Advertising Pictures Not Shown.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—One line printed on a poster outside of his moving picture theater cost W. A. Manson the sum of $26 when he was found guilty in the Toronto police court of advertising a picture which was not shown on the screen in his house. The picture in question was a portion of a news pictorial released by the Selig company and was entitled "Von Hindenburg Plans Drive on Greece." Because of the present international situation, the nature of the subject made it rather hard for Manager Manson and his explanation for the absence of the scenes went for naught.

Censor Had Condemned the Scenes.

It was brought out in his evidence that the Ontario Board of Censors had condemned the portion of the reel and it had been cut entirely out of the film. After the picture had been received by the exchange from the censors it had been sent hurriedly to the theater in order to be in time for the evening's show and the accompanying poster had not been corrected.

Following this explanation on the part of Mr. Manson, a new angle was introduced into the case by the declaration by Staff Sergeant McKinney of the Toronto Police Department that the poster should have been submitted to the police for censoring and the Magistrate concurred in this view. A sentence of $20 and costs was then imposed, although the charge against the theater manager did not refer to the censoring of the poster.

Mr. L. Heyd, lawyer for the defence, thought it very unfair that the manager had been brought to court for not showing a picture which the law had taken from him. He complained that the film censors were frequently very slow and sometimes pictures were received back barely in time for an evening's performance.

The charge was laid against Manager Manson by Mr. Otto Elliott, assistant provincial inspector of moving pictures, who went into the theater to see the views of the German army after reading the poster outside.

OFFICIAL REFUSES PERMIT.

City Architect Won't Let House Be Enlarged—Gives Reason.

Toronto, Ont.—A great stir has been caused in civic government circles of Toronto through the action of City Architect Pearse in refusing to carry out the instructions of the city council to grant a permit to Mrs. Ellen Woolson to allow her to enlarge her picture house, the Gem, 1184 Queen street, East, to accommodate 300 more people. The city architect has refused on the ground that a civic by-law calls for absolute fireproof construction of all theaters with a seating capacity of over 500. In the present instance, however, the members of the city council deemed that the existing theater could be enlarged because of its location and the fact that it has an unusual number of emergency exits and is otherwise safeguarded against fire.

The present building now accommodates 471 people and, accordingly, does not come within the scope of the by-law. Increasing the seating capacity to 771 means, according to the city architect, that the house must be reconstructed throughout without exposed wood and also to conform to certain plans and specifications. It has been pointed out to Architect Pearse that the proposed change is really beneficial because the enlargement of the floor space would necessitate the removal of a wooden partition and the two side walls would then be solid brick.

The city architect claims that the special concession secured by Mrs. Woolson does not change the by-law and he does not intend to swerve from the strict letter of the law, he declares, even though the city council requests him to do so. He claims to have the final say in the matter and has announced definitely that he will not issue the alteration permit.

NEW CANADIAN MANAGER.

Toronto, Ont.—The Fox Film Corporation has announced the appointment of a new manager to look after the Fox interests in Canada, to succeed Harry F. Campbell of Boston, who has resigned from the Canadian post on account of ill health. The new divisional director is L. T. Rogers, manager of the New York exchange of the Fox. Mr. Rogers recently spent three days in Toronto and two days in Montreal to investigate the Canadian possibilities.

Ben Rogers, associated with Mr. Campbell at the Fox branch in Boston, has been assigned to the Fox sales force at Toronto and Mr. C. Crawford of Boston has also made a permanent transfer to Toronto.

Mitchell Granby opened the Toronto branch of the Fox corporation about December 1st and so far has secured a very fair amount of business. Fifteen Fox features have been released in Ontario so far.

Film Men to Be Soldiers.

Toronto, Ont.—Eight members of the staff of the Toronto branch of the General Film have left the employ of the company to enlist with Canada's overseas army. They are: W. Carling, W. Limage, J. Brooker, G. Brewster, W. Taylor, F. F. Bromley, J. Pollard and V. Belward.

Other exchanges in Toronto have also made considerable contributions to Canada's fighting force, but the General branch heads the list.

Family Theater Opens.

Chatham, Ont.—The Family theater, formerly the Classic, has been reopened under new management. Mr. J. Hutchinson now directs the affairs of the house. He has arranged to change the program twice each week. He is running "The Broken Coin" as one of his present features.

Toronto, Ont.—After an absence of only two weeks, Metro features are again being seen on the screen at Shea's Hippodrome, Toronto, one of the largest picture houses in Canada. During the layoff two fine Blue-Bird features were seen at this theater.

Calendar of Daily Program Releases

Releases for Weeks Ending March 18 and March 25

(For Extended Table of Current Releases See Pages 1910, 1912, 1914.)

General Film Company.

Current Releases

	Serial No.
MONDAY, MARCH 13, 1916.	
BIOGRAPH—The Lady and the Mouse (Biograph-Reissue No. 41)	20195
ESSANAY—The Strange Case of Mary Page No. 8 "The Perjury" (Two parts—Drama)	
LUBIN—The Butler (Comedy)	20196
SELIG—The Regeneration of Jim Halsey (Three parts—Drama)	20190-1-2
SELIG—Selig-Tribune No. 21, 1916 (Topical)	20194
VITAGRAPH—Putting The Pep in Slowtown (Comedy)	20193
TUESDAY, MARCH 14, 1916.	
BIOGRAPH—A Grip of Gold (Two parts—Drama)	20200-1
ESSANAY—Joyce's Strategy (Two parts—Drama)	20197-8
KALEM—Ham Agrees With Sherman (Comedy)	20199
WEDNESDAY, MARCH 15, 1916.	
BIOGRAPH—The Rejuvenation of Aunt Mary (Three parts—Comedy)	20204-5-6
ESSANAY—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon)	20203
—A Scenic subject on the same reel	20203
KALEM—The Eveless Eden Club (Comedy)	20202
THURSDAY, MARCH 16, 1916.	
LUBIN—The Gulf Between (Three parts—Drama)	20207-8-9
SELIG—Selig-Tribune No. 22, 1916 (Topical)	20210
VIM—Nerve and Gasoline (Comedy)	20211
FRIDAY, MARCH 17, 1916.	
KALEM—A Flock of Skeletons (Comedy)	20215
KNICKERBOCKER STAR FEATURE—Mismates (Three parts—Drama)	20212-3-4
VIM—A Pair of Skins (Comedy)	20217
VITAGRAPH—Freddy Aids Matrimony (Comedy)	20216
SATURDAY, MARCH 18, 1916.	
ESSANAY—Unknown (Three parts—Drama)	20218-9-20
KALEM—The Girl Who Dared (No 71 of the "Hazards of Helen" Railroad Series) (Drama)	20225
LUBIN—Dare Devil Bill (Comedy)	20221
SELIG—The Toll of the Jungle (Wild Animal—Drama)	20226
VITAGRAPH—Miss Warren's Brother (Three parts—Drama) (Broadway Star Feature)	20222-3-4

General Film Company.

Advance Releases

MONDAY, MARCH 20, 1916.

BIOGRAPH—His Mother's Scarf (Drama) (Biograph-Reissue No. 42).
ESSANAY—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
LUBIN—The New Janitor (Comedy).
SELIG—Selig-Tribune No. 23, 1916 (Topical).
SELIG—Number 13 Westbound (Three parts—Drama).
VITAGRAPH—A Squared Account (Comedy).

TUESDAY, MARCH 21, 1916.

ESSANAY—Separating From Sarah (Two parts—Drama).
KALEM—For Sweet Charity (Comedy).
LUBIN—The Crash (Two parts—Drama).

WEDNESDAY, MARCH 22, 1916.

BIOGRAPH—The Battle of Truth (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 7 (Cartoon).
—A Scenic Subject on the same reel.
KALEM—At Bachelors' Roost (Comedy).

THURSDAY, MARCH 23, 1916.

LUBIN—A Sister to Cain (Three parts—Drama).
SELIG—Selig-Tribune No. 24, 1916 (Topical).
VIM—Bungles Lands a Job (Comedy).

FRIDAY, MARCH 24, 1916.

KALEM—When Things Go Wrong (Comedy).
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains (Three parts—Drama).
VIM—Behind the Footlights (Comedy).
VITAGRAPH—Freddy Versus Hamlet (Comedy).

SATURDAY, MARCH 25, 1916.

ESSANAY—I Will Repay (Three parts—Drama).
KALEM—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Love One Another (Comedy).
SELIG—Trilby's Love Disaster (Western—Comedy).
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

Breaking all records!

THE INDIAN

A Biograph spectacle

"The Mystery of Laughter" ceases to be a mystery when it's one of the BIOGRAPH COMEDIES

BIOGRAPH COMPANY
807 E. 175TH STREET
NEW YORK. N. Y.

BIOGRAPH
QUALITY FILMS

Monday
March 20

His Mother's Scarf

Directed by D. W. GRIFFITH

A spectacular Indian attack upon a caravan brings a girl to the cabin of two brothers.

Wilfred Lucas Dorothy West
Charles H. West

The Biograph Re-issue

Wednesday
March 22

The Battle of Truth

Directed by J. FARRELL MACDONALD

William Hamilton Osborne's amazing tale of the murdered lovers who rose from the dead.

Vera Sisson Charles H. Mailes
Ivan Christy Jack Drumeir

The Three Reel Biograph

Monday
March 13

The Lady and the Mouse

The Biograph Re-issue, with LILLIAN GISH, HENRY WALTHALL, and an all-star cast.

Tuesday
March 14

A Grip of Gold

The Two Reel Biograph, with CLAIRE McDOWELL and JOSE RUBEN in a quick-action drama.

Wednesday
March 15

The Rejuvenation of Aunt Mary

The Three Reel Biograph, with GERTRUDE BAMBRICK in the Broadway comedy success.

Calendar of Daily Program Releases

Releases for Weeks Ending March 18 and March 25

(For Extended Table of Current Releases See Pages 1910, 1912, 1914.)

Universal Film Mfg. Company.

SUNDAY, MARCH 12, 1916. (Serial No.)

L-KO—No Release this day.
REX—His Brother's Pal (Two parts—Drama)..... 01264
VICTOR—Love's Spasms (Comedy) 01265

MONDAY, MARCH 13, 1916.

NESTOR—The Deacon's Waterloo (Comedy) 01268
RED FEATHER PHOTOPLAY—"The Pool of Flame" (Five parts—Drama) 01267
UNIVERSAL SPECIAL FEATURE—Graft No. 14. "The Iron Ring" (Two parts—Drama)..... 01284

TUESDAY, MARCH 14, 1916.

GOLD SEAL—Born of the People (Two parts—Dr.) 01269
IMP—Her Invisible Husband (Comedy) 01271
REX—The Bold Bad Burglar (Comedy-Drama) 01270

WEDNESDAY, MARCH 15, 1916.

ANIMATED WEEKLY—Number 11 (Topical) 01274
LAEMMLE—Lonesomeness (Drama) 01273
VICTOR—Orders Is Orders (Two parts—Comedy) .. 01272

THURSDAY, MARCH 16, 1916.

BIG U—The Fatal Introduction (Three parts—Western-Drama) 01275
LAEMMLE—No release this day.
POWERS—Sammie Johnsin, Strong man (Cartoon—Comedy) 01276
—Safety First (Educational)..... 01276

FRIDAY, MARCH 17, 1916.

IMP—Paterson of the News (Two parts—Dr.)..... 01277
NESTOR—Across the Hall (Comedy) 01279
REX—The Cry of Erin (Drama) 01278

SATURDAY, MARCH 18, 1916.

BISON—The Iron Rivals (Two parts—Drama)..... 01280
JOKER—Muchly Married (Comedy) 01281
POWERS—No release this day.

SUNDAY, MARCH 19, 1916.

LAEMMLE—No release this day.
L-KO—Live Wires and Love Sparks (Two parts—Dr.) 01284
REX—Behind the Curtain (Drama)..... 01282

MONDAY, MARCH 20, 1916.

NESTOR—Love and Vaccination (Comedy)..... 01286
RED FEATHER PHOTOPLAY—Drugged Waters (Five parts—Drama) 01285
UNIVERSAL SPECIAL FEATURE—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Dr.) 01302

TUESDAY, MARCH 21, 1916.

GOLD SEAL—The Madcap Queen of Crona (Two parts—Comedy-Drama) 01287
IMP—Ain't He Grand? (Comedy)..... 01289
REX—The Phantom Thief (Drama)..... 01288

WEDNESDAY, MARCH 22, 1916.

ANIMATED WEEKLY—Number 12 (Topical)..... 01292
LAEMMLE—The Desperado (Drama)..... 01290
L-KO—Scars and Stripes Forever (Two parts—Com.) 01291

THURSDAY, MARCH 23, 1916.

BIG U—On Dangerous Ground (Drama)..... 01294
LAEMMLE—The Secret Foe (Two parts—Drama).. 01293
POWERS—A Toyland Mystery (Novelty)..... 01295
—Amphibian Oddities (Educational)..... 01295

FRIDAY, MARCH 24, 1916.

IMP—The Crimson Trail (Two parts—Drama)..... 01296
NESTOR—The Wrong Bird (Comedy)..... 01297
VICTOR—No release this day.

SATURDAY, MARCH 25, 1916.

BISON—Monna Vanna (Three parts—Drama)..... 01298
JOKER—It Nearly Happened (Comedy)..... 01299
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, MARCH 12, 1916. (Serial No.)

BEAUTY—Persistent Percival (Comedy)..... 04545
GAUMONT—See America First No. 26 (Scenic).... 04544
—Keeping Up with the Joneses (Cartoon-Comedy) 04544
VOGUE—More Truth Than Poetry (Comedy)..... 04546

MONDAY, MARCH 13, 1916.

MUTUAL MASTERPICTURE DE LUXE—In the Web of the Grafters (Signal—Five parts—Drama (No. 80) .....

TUESDAY, MARCH 14, 1916.

AMERICAN—The Suppressed Order (Three parts—Drama) 04546-7-8
FALSTAFF—Theodore's Terrible Thirst (Comedy). 04549

WEDNESDAY, MARCH 15, 1916.

BEAUTY—Blotters and Papers (Comedy)..... 04552
THANHOUSER—The Whispered Word (Two parts—Drama) 04550-1

THURSDAY, MARCH 16, 1916.

FALSTAFF—Rupert's Rube Relations (Comedy)... 04554
MUTUAL MASTERPICTURE DE LUXE—A Bird of Prey (Thanhouser — Five parts — Modern—Drama) No. 81)..... 04555
MUTUAL WEEKLY—Number 63 (Topical)..... 04553
VOGUE—Troubled Waters (Comedy)..... 04553

FRIDAY, MARCH 17, 1916.

CUB—Title not yet announced..... 04559
MUSTANG—Curfew Corliss (Three parts—Western—Drama) 04556-7-8

SATURDAY, MARCH 18, 1916.

MUTUAL MASTERPICTURE DE LUXE—Overalls (American—Five parts—Modern—Drama) No 82)

SUNDAY, MARCH 19, 1916.

BEAUTY—Tips (Comedy) 04561
GAUMONT—See America First No. 27 (Scenic)..... 04560
—Keeping Up With the Joneses (Cartoon-Comedy) 04560
VOGUE—Title not yet announced..... 04562

MONDAY, MARCH 20, 1916.

MUTUAL MASTERPICTURE DE LUXE—My Partner (Gaumont—Five parts—Drama) (No. 83.....

TUESDAY, MARCH 21, 1916.

AMERICAN—The Code of Honor (Three parts—Drama) 04564-5-6
FALSTAFF—Pansy Post Protean Player (Comedy) 04567

WEDNESDAY, MARCH 22, 1916.

BEAUTY—Cupid At Cohen's (Comedy)..... 04570
THANHOUSER—The Fifth Ace (Two parts—Society—Drama) 04568-9

THURSDAY, MARCH 23, 1916.

FALSTAFF—Pedro the Punk Poet (Comedy)..... 04573
MUTUAL MASTERPICTURE DE LUXE—The Bruiser (American—Five Parts—Drama) (No. 84).... 04574
MUTUAL WEEKLY—Number 64 (Topical)..... 04572
VOGUE—Title not yet announced..... 04572

FRIDAY, MARCH 24, 1916.

CUB—Jerry and the Smugglers (Comedy)..... 04578
MUSTANG—Snow Stuff (Three parts—Drama)..... 04575-6-7

SATURDAY, MARCH 25, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Hidden Law (Centaur—Five parts — Sociological—Drama) (No. 84).....

Another evidence of the fine quality of David Horsley productions comes in the shape of an unsolicited congratulatory letter from J. Celler, manager of the Decatur Theatre, Brooklyn, N. Y., to Mr. Horsley. Mr. Celler says:

"Wish to compliment you and Mr. Crane Wilbur on the fine showing of the Mutual Masterpicture, de luxe edition, "Vengeance is Mine!" This photoplay was not only good in the story, acting and original ideas, but started off with the story without wasting a whole reel in the introduction of characters, etc., as in the majority of features. Our patrons enjoyed every moment of the play up to the last minute.

"Hoping that all your future productions will be as good as this one, I remain,

Very sincerely yours,

(Signed) J. CELLER."

Future David Horsley productions will be as good, if not better, than "Vengeance is Mine"

Among them are: "The Hidden Law," featuring Margaret Gibson and William Clifford, released March 25; and "The Love Liar," featuring Crane Wilbur, released March 27. Each is in five reels and is distributed as a Mutual Masterpicture, de luxe edition.

Attention is also called to the popular Cub Comedies with George Ovey, one of which is released every Friday.

Apply at your Mutual exchange for bookings on any of these subjects.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

LUBIN.

THE BUTLER (March 13. The cast: Otto, the Butler (Davy Don); Mrs. Van Webber (Florence Williams); Gwendoline (Patsy DeForest); Waiter (George Egan); Butler (Charles Leonard). Written and directed by Edwin McKim.

Mrs. Van Webber is giving a dinner and reception in honor of her daughter's return from college. Things are going along smoothly, when a telegram arrives which calls all servants out on strike. Leaving Mrs. Van Webber in a quandary as to who will prepare the dinner. Gwendoline suggests that Otto, their hired man, be allowed to take charge of the dinner. When the striking servants learn that Otto has taken their jobs, they station their gang around the house and whenever Otto appears they threaten him until he gets nervous and wants to throw up the job.

But Mrs. Van Webber gives him more money and Otto starts in anew. The strikers now thoroughly aroused at Otto, chase him through the house and stone him. They finally knock him out and leave him in a heap on the floor, where the guests find him, carry him upstairs and put him to bed. When he wakes and sees the guests, he says: "I didn't know America was in de Vor." Then he falls back in a faint.

THE GULF BETWEEN (Three Parts—March 16).—The cast: Fred Mason (Allan Forrest); Bob Austin (Jim Morely); James Vorec (Melvin Mayo); Helen Vorec (Helen Wolcott); Joe Bent (George Routh); Brant, head of Department (B. W. Hopkins); Amy Burrows (Evelyn Littlepage); Mrs. Burrows (Adelaide Bronti); Butler (W. J. Spencer). Written by Tom Gibson. Produced by Edward Sloman.

Fred Mason finds time heavy on his hands. He prevails upon Bob Austin in the Government service to use his influence with Brant, Chief of the Department, to have him placed on the force. This Bob does and Mason is assigned to his first case, that of rununing down a band of opium "operators." The head of this gang is James Vorec. His daughter he keeps in complete ignorance of his illicit traffic. Through a slight accident Mason meets and becomes enamored with Helen. He forgets his mission in pursuit of her heart. At length he secures her answer to his proposal.

Joe Bent is filled with jealously and seeks to be revenged. He steals a package of opium and, telling Helen that her father asked her to deliver it, he goes to Mason and tells him that at a certain place he will see one of a gang of opium operators. Mason goes to the place and sees Helen delivering a package, which he finds to contain opium. His duty demands that he must arrest her. Vorec realizes it will be discovered that he is a criminal and ruin Helen's happiness. Before he can see Helen to confess she is arrested by Mason. She defends her father, taking the full blame herself. Mason resigns from the force.

Bent taunts Vorec, but, becoming fearful of Vorec's wrath, flees. Vorec captures him and forces him to confess, clearing Helen. Vorec dies of a wound received in the fight and Helen is left alone. The money which her father has saved for her she gives to charity and takes a position as maid in Burrow's home. Mason longs for Helen, but does not try to see her. She is heartbroken.

Thus matters stand when they come face to face at a ball given by the Burrows. She is a maid; he the honored guest. The fight each is putting up moves Bob to interfere. Amy Burrows is trying her best to evoke a proposal from Mason. Helen sees them. Bob makes Mason understand that Helen is breaking her heart for him as he is for her. He seeks her out and the gulf is bridged by their love.

DARE DEVIL BILL (March 18).—The cast: Billy Dawson (Billie Reeves); His Sweetheart (Margaret Adair); His rival (Clarence Jay Elmer). Written by Clay M. Greene. Produced by Earl Metcalfe.

Billy Dawson has money enough to entertain the pleasure lovers of his acquaintance. This has made him the envy of one or two suitors of Betta Mann and Notta Mann, the most desirable young women of the town. While promenading with Betta Mann, a loafer accosts her, and Billy has not the courage to resent the insult. This is done for him by Tom Hale, his prominent rival, and Billy is kidded to such an extent by the townsmen for his cowardice that he resolves to go out into the woolly West, so that he may learn to be brave and thereby eventually win Betta. Billy cannot accustom himself to the rough stuff of the Westerners. His particular aversion is Joe Hale, known as "Rattlesnake Joe," who is a brother of his rival Tom Hale.

Billy keeps away from the cowpunchers, but his letters to Betta and the other Eastern townspeople are bristling with narratives of reckless heroism. Tom Hale's letters from his brother, Joe, however, do not bear out the truth of these narratives, and when Billy comes home to prove that he is a man, Tom resolves to unmask him. Billy arrives in his home town garbed in the get up of a western desperado. The Mann girls and their mother decide to give him a dinner in celebration of the event. At the dinner Billy relates a series of blood-curdling adventures.

Billy's narratives creat much admiration among his hearers. But, as he ends the last one, Rattlesnake Joe, who has been sent for, stands before him and he is struck with terror. There is some gun play; Billy pleads for mercy, acknowledges he has been lying, and is chased out of the house by the men.

BIOGRAPH.

THE LADY AND THE MOUSE (Reissue—March 13). The cast: Sisters (Lillian Gish and Dorothy Gish); Their father (Lionel Barrymore); The girls' friend (Robert Harron); Rivals (Henry Walthall and Harry Hyde).

The young society man, thrown over by the girl he hoped to marry, goes away to forget, and, on a walking tour, reaches a village where he puts up at the home of a storekeeper. The latter has two daughters, one of whom, an invalid, is tenderly nursed by her sister. The girl's kindness to all around her wins the admiration of the stranger. But he needs a final proof, and fate supplies it.

Mice have been invading the store, and one is caught in a trap. The girl's aunt orders her to drown it. Afraid to disobey, she dips the trap into the water, but her heart is touched by the little creature's frantic efforts to escape death, and she opens the trap and sets it free. The stranger, watching her, is delighted to have found so true a heart. But before he can declare himself he learns that the girl's father is about to be dispossessed for debt. Hastening away, he returns in his automobile with money to cancel the mortgage, and wins a bride. The invalid sister recovers her health and marries her sweetheart, a neighbor's son.

A GRIP OF GOLD (Two Parts—March 14).—The cast: Kate Wiggin (Claire McDowell); Ned Summers (Jose Ruben); Slick Freeman (Ivan Christy); Reddy (W. C. Robinson).

Kate Wiggin, a young woman, through illness loses her position, and being unable to secure another place finds herself at the end of her resources. Her landlady orders her to pay up or leave the house.

That night, as she sits despairing, Slick Freeman, a burglar, rushes into her room with a hand satchel containing several thousand dollars. He tells her that he and a pal have just broken into and robbed a bank, and, being pursued by the police, separated to throw them off the trail. The burglar decides to leave the loot in her possession until he calls for it the next day.

Slick, returning to his room, finds it empty. Red has been wounded and taken to the police station, where, at this moment, he is confessing the crime. The police make their way to Slick's room, but through a clever trick he manages to make good his escape.

The next morning Kate is still in possession of the money left in her charge, when the landlady appears and demands that she either pay what she owes, or get out at once. It is sheer desperation that prompts her to take a bill from the satchel—stating to the landlady that she had received a remittance. After six weeks have elapsed, Kate leaves the city, taking the money with her.

Six months later Kate is employed as a stenographer in a wealthy stock broker's office. The son of her employer has grown very fond of Kate, and she of him, but the thought of her charge forces her to mildly but firmly reject his proffered attentions. One day her employer receives a letter containing a hundred dollar bill, stating that it was conscience money which a dishonest employe begged to return as restitution for what he had taken. This gives her an idea, and she asks her employer whether should a business house or a bank be robbed of a sum and that sum returned intact there would be an investigation. Her employer states that the bank would be very glad and consider itself lucky to get the money. She goes to the express office and ships the money to the bank president. The only receipt she gets is a notice in the newspaper to the effect that the money had been returned from an unknown source. Her mind now free of torment, she accepts her employer's son when he next proposes, and they are married.

Some time later, while on a shopping tour, she is recognized by Slick Freeman, who secures the license number of the machine. Armed with this, he goes up to the Automobile License Bureau and gets the name and address of the owner. The next day he calls on her to get the money he left in her keeping. He does not believe her story of its return, until she shows him proof published in the newspaper, which she had retained. At the dinner table her husband reads an article to the effect that Slick Freeman, the noted bank robber, was wounded in a saloon brawl and had confessed to his part of the robbery, stating that he had given the money in charge of a woman, but dying before he mentioned her name.

THE REJUVENATION OF AUNT MARY (Three Parts—March 15).—The cast: Aunt Mary (Kate Toncray); Little Jack (Audrey Kirby); Aunt Mary's Sweetheart (Dell Henderson); Jack (grown) (Reggie Morris); Burnett (Dave Morris); Mitchell (Tom MacEvoy); Clover (Jack Mulhall); Stebbins (Wm. Sloane); The Girl from Kalamazoo (Florence Lee); Betty Burnett (Gertrude Bambrick).

Jack Denham, an orphan, is adopted by his aunt, Mary Watkins, a wealthy spinster, who is known to everybody as "Aunt Mary." Aunt Mary's sweetheart receives an offer of a position in the city, which he gladly accepts, as he has grown tired of Aunt Mary and seizes this opportunity to desert her. A number of years elapses and he never returns. When Jack reaches his majority Aunt Mary sends him to college, and she is left alone with her two servants, Lucinda and Joshua.

At college Jack has three chums, Burnett, Mitchell and Clover. Jack is expelled from college for breaking the rules. Aunt Mary writes her lawyer, Mr. Stebbins, to look after Jack. Jack is despondent and goes to a cabaret show, where he meets "the girl from Kalamazoo." While under the influence of liquor he proposes marriage and gives her a ring he is wearing. Jack returns to his hotel and does

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not miss the ring till the next morning, when the girl from Kalamazoo telephones him and he realizes what a fine scrape he is in.

Jack's chums try to cheer him up and they all go to a saloon and have several drinks. Mitchell has a small pistol which he is showing to the boys, and Jack examines it. He shoots at a dog and accidentally hits the bartender. Jack is threatened with arrest. He telephones Stebbins, who pays damages of $100, and Jack is allowed to go. Stebbins induces Jack to return to Aunt Mary and tell her the story himself.

Aunt Mary greets Jack effectionately and tells him she will forgive everything as long as he never wrongs a woman. Stebbins arrives with the news of a breach of promise suit against Jack, brought by the girl from Kalamazoo. This angers Aunt Mary and she disinherits Jack. The girl from Kalamazoo learns that Jack has been disinherited. She goes to see Aunt Mary and tells her that she really loves Jack and does not want his money.

Bob Burnett now comes to Jack's rescue and insists that Jack stop with him at his home for a while. While at Burnett's Jack falls in love with Betty, Bob's sister. Mitchell plans to gain Aunt Mary's sympathy and telegraphs her that Jack has a bad attack of measles. Aunt Mary decides to go to her nephew at once. The boys are in the midst of a surprise party, given in honor of Betty's birthday, when Mitchell receives a telegram from Aunt Mary stating she is on her way.

This throws Jack and the boys into a panic as Aunt Mary is due to arrive. Betty saves the situation by declaring that she will say the telegram was a trick to bring Aunt Mary to a party in her honor, and she will help the deception along by posing as the housemaid, Janice. Aunt Mary arrives and her rejuvenation begins. Betty dresses her hair in the latest Parisian style, and lends her one of her evening gowns. Aunt Mary, who has been led to believe that the party is in her honor, enters into the spirit of the occasion and has a glorious time. The boys order an automobile and take her for a trip around San Francisco. Aunt Mary is delighted with the trip. They go to a cabaret and the boys induce Aunt Mary to dance.

Betty at home finds a newspaper in which is an article stating that Jack is being sued by the girl from Kalamazoo for breach of promise, and this puts him in bad with Betty. The girl from Kalamazoo notifies Aunt Mary that she is very ill. Aunt Mary and Betty go to see her, and Aunt Mary gives the girl enough money to take her home as soon as she is able to travel.

Aunt Mary, having had enough of gay life, decides to return home. She reaches her home and, being dissatisfied with Lucinda as a maid, sends for Betty. Betty is very much amused when she receives the letter, and decides to go to Aunt Mary's for a while. The girl from Kalamazoo recovers and makes arrangements to return to her home. She is deeply grateful to Aunt Mary for her kindness and stops off to say good-bye to her. She meets Betty and confesses that she had no claim on Jack. Jack goes to Aunt Mary's to make a last appeal to Betty. Aunt mary learns that Betty is Bob's sister. Betty and Jack ask Aunt Mary for her consent to their marriage, which she cheerfully gives, and they all look forward to a very happy future.

VITAGRAPH.

PUTTING THE PEP IN SLOWTOWN (March 13).—The cast: Peter Pep (Wally Van); Dolly (Zena Keefe); Mayor (William Shea). Author and Producer, Wally Van.

A snail could put it all over Slowtown when it came to progressiveness. Dolly Van Poke, daughter of the Mayor, is the prettiest girl in the place, but her dad has been elected Mayor for the past fifteen years, and is so slow he can't get out of his own way. The sexton gets talking with some of the "boys" and agrees that the townspeople have not sufficient energy to even "up and die."

Accordingly, they put an ad in the paper for a Mayor that will put the Pep in Slowtown. Peter Pep, whose middle name is Speed with a capital S, applies for the job, and owing to his galvanizing presence, gets it. After his entry into the business and social life of Slowtown, the place is misnamed. He puts pep into everything and everyone, even into the little Flivver belonging to Dolly. He falls in love with her and starts a whirlwind courtship, at the same time boosting himself before election, as a candidate for Mayor.

But he runs into a little opposition in the person of Dolly, who spiritedly takes the stand for her father. However, Peter wins out, is elected, then he jumps into his big-powered car and starts in pursuit of Dolly's Flivver. On the way he picks up the minister, and after some demurring on the young lady's part, Peter Pep marries Dolly, she steps into his car and they are off on their honeymoon in a cloud of dust.

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FREDDY AIDS MATRIMONY (March 17).—The cast: Freddy (William Langman); Clara Williams (Daisy De Vere); Mr. Williams (Jack O'Donnell); Jim (William Lyttel, Jr.); Constable (Tod Talford). Produced by Frank Currier.

After preventing his friend Jim, from becoming a suicide because he cannot see his sweetheart, Clara Williams, on account of her father's objections, Freddy tells him he will fix up matters for him. He has Jim write a note to his girl telling her to be ready to elope that night, but father intercepts the message, reads it, but says nothing.

At the appointed time, Freddy sends Jim for the minister. At the same time two thieves prepare to enter the Williams home. Mr. Williams happens to see one of the crooks under the window, and imagining the fellow to be Freddy come to elope with his daughter, steals down, throws a blanket over the crook's head and locks him in a shed. Meantime, the constable meets Freddy and tells him of a large reward offered for two crooks who are at large.

Freddy, as planned, waits under the parlor window for Clara, and the thief inside passes out a bag of silver to him in the darkness. But the deception is discovered and a fight follows, during which Mr. Williams is aroused and aids Freddy to capture the crook just as the constable arrives. Freddy gets the reward, then manages to lock Williams in a room, while Clara and Jim beat it to the minister's and are married. On seeing the marriage certificate Mr. Williams gives in and bestows his blessing.

MISS WARREN'S BROTHER (Broadway Star Feature—Three Parts—March 18).—The cast: Grant Wilson (Joseph Kilgour); Nan Warren (Arline Pretty); Dick Warren (Robert Whitworth); Henry Willetts (Charles Kent); Lord Roberts (Huntley H. Gordon); Bill Harris (Arthur Cozine). Author—Mrs. Owen Bronson. Produced by Theodore Marston.

On her death-bed, Mrs. Warren tells her children, Nan and Dick, that years before, she was disowned by her wealthy father, Henry Willetts, in England, for marrying Warren. Although deeply resenting this, they notify Willetts after her death. Some time later, Nan meets and secretly marries Grant Wilson, a worthless fellow who works in the same brokerage office as Dick. Their boss makes a big haul from Nevada Gold Stock and Grant is seized with the desire to take a flyer in it. He learns that Willetts, conscience-stricken, has sent Nan and Dick each $5,000 with a conciliatory letter, and plans to secure Nan's share. When Dick invests in Nevada stock and becomes rich Grant induces Nan to let him have her $5,000. With the money he, too, makes a big haul, but two sharpers induce him to join them in a fraudulent mining proposition. The worthless stock is boomed so cleverly that Dick and his fellow clerks invest all they have in it.

Then the bubble bursts: their money wiped out, an angry mob storms the offices, while Dick grabs his pistol and shoots Harris, one of the sharpers. Dick and Grant are both arrested and Nan then reveals to Dick that Grant is her husband, adding that she, too, has lost all her money. Unhappy months follow for all concerned, until Nan is called to England by Willetts, where she meets Lord Roberts, and the two fall in love, though Nan is obliged to refuse him when he proposes.

Meanwhile, Grant, who, with Dick, has been sentenced to a long prison term, escapes and goes to England where he forces Nan to introduce him as her brother Dick. But he gets to gambling and drinking and Willetts dies broken-hearted. Then Nan confesses to Lord Roberts that Grant is her husband. Grant seeing that the game is about up, attempts to get a large amount of money from the lawyer, but Dick, who has been pardoned, returns at the psychological moment to prevent this and Grant is taken away by the police charged with killing one of the prison keepers, while a happier future is in store for Nan and Lord Roberts.

VIM.

BUNGLES' ELOPEMENT (March 9).—Bungles earned his bread by painting houses and engaged in this pursuit, his "Heagle heye" led him to gaze into the fair face of a damsel in evident distress. Hoisting himself up to her window, he learned that she was to be forcibly married to a silly old beau by an ambitious father. That was enough for Bungles. Immediately he became a knight.

She, eager to escape, throws a knotted sheet down and he climbs to the window and enters her room, where the young lovers have their first kiss. The father hears them and peeping through the keyhole sees cash and notes strewn on the floor, same having rolled from the pockets of our Romeo. The old beau, having returned home and discovered his loss receives a message from the father, asking him to return at once. Arriving at the house, the door is burst in, but Bungles escapes up the chimney, and after an exciting escapade wins the girl and punishes the pursuers.

Then all is forgotten in the joy of his brilliant elopement.

THEIR WEDDING DAY (March 10).—To find proper husbands for two marriageable daughters is a hard proposition to confront any father. But when one of them happens to be extremely fat, then indeed, it is a very serious task. Yet such was the dilemma that Judge Findem had to face, for his elder daughter, Tiny, the fat duckling, always found herself to be amongst those also present.

Ethel, the younger daughter, was Tiny's exact antithesis and had the local swains all out of breath in pursuing her. To settle Tiny's future, the Judge finally inserts a personal advertisement in the local papers, offering to settle a substantial dowry to any one who would marry her. This ad. attracts the attention of Jabbs, the town sport, who is in financial distress, and also of Pokes, the village loafer, who must find a wife before he can secure employment. Both Pokes and Jabbs call upon Tiny at different times, only to desert her once they happen to see the pretty sister Ethel.

Unknown to each other, Pokes and Jabbs scheme to kidnap Ethel and engage two different pairs of thugs to carry out their instructions. However, as the thugs have never seen Ethel, the plans miscarry, Jabbs' thugs carrying off the mother. While Pokes' pair abduct Tiny. The thugs carry their respective victims to the Judge's office, where Pokes and Jabbs are anxiously awaiting the girl. Great is their consternation when instead of the girl of their dreams, they find Tiny and her irate mother confronting them when the thugs remove the coverings. The Judge determined, however, to force somebody to marry Tiny, now that he has a chance, tries to force either Pokes or Jabbs to become her husband. Pokes and Jabbs, however, manage to escape and the desperate father succeeds only in marrying Tiny to one of the thugs who kidnapped her. Pokes and Jabbs make haste back to the Judge's residence to capture Ethel, but after their hard run, arrive on the scene in time to find Ethel content in the arms of her sweetheart, Roy.

NERVE AND GASOLINE (March 16).—When Runt is sent by his wife to seek employment, he takes great care to avoid all places where he may find work. Even the "Help Wanted" columns of the paper are distasteful to him as the only part of the paper in which he is interested is the Sporting Page.

Plump on the other hand is so industrious that he could sleep at any position he ever held. Plump succeeds in rescuing Florence, the stenographer, at the garage from rough treatment at the hands of some striking employees, for which act he is rewarded by the position of mechanic. While Runt is enjoying himself in the park, Mrs. Runt's brother, whom Runt has never met, arrives at the Runt home and takes his sister out for a ride in a taxi.

During their ride the car becomes stalled in the park near where Runt is reading, and the chauffeur is induced by the delegate of strikers to quit the job, so he deserts the car. When the garage receives the hurry call for help from Mrs. Runt's brother, Plump is sent out with his little "Flivver" to aid them.

As Plump knows less about an auto than he does about the North Pole, his efforts to drive through the streets are laughable in the extreme. Runt seeing the antics of Plump and the little "Flivver" follows the big fellow to the spot where Mrs. Runt and her brother are anxiously awaiting help.

When Runt sees his wife in the arms of an unknown man his anger knows no bounds and in his rage he starts to make a general "clean-up" of the entire crowd. In the melee that follows, Plump's auto explodes blowing Plump back to the garage while Mrs. Runt succeeds in

calming her irate little husband sufficiently long enough to introduce her brother to him and explain the entire situation to the satisfaction of Runt.

A PAIR OF SKINS (March 17).—Up to the time that Prof. Chasebugs received a letter announcing the arrival of Jabbs, the four-flush hunter, Pokes had been the accepted suitor for Ethel's hand.

However, once her father, the Professor, hears Jabbs describe the manner in which he killed the ferocious man-eating tiger in the jungles of India, he resolves that Ethel shall belong to no other man. As the Professor is interested in the study of bugs of various kinds, it is only natural that he should fall a victim to Jabbs' stories of his skill as a hunter, so he naturally succumbs to Jabbs' proposition to go hunting. Pokes in the meantime has been practicing up in his efficiency as a marksman much to the discomfort of his two friends who volunteer to hold the target for Pokes, forgets all about the target and shoots his friends instead. When Jabbs, Ethel, the Professor and his wife arrive at the hunting grounds, Jabbs proceeds to give a demonstration of his skill as a marksman and all is well until a bear creeps out from the underbrush and chases the Professor and his family from the place.

Jabbs calmly proceeds with his demonstration unmindful of the hurried departure of the Chasebug family until a friendly bug notifies him of the presence of the bear. Once he becomes cognizant of the bear's presence, Jabbs proceeds to break all speed records back to the Chasebug bungalow passing the Chasebug family en route.

Arriving at the bungalow, the once mighty hunter rushes up to the roof, where he locks the skylight and peers down upon the family frantically trying to force their way up from the attic in a vain attempt to escape from the pursuing bear. Great, however, is his chagrin when on looking down again he finds Ethel lying contently in the arms of the bear and to his horror the supposed bear is none other than his despised rival, Pokes.

SELIG.

SELIG-TRIBUNE NO. 15 (Feb. 21):

Tampa, Fla.—The U. S. Submarines K-2, K-1 and K-5 arrive here to participate in the Gasparilla Carnival. The Cuban gunboat "Cuba" is seen in the background.

El Paso, Tex.—Millions of men make an army effective only when each man is efficient. Uncle Sam's present army is efficient enough but lacks numbers and equipment. Watch this charge! How long, Mr. Prospective Volunteer, would it take you under war conditions to become as expert as these men in this mountain battery? Begin your training now!

San Francisco, Cal.—The Schooner Excelsior is successfully righted by a wrecking tug after having capsized in a collision with the S. S. Harvard and drifted a derelict for 19 hours.

Hanover, N. H.—Daring feats of skill by College Ski Jumpers mark the celebration of Dartmouth's Sixth Annual Winter Carnival. C. G. Paulson, of the New Hampshire State College, does a complete double somersault in midair.

Maori, New Zealand.—The present day dance craze makes interesting the prevailing dance here, known as the "Poi" dance. The ancient war dance of the Maoris was an effort to scare their enemies and is accompanied by a weird chant of their former prowess.

Cairo, Ill.—A Congressional Committee arrives here to visit scenes of devastation caused by the turbulent waters of the Mississippi.

Seattle, Wash.—Hundreds of tons of loosened earth crash down on a tiny hillside home, killing two persons and injuring several others. Fire department sluicing for bodies buried beneath the wreckage.

Brighton, Mass.—Horse racing in snow finds many devotees in this vicinity.

New York, N. Y.—No! Little Rollo, the Colonel is not going to stay in the West Indies until after the presidential election—he'll come back in time to save the nation!

Near Seymour, Ind.—Hundreds of farmers join in an effort to rid this section of marauding wolves which prey upon the live stock.

SELIG-TRIBUNE NO. 16 (Feb. 24):

San Antonio, Tex.—The regulars at Fort Sam Houston demonstrate by their superb horsemanship that long training is necessary to become an efficient soldier.

East Weymouth, Mass.—"Fanny," the new 250-horsepower rotary snowplow, clears the surface line tracks after the heaviest snowstorm in this locality in ten years.

Portland, Ore.—Young and old alike participate in the ground-breaking ceremonies for the new Auditorium to be erected here.

Boston, Mass.—The Hotel Lenox provides an innovation for its "fresh air" guests in the form of skyscraping sleeping quarters with wind-proof tents and arctic sleeping bags.

San Francisco, Cal.—Miss Pauline Marron, a society belle of this city, dances for the Selig-Tribune after making her debut as a professional classic danseuse.

Fall River, Mass.—At least a third of the business section of this city is wiped out by a fire with a loss that will exceed $1,500,000.

Washington, D. C.—Chief of Police Pullman talks to school children with the idea of bringing about a better understanding and more friendly relations between the children and the police.

San Francisco, Cal.—U. S. transport Sherman arrives here with one thousand American soldier boys, released from duty in our far Eastern possessions.

Cambridge, Mass.—The annual winter carnival held here provokes keen competition and much excitement for the large crowd of student spectators.

Saratoga Springs, N. Y.—Frank Moran, who has been training here, does not permit the winter weather to interfere with getting into condition for his match with Champion Jess Willard.

Selig-Tribune feature picture:

An Ethiopian wife must be,
"All things to him," like Caeser's;
But noblest Roman of them all
Pulls his whiskers out with tweezers.

Brooklyn, N. Y.—Fierce flames, believed to be of incendiary origin, sweep the water front here, destroying three big munition liners, a nine hundred foot pier, and entailing a loss of $3,000,000.

REGENERATION OF JIM HALSEY (Three Parts—March 13).—The cast: Capt. Jim Halsey (Thomas Santschi); Meg (Bessie Eyton); Jed Blake (Guy Oliver); Mrs. Halsey (Virginia Kirtley); The Man (Richard Morris); George Coxen (Wm. Hutchison). Written and directed by Colin Campbell.

Capt. Jim Halsey, betrayed by an unfaithful wife, goes from bad to worse, and finally in a seaman's den is rescued by Meg, a dope fiend, whose better nature has been aroused by the unfortunate condition of the sea captain.

As the days pass the suffering of the underworld is most vividly portrayed. The pangs of drink and the hankering for dope among the flotsam and jetsam is shown. Captain Halsey has lost his position through drink, but not before he has incurred the enmity of Jed Blake, has first mate.

Finally Halsey is cured of his desire for drink and he returns to his own ship much to the disgust of Jed Blake, who covets Halsey's berth. Meg, the poor unfortunate of the underworld, also is reformed, and she becomes a stowaway on Halsey's vessel. At sea the girl is discovered by Blake and other members of the crew, and as she is being insulted and abused by them, Halsey comes upon the scene and saves the girl.

Blake and the others plot to take Captain Jim Halsey's life. Meg overhears the plot and informs Halsey, but too late to save him. There is a terrific struggle and both Halsey and Meg are stricken down and hurled overboard. They finally reach a barren island. There they are followed by Blake and the crew.

Another fight ensues in which the girl, who loves Halsey, but who has been spurned by him, sacrifices her life that Halsey might be saved. When too late, Captain Halsey realizes the true worth of the girl who gave up her life for him.

TOLL OF THE JUNGLE (March 18).—The cast: Fred Hartley (Wheeler Oakman); Ida Harper (Edith Johnson); John Harper (Harry Lonsdale); Jose (Walter Beckwith). Written by C. J. Buckley. Produced by Thomas Santschi.

John Harper, a buyer of wild animals, and his daughter, Ida, live together in the jungle. Jose, a trainer, who abuses the animals, is reprimanded by Ida.

Jan Kroeert advises that two handsome lions have just been trapped, and Ida penetrates the jungle to see them. While in the jungle Ida's horse goes lame, and she is attacked by the trainer. She climbs into a tree supplied with some torches, while the animal trainer is overcome by a ferocious lion. In the night time Ida signals with her torches. The light is seen from afar by Fred Hartley, a hunter. The signals are exchanged, and finally Hartley traces Ida to her place of safety.

Later, the two reach Ida's home. It has been love at first sight between Fred and Ida. He tells the girl: "You're some trainer; do you think you could train me?" Ida promises and Fred shows his great happiness.

ESSANAY.

JOYCE'S STRATEGY (Two Parts—March 14).—The cast: Joyce Reynolds (Joyce Fair); Her Mother (Lillian Drew); Her Father (Darwin Karr); Eddie, her chum (Jack Paul).

Little Joyce is the only child of Mr. and Mrs. Reynolds, who are separated. Joyce lives with her mother in a plain little home. One night Mrs. Reynolds becomes ill. Joyce is frightened and running out into the street stops the first passing automobile. Unknown to her she is pleading with her own father to help save her dying mother. Mr. and Mrs. Reynolds are reunited, but not reconciled. Some time later Reynolds asks his wife to allow Joyce to come and live with him in his gorgeous home. His request is granted, and Joyce unwillingly goes to live with him.

She is unhappy and finally strikes a plan to bring her parents together. She and her chum, Eddie, tell their scheme to the doctor who agrees to do his part. Joyce besmudges her face with mud and tears her clothes into shreds, then the doctor drives up to her home carrying her in his arms. He tells Reynolds a street car ran over her, and there is little chance for her recovery. Reynolds sends for her mother. When they are brought together, Joyce asks them to make her happy before she dies by reuniting Reynolds takes his wife in his arms as Joyce jumps out of bed crying, "I'm not hurt at all, we just fixed up the story with the doctor."

VERNON HOME BAILEY'S SKETCH BOOK OF PHILADELPHIA (March 15).

This is a split reel release, the first five hundred feet containing sketches of all points of interest in the quaint old city of Philadelphia. The drawings were made by Vernon Howe Bailey who is recognized as the best in the world at this particular line of work. This week Mr. Bailey pictures the old Swedish church which was built by the Swedish settlers shortly after the discovery of this continent. He also pictures the city hall, Broad Street, Christ Church, which both Washington and Franklin attended. Independence Hall, where the declaration of independence was signed, and also the home of the Liberty Bell, Chestnut Street, the smart shopping quarter of the city, Fairmount Park, which is said to be the greatest of all city parks, and the home of William Penn, founder of the city of Philadelphia.

The remainder of the reel is devoted to winter sports taken in the vicinity of Quebec. This makes an exceptionally interesting release.

UNKNOWN (Three Parts—March 18).—The cast: Wanda Curtis (Marguerite Clayton); Mathew Flagg, a capitalist (Ernest Maupain); Martin, his twin brother (Ernest Maupain); Hugh Hartley, Wanda's sweetheart (Richard C. Travers); John Curtis, Wanda's father (Richardson Cotton).

Wanda Curtis and Hugh Hartley are sweethearts. Unknown to Wanda her father is on the verge of bankruptcy. Mr. Curtis appeals to Mathew Flagg, a financier, for aid. Flagg calls at the Curtis home and after seing Wanda, tells Curtis that if she will consent to marry him, his entire fortune will be at his disposal. When the proposition is made known to Wanda she willingly makes the sacrifice to save her father. Hugh is heartbroken. Shortly after Flagg and Wanda are married, Curtis dies. Hugh goes to Wanda's home and consoles her. Flagg walks in on them and is furious.

Realizing that she loves Hugh, Flagg decides to make trouble. He has a good-for-nothing twin brother, Martin, whom he summons and induces to impersonate himself in his own home. One night Flagg steals into his own home and murders his twin brother. Everybody is led to believe that it was the great Mathew Flagg who committed suicide. Wanda and Hugh then feel free to be married. On the night of their wedding a man falls from the church balcony and is killed. The bride and groom go on their way in perfect ignorance of the identity of the victim. The "unknown" is Mathew Flagg in the garb of a tramp. He had entered the church with the intent of marring the wedding, but instead had met his death.

KNICKERBOCKER STAR FEATURE

MISMATES (Three Parts—March 17).—The cast: "Dave" Washburn (Daniel Gilfether); "His Boy" Billie (Fred Whitman); Nettie Blake (Margaret Landis); Katha (Madeline Pardee); Nanine (Myrtle Reeves); Old Mattie (Ruth Lackaye); De Raubert (Chas. Dudley); Ezra Tompkins (Richard Johnson). Scenario by Bess Meredith. Directed by Bertram Bracken.

Old "Dave" Washburn, the millionaire of Glenn Center, is devoted to his Billie, who is returning from college. He plans to have him go into business with him; but Billie returns and has other plans and the father, though heartbroken, does not oppose him.

Nettie Blake, who lives next door, sweet, womanly girl, has loved Billie since they were childhood sweethearts. He goes to the city and marries Katha, a woman older than himself. She has an affair with an artist, Baxley, and Billie becomes interested in the artist's model, Nanine. Things are in a grave condition when Dave decides to visit them. Later he brings Nettie on, and she stays at Billie's home. Through her sweetness, conditions are adjusted, and she saves Billie from murder by a clever strategy. Katha is killed while rescuing a child. Before she dies she tells Billie the truth about Nettie and joins their hands. A year later Billie returns to his home—forever.

Universal Film Mfg. Co.

NESTOR.

CUPID TRIMS HIS LORDSHIP (Feb. 28).—The cast: Father (Harry Rattenberry); Mother (Stella Adams); His Lordship (Lee Moran); Daughter (Betty Compson); Eddie, the Salesman (Eddie Lyons).

Father and mother are determined, no matter what the cost, that their daughter shall wed a title. Having made an appointment for His Lorship, the Honorable Cheesetowers Cranberry, with their beautiful daughter, Betty, that afternoon they await anxiously for the English nobleman's arrival.

His Lordship arrives in good time, but meets with a frosty reception from Betty, although her father and mother remind her that if she marries Lord Cranberry she will be able to call herself "Lady Cranberry" and flaunt her position before all her dear girl friends.

Eddie, a traveling salesman for the Gold Dust Soup Company, doesn't take kindly to His Nobs and when he reads in the local newspaper that Betty's engagement is to be announced to Lord Cranberry he registers great rage with both sides of his face.

While His Nobs is having his hair dressed by Gus, his valet, Eddie calls on Betty. Betty has taken a violent fancy to Eddie and breaks her dinner engagement with His Nobs to go out with the charming young salesman. That night Eddie hears two crooks talking of the Betty Van Cliff-Lord Cranberry engagement.

"As the husband of Miss Van Cliff," one crook points out to the other, "they will never suspect Lord Cranberry of being 'Dirty Jim, the counterfeiter.'"

That's enough for Eddie. A squadron of detectives are harnessed up and with Eddie leading the way, the party nab "Dirty Jim," alias Lord Cranberry, just as he is slipping an engagement ring on Betty's finger. When "Dirty Jim" is carted off to jail things come easier for Eddie as far as Betty is concerned.

THE DEACON'S WATERLOO (March 13).—The cast: The Deacon (Lee Moran); The Boy (Eddie Lyons); The Girl (Betty Compson); Horse Owner (Harry Rattenbury). Written and produced by Al. E. Christie.

Deacon Squibbs is leader of a choir of which Eddie and Betty are the mainstays and in love with each other. The deacon himself is very sweet on the girl, but Eddie has the inner track.

One night the deacon sees Eddie and Betty holding hands and determines to put his fate to the test. When practice is over the members find that it is raining hard outdoors. The deacon, has brought his umbrella and offers to escort Betty home. Eddie left behind, follows the two, vowing vengeance.

Next day the deacon calls to ask for Betty's hand. The girl has informed Eddie of the expected visit, he determines to put the deacon out of the way.

The deacon drives up to the girl's home in a buggy, and leaves the horse tied outside. Eddie and his friends secure a wooden horse used as an advertisement for a livery stable, and exchange horses with the deacon's. Then they send word to the deacon that he is wanted at the church. The deacon is compelled to leave without deciding his fate.

Hurriedly jumping into his buggy he tries in vain to start the horse. He does not realize the trick that has been played on him until the livery stable owner has missed the horse and comes with an officer. The deacon is arrested for horse stealing and taken to the lockup. Betty has observed the trick played upon her suitor and is enjoying the fun, unseen by the deacon.

Eddie returns to the house and tells of the trick. As father has expected someone to ask for the daughter's hand, it is not such a difficult job for Eddie to win his consent and the two laugh over the deacon's Waterloo.

ACROSS THE HALL (March 17).—The cast: Mrs. Green (Ethel Lynn); Mr. Green (Neal Burns); Mrs. Smith (Billie Rhodes); Mr. Smith (Ray Gallagher). Written by Al. E. Christie. Produced by Horace Davey.

It was moving day for the Greens and Mr. Green could do nothing to please his better half. The only thing that pleased him was the sight of his charming neighbor, Mrs. Smith. His wife is upset by the effect of the pretty neighbor across the hall and drags her reluctant consort back to work. They have no supper ready, so Mrs. Green says she will borrow some across the hall. While she is gone Neal hears that his lodge has an important meeting that night. In the Smith apartment Ray talks to Ethel while his wife is getting a tray of food for the Greens. She thinks that Ray finds the newcomer much too interesting, and this leads to a quarrel.

Neal, in evening dress, tries to sneak away to lodge, but Ethel is hurt at his desertion. Ray has left his wife in a huff and she has cried herself to sleep. Twelve o'clock comes and all is still in the two apartments. Neal comes home, very gay, and goes into the wrong door, just as Ike, the second-story man, tries to force his way in. Billie wakes to find a strange man in her room, while Ike is stealing her silver in the dining room. Ray comes home and is startled to find Neal's hat and stick in his room. There is a general mixup of Neal, Ike and Ray, and Billie's screams for help soon add the presence of an officer to the complicated scene. Ethel has heard the disturbance and enters. There is a general explanation, Ike is arrested, Neal is hauled off to curtain-hanging and Ray and Billie make up as the film ends.

POWERS.

WARRIORS OF THE AIR (March 9).—On the same reel with "A Romance of Toyland," published on page 1707, issue of March 11, released March 9.

"Warriors of the Air" is a series of pictures of the air craft of the Allies. We are shown several varieties of machines, monoplanes and biplanes and the new type which carries several passengers. Very remarkable views taken from a machine in flight are seen. We look down from our own craft upon smaller machines executing all sorts of maneuvers below us.

From this great height the earth looks like a patchwork quilt, and the roads like white scratches on the negative. We fly through actual clouds, and mount above them. They look like films of mist, but thicken until they nearly obscure the ground below.

SAFETY FIRST (March 16).—(By courtesy of the Brooklyn Rapid Transit System and the Brooklyn Institute for Safety.)

Children are cautioned against the danger of catching hitches by a graphic demonstration of the result of doing so. The injured child is shown suffering the consequences of his carelessness. Boys have been repeatedly warned by the car conductors not to jump on the back of the cars, but they persist in doing so, and an accident is the result. The danger of playing in the streets is also illustrated. A boy is run over by a trolley car, but his life is saved by the wheelguard, a device which has saved many lives. Then the boys decide to play in the vacant lot where there is no danger of being killed.

The right and wrong ways of getting on and off a street car are illustrated in graphic fashion, and the new type of car cannot move when the doors are open is shown. The necessity of observing the near-side stop for street cars is demonstrated. The different results of the carelessness and careful driving of automobiles closes the film.

SAMMY JOHNSON—STRONG MAN (On same reel as foregoing—Cartoon Comedy by Pat Sullivan).

Sammy's mother was washing clothes and she called her son to carry home the basket. He was lost in contemplation of the advertisement of "Bullo," which makes men strong as bulls. He came, took the basket on his head and went back to rapt study of the fascinating poster. Then he began to dream. He drank a bottle of "Bullo" and the effect was immediate. Sammy is in the desert and he sees a giraffe enjoying a bunch of bananas hanging from a high tree. A little way off there is a bear who just cannot reach a bunch of the fruit. The doughty Sammy catches him by the neck and stretches it to the desired length.

Sammy comes to the hut of a cannibal, who is asleep under a tree, while his little daughter plays outside. A deep ditch separates Sammy from his charmer, but he pulls up a palm tree and makes a bridge on which to cross to her. The cannibal wakes and chases Sammy away, shooting after him with his bow and arrows. Sammy pulls them out, counting "He loves me, he loves me not." A hungry lion enters the hut and cries for help are heard. Sammy flies to the rescue, drives off the lion and claims the maiden. Just as he is about to enjoy the fruits of his daring he wakes to find his mother and the neglected basket of washing.

IMP.

THE DOLL DOCTOR (Two Parts—March 10).—The cast: Harry Belden (Harry Benham); Violet Talmadge (Violet Mersereau); Little Violet (Melissa Fahrbach); The Doll Doctor (Jack Lewis). Written by Helmer Bergman. Produced by John Harvey.

While driving through the slums, Harry Belden accidentally runs over a doll that is dropped by a child. He takes the child to the old doll doctor to have it repaired. There he meets Violet Talmadge, who is buying a large quantity of dolls to give out on Christmas eve to the children of the poor. Belden assists her home with them and obtains permission to call the following night to help her deliver them.

The next night he calls with a sleigh and two horses, and his arms are filled with toys. They start out to deliver them. In a slum bed-room two little children are bemoaning the fact that they do not think Santa Claus will call on them this year. Just then they hear the tinkle of Belden's sleigh-bells outside and dive into bed, thinking it is Santa Claus. Belden and Violet deliver all their presents and drive home.

The years pass. Belden goes to the doll shop and buys a large doll for his daughter's birthday. Upon arriving home he places the doll in the arms of his sleeping daughter. Later Belden notices the attention his wife receives from a young physician and resents it. Matters finally culminate when his wife comes home late one night in the doctor's car, after having sat up with a little sick child in the slums. Belden misconstrues the situation and orders her to go back to her lover. Violet takes her child and passes from his life.

As time passes Belden is haunted by visions of his wife and daughter in want. He is unable to eat, as he thinks of this and at last in desperation he wanders out. He walks along with no idea as to where he is going, and when he looks up, he finds himself in front of the old doll doctor's shop. With nothing else to do, he goes in and is welcomed by the old man. Then he wanders aimlessly around, looking at the different toys. Presently his attention is centered on a doll with its head off. The old doll doctor remembers his work and takes up the doll to fix it.

Belden asks him who the doll belongs to. The doll doctor reveals the name of the owners, and says that he expects them to call for it in a few moments. Belden hides behind some toys and watches his wife and daughter when they come in. The daughter is given her doll and wanders over to where Belden is hidden. When Violet looks around for her child, she finds her in the arms of her husband. She reaches out to take the child away from him, but the child's arms only cling tighter to her father. Belden asks Violet to forgive him. Right or wrong, he wants her back. He stretches out his arms and encompasses his wife, the child and the doll.

HER INVISIBLE HUSBAND (March 14).—The cast: Harry Moody (Matt Moore); Jane, his wife (Jane Gail); Mr. Hunt (Frank Smith). Written by Samuel Griener. Produced by Matt Moore.

Harry, his wife and his mother-in-law visit Delilah, the magic marvel, who can render herself visible at will. Her wonderful exhibition impresses him deeply. After his return home his imagination is further stimulated by a few glasses of firewater. He collapses in a chair, bottle in hand, and drowses off.

The next day he visits Delilah and requests her for a keepsake. The malicious sorceress presents him with a ring that renders him invisible without his knowing it. Strange things come to pass. People walk all over him, mistaking him for air. They step on his corns and sit down on him, considering chairs he occupies as vacant.

His supposed absence alarms his wife. She telephones to police headquarters and is promptly informed that a suicide tallying with her husband's description is in the morgue. Soon Harry has the pleasure of witnessing his own funeral from a window of his own home. He beholds his wife mourn for him, then forget him and then fall in love with somebody else. Things reach a crisis when he witnesses the wedding ceremony and sees the couple retire behind locked doors.

It is high time for him to find out if he isn't really a ghost. He decides to shoot himself. If he is really dead a bullet more or less couldn't hurt. The crash awakens him. He finds himself very much alive, sitting in his library chair, the baneful bottle in his hands. The firewater has been the cause of his hallucination.

PATTERSON OF THE NEWS (Two Parts—March 17).—The cast: Jack Patterson (King Baggot); Daniel Brennon (Howard Crampton); Phyllis Brennon (Edna Hunter); Bertie Ralston (Joe Daly); City Editor (Bert Busby). Written by Harry Dittmar. Produced by Harry McRae Webster.

In a slumming party doing the Tenderloin are Bertie Ralston and his fiancee, Phyllis Brennon. Their car stops at Stanfield's gambling house and the party enter the place. At the Tenderloin station a platoon of police is told off and they pile into the patrol wagon. Jack Patterson, a reporter accompanies them. The wagon stops in front of Stanfield's. The slumming party is panic-stricken.

Jack leads a squad of men into the luxuriously furnished rooms. As the policemen rush

by him with drawn nightsticks he encounters Phyllis. His knowledge of the world tells him that she is no ordinary habitue of the Tenderloin. She thinks he is a detective. He shows her his badge and assists her to escape. Phyllis thanks him and he hands her his card. She tells him that she must be nameless for the sake of her family, and they make an appointment to meet later.

Phyllis keeps this appointment and others. Jack asks for her hand in marriage. The proposal of marriage upsets her. She is the daughter of a wealthy family and to please her father she has allowed him to pledge her to another. She tells Jack that they cannot meet again. That night in the editorial rooms the editor and reporters are stirred by the news that Daniel Brennon, the head of the Union National Bank, has lost a million in the wheat pit. The scene shifts to the office of Brennon at the bank. Brennon goes to the vaults, removes some securities, places them in a valise and makes ready to go.

Jack starts to go home from the editorial room. He passes the Union National Bank building, sees a light burning in the offices and his suspicions are aroused when he sees President Brennon come out with a valise and walk away. Jack tells the city editor of his discovery and the latter authorizes him to go ahead. "If Brennon is really crooked it will be the biggest story of the year," he says. That night Jack is admitted to Brennon's mansion. Brennon is apparently ready for a journey. There are valises in the hallway. "I am a federal bank examiner," Jack says. "I have not yet made my report. Perhaps you can make some explanation before I do."

Jack intimates that he can be squared for a "consideration" and says: "You know, Mr. Brennon, what we found." Brennon collapses, then he draws out his wallet. Jack throws his card on the table. Brennon recognizes the name of the shrewd reporter. Jack demands the contents of the valise Brennon carried away from the bank. Brennon shows fight. Jack draws his pistol and Brennon takes out the contents of his wallet. They are the securities of an estate of which the bank is a trustee. Jack declares that it is his duty to remove from society a man who endangers the funds of small depositors. Brennon pleads, but Jack is firm. Suddenly his eyes are fixed on a photograph of Phyllis on Brennon's desk.

A curtain is drawn aside and on the threshold stands Phyllis dressed for a journey. She has overheard part of the conversation. She demands an explanation. Jack hands Brennon back the securities and Brennon abjectly seizes them. Then Jack bids him promise to make good before exposure comes. "If not for your own sake," he adds, "then for her." Phyllis understands. To her questioning look her father bows his head in shame. She recognizes the worth of the man with whom she has played. Jack waves aside her protestations. "It's all in my line of work," he says. The father leaves for the bank after thanking Patterson. Phyllis bids Jack good night. "I trust," she says," that I will have the pleasure of seeing you again, Mr. Patterson—seeing you—often."

L-KO.

GERTIE'S AWFUL FIX (March 5).—The cast: Mr. Chilfoot (Dave Mofris); Mrs. Chilfoot (Eva Nelson); Mrs. Newlywed (Gertrude Selby); Mr. Newlywed (Reggie Morris).

Gertie and Reggie were newlyweds. Mr. Chilfoot and his wife lived across the hall, and were invited over. Mrs Chilfoot became jealous of the Newlyweds' fine statuary and dashed a couple of pieces to smithereens. Reggie became peeved and told them what he thought of them. This hurt Gertie's pride so Reggie brought her a necklace as a peace offering. Gertie was foolish enough to show it to Mr. Chilfoot, who was admiring it around Gertie's neck when Mrs. Chilfoot happened along.

The situation was a peculiar one for a good married man to be in and in trying to hide the necklace from Mrs. Chilfoot's gaze he did the wrong thing, for she knew something was up and like all women she wanted to see. Mr. Chilfoot reluctantly showed the beautiful necklace and Mrs. Chilfoot, thinking it belonged to him, appropriated it herself. This left Gertie in a peculiar position. Determined to get it back, in the dead of night she entered the Chilfoot apartments. Mrs. Chilfoot awakened at a very inopportune moment and upset all the plans. Police were summoned and a general fight and chase ensued. Gertie was only relieved from her terrible nightmare by having dear hubby tap her gently on the shoulder and take her in his strong manly arms to reassure her that it was all a terrible dream.

LIVE WIRES AND LOVE SPARKS (Three Parts—March 19).—The cast: The Husband (Billie Ritchie); His Wife (Eva Nelson); Their Neighbor (Peggy Pearce); Collector (Gene Rogers).

Billie Ritchie, who is blessed with a numerous family, many bills and a small income, has great trouble in avoiding his many creditors. His adventures are too numerous to mention. He is rather attracted to a neighbor who has a jealous husband, but his efforts to see her are interrupted by a mysterious man, who finally corners Billy and tells him that he wishes to hand him a legacy.

Billy, who has employed various subterfuges in order to get a chance to talk to his fair neighbor, at last sees his opportunity and arranges with her to meet him at the telephone company's masquerade.

The wires get crossed and wifie becomes suspicious. She goes to the ball followed by her large family. These she masks and mixes in with the guests. Her husband's gay actions finally cause him to become a storm center and in order to escape a mobilization of angry husbands he has to flee across the telegraph wires. They follow him and he is captured and punished after a spirited chase.

GOLD SEAL.

BORN OF THE PEOPLE (Two Parts—March 14).—The cast: Mr. Jeffries (Jack Holt); The Secretary (Neal Hardin); The Stenographer (Grace Cunard). Written and Produced by Grace Cunard.

Cecil George, stenographer to Mr. Jeffries, a wealthy man, finds it hard to live on her meagre salary. She arrives late one day and her employer is on the verge of firing her, when he notices her weak condition. He orders her to return home and raises her salary ten dollars a week.

In her absence, Jeffries comes to realize how much he misses the girl and when she returns it is with real pleasure that he welcomes her. Jeffries' secretary has long admired the stenographer.

Friendship between Jeffries and his stenographer grows to love and after a brief courtship they leave for a honeymoon. The secretary is left in charge of the business and neglects the firm's business to speculate on his own account. He becomes suddenly wealthy. Jeffries returns to find his business in a precarious condition and is unable to avert the ruin which threatens him. He becomes ill and because of the low state of their finances, proper medical attention cannot be secured. Their doctor tells the wife that unless Jeffries gets proper attention, there is no hope for him. Cecil receives a note from an artist offering her a large sum to pose for a picture in the nude, and is torn between a desire to get money to care for her husband and fear of the consequences of her taking the offer. She finally takes the place. With the money she secures, Jeffries get much needed attention and starts on his recovery. The wife tells him that she is working as a stenographer.

The picture is finished and the former secretary, now rich succeeds in buying the picture.

Jeffries recovers his lost fortune and he and Cecil lead a happy home life. One day they attend an exhibition of paintings. Among the exhibits is the picture Cecil posed for, and the news gets out that Mrs. Jeffries posed for the picture. Jeffries hears the rumor and finds it to be true. He denounces his wife, who in turn tells him that by exposing her body, she was instrumental in saving his life and that she is through with him. She leaves for home to pack her belongings. A realization of his wife's sacrifice comes over Jeffries and he returns home and, seeking out his wife, begs her forgiveness, promising her that he will buy the picture himself. The wife forgives him and everything ends happily.

RED FEATHER.

THE TARGET (Five Parts—March 6).—The cast: Big Bill Brent (Hobart Bosworth); Mrs. Brent, His Mother (Anna Lehr); Marian Moore (Maud George); Walter Peyton (A. Kanmeyer); Jack Taylor (Ronald Bradbury); George Harris (Dick Le Reno); Nita (Jane Novak); James Fowler (Albert MacQuarrie). Scenario by Ronald Bradbury. Produced by Norval MacGregor.

Bill Brent has a theory that "A friend's a friend for all that," by which he means that a service rendered to a fellow-being will be requieted in kind; but his law partner tells him that there is no real friendship in this world which will stand life's test except the affection of a mother, and this is the keynote of the story of Brent's life.

Even the service which he rendered to the sheriff of the county, a service which the sheriff acknowledged by the gift of a beautiful revolver, at the very end is used as a weapon against him. In the first place, it is the instrument in the hands of his partner which sends Bill to jail, from which he escapes with an entirely different outlook upon life, which may be summed up in the saying that the world owes him a living, and until the world pays up he may levy toll upon it to the extent of his necessity.

This theory forces him to escape into Canada with a fellow convict, in whom he flatters himself he has found a true friend, but a woman comes between them, and he wanders back to the States again with a growing conviction that his old mother is the only real friend he has. Upon reaching town he is recognized by the sheriff for whom years before he had done a service. But this service does not prevent the sheriff from fulfilling his duty, and attempting to arrest him, with the result that he mortally wounds him with the same revolver which had evidenced his gratitude. Brent's final request to see his mother, who is very low, before he dies, is granted, and as her head droops on his shoulders he murmurs, "Mother, I am coming with you to dream in the shadow."

THE POOL OF FLAME (5 Parts—March 13).—The cast: O'Rourke (J. Warren Kerrigan); Beatrix (Lois Wilson); Karen (Maud George); Duke Victor (Harry Carter); Chambret (Bertram Grassby); Danny (Mr. Holland); Des Tribes (Frank MacQuarrie); Capt. Fritz Moelke (Earl Rogers).

"The Pool of Flame" brings the adventure of the romantically inclined Terence O'Rourke to a happy ending, which millions of his followers have ardently wished for him, for he finds his real life work in the pleasant occupation of defending through matrimony the Princess Beatrix, for whose hand he has endured so many exciting encounters. Terence and the Princess have been in love all along, but like a true Irishman, Terence had no visible means of support except his sword, and until he obtained the reward for finally restoring the pool of flame, a famous Indian jewel, to its original owners, the afore-mentioned sword had not provided him with sufficient wherewithal to support a bride, to say nothing of a princess. In "The Pool of Flame" adventure he is still opposed by Princess Karen, a beautiful Indian woman, and Duke Victor, the persistent suitor for the hand of the princess, and all of the well-known characters including Count Chambret, are concerned in this final episode of the adventurous career of Col. Terence O'Rourke, which takes in from Montebar, the capital of the principality of Grandlieu, over which the Princess Beatrix exercises domination to faraway India, where the jewel is finally recovered by O'Rourke, and restored to the desecrated temple. The final chapter closes with the announcement of the coming marriage of Beatrix and O'Rourke.

REX.

HIS BROTHERS PAL (Two Parts—March 12).—The cast: Dan Halliday (Joseph Girard); Dr. Jack Halliday (Ben Wilson); Mrs. Madison (Clara Byers); Edna, her daughter (Dorothy Phillips); Jim Henderson (Charles Ogle). Adapted from a story by Charlotte Walton Ayres. Produced by Ben Wilson.

Dan Halliday and his brother, Jack, return home after an absence of two years. Their mother dies, and Jack becomes a doctor, while Dan gets an appointment on the police force in New York. Dan sees a woman committing a bribery. The woman turns out to be "Slick Kitty," a noted crook, and Dan is promoted for his capture to a police lieutenancy.

About this time Jack comes to New York and hangs out his shingle as a doctor, obtaining many patients through Dan's influence. He falls in love with Edna Madison, a charming young girl, whose mother has obtained a foothold in society. One day Dan happens to see his brother, Jack, leaving Edna and her mother, and learns of Jack's love for Edna. The mother's face looks strangely familiar to him and on close inspection he recognizes Mrs. Madison as "Slick Kitty."

Shortly afterward Mrs. Madison gives a reception. Jim Henderson, a member of the light-fingered fraternity, is courting Edna, posing as a man-about-town. He 'phones Mrs. Madison that he intends to attend the reception. Mrs. Madison tries to dissuade him, but he persists, and, in order not to have him expose her criminal record, she is compelled to yield to his wishes.

Dan, meanwhile, has become a headquarters man. He attends the reception with the idea of saving Jack from an unfortunate alliance by exposing Mrs. Madison as "Slick Kitty." He recognizes Henderson and keeps his eye on him. Presently one of the guests misses a necklace. Henderson has stolen it and, unknown to Edna, he drops it in her vanity bag. Then he goes into the library to avoid trouble.

Mrs. Madison sees what has happened and immediately changes her vanity bag for that of her daughter. Dan, seeing this exchange, accuses Mrs. Madison and locks her and Edna in the library. Jack is stationed at the window outside the library. When Dan addresses Mrs. Madison as "Slick Kitty," Henderson pulls out a pistol to shoot him. Jack jumps through the window and seizes Henderson be-

fore he has time to pull the trigger. The pistol goes off in the ensuing struggle and Henderson is killed.

When Dan learns that Jack intends to marry Edna, he slips the necklace in the pocket of the dead crook. The necklace is subsequently restored to its owner and, for the sake of Jack and Edna, Dan doesn't betray the fact that Mrs. Madison has ever been known in criminal circles as "Slick Kitty."

THE BOLD, BAD BURGLAR (March 14).—The cast: Father (Seymour Hastings); mother (Anna Brown); daughter (Baby Early); son (Frank Butterworth); auntie (Margaret Fitzroy); cook (Lottie Case); constable (William Ryno); Steve (John Cook). Produced by H. C. Matthews.

While the Browns are at dinner auntie arrives on a visit, bringing the children presents. To Baby Early she gives a bank, telling her to practice thrift. Every member of the Brown household, including Officer 711, who is calling on Jane in the kitchen, contributes some change to Early's bank. In the morning Brown discovers he has no carfare and, fearing to ask Mrs. Brown for it, borrows from Early's bank and substitutes poker chips for the coins he takes out.

Frank Brown needs money to purchase a kite and soon there is a run on the bank by the members of the Brown family. After Early has been put to bed and her elders are playing dominoes, Second-Story Steve enters through the window of Early's room and shakes her bank. Baby wakes and screams. Her cries are heard. Constable 711 captures Steve and expresses his opinion that the meanest man in creation is one who would rob a child's bank. Steve is allowed to go as he was caught before he could open the bank.

That night auntie, conscience stricken, enters Early's room to replace the coins she had abstracted. She disturbs the child and hastily leaves the room. Early awakes to find the bank open and instead of money she finds poker chips, washers, safety pins, buttons and peppermints. She is convinced that there has been another robbery and yells "Burglars." Brown enters her room and sees the poker chips. Knowing Mrs. Brown is following, he tries to get them from her before his wife comes in, but too late. Mrs. Brown and auntie run in and the three grown-ups look guiltily at each other. Early's screams have been heard by Constable 711, who, signaling for assistance, hastens to the Brown residence, only to learn the child has just had a bad dream.

THE CRY OF ERIN (March 17).—The cast: Shemus (Francis Ford); His Father ("Daddy" Manley); His Mother (Mrs. Manley); Biddy (Adoni Fovieri); Father Malone (Orin Jackson); The Squire (Robert Murdock); His Son (Jack Holt). Subtitles and production from an old ballad by R. P. S. Lefann. Scenario by Francis Ford.

During the early years of English rule in Ireland the peasants were much oppressed. Whenever a peasant was found he was hauled up for trial, and there were many who were killed "accidentally" while being captured. Among the bravest and best of the boys in the coming generation was Shemus O'Brien. He had been chased repeatedly by the soldiers, but his daring and quick wit had saved him from capture.

Next to his God, Shemus adored his old father and mother. Biddy, a girl of the neighborhood, was his sweetheart. Father Malone thought much of the boy and frequently assisted him with his good counsel. After hiding out for some time Shemus pays a visit to his parents, and Biddy, learning of his arrival, hurries to bid him welcome. The soldiers learn of his arrival and hasten to try and capture him. Shemus is warned in time and makes a thrilling escape. The squire and son are on the road and Shemus, borrowing the brilliant coat of the son, leads his pursuers astray.

Some time later, thinking all is safe, he returns home. The soldiers, however, had anticipated this and, creeping up to the house, capture the wily lad. He is sentenced to hang and preparations are made for the execution. His old parents are frantic and it takes all the persuasive powers of Father Malone to hold his people down and keep them from making a disturbance which would result in the death of a number of them.

The day of the execution arrives. Biddy and Father Malone are the only ones allowed to see the prisoner. Biddy exchanges clothes with the priest and succeeds in releasing Shemus' hands. When he is brought out he makes his escape, the soldiers being hindered in their pursuit by the peasants. In the scuffle Father Malone loses his top hat, of which he is justly proud, and the air is filled with his lamentations. Biddy denounces the soldiers and tells them that if they expect to have a hanging they will have to utilize one of their own members.

Some time later, when the affair has quieted down, Shemus, his parents and Biddy take passage at Cork for the wonderful land of America, where they live to enjoy peace and happiness.

BIG U.

THE FATAL INTRODUCTION (Three Parts—March 16).—The cast: Jim Claverling (Murdock MacQuarrie); Marie Richards (Edna Payne); Her Father (Arthur Moore); Frank Standing (M. K. Wilson). Written by Ben Cohen. Produced by Murdock MacQuarrie.

Jim Claverling, a young prospector, tires of his enforced idleness in the East and decides to go West to make his fortune. On the way to catch the train he stops for lunch. Frank Standing, a former miner and prospector, who is "down and out," goes into the same restaurant, determined to get a meal by fair means or foul. Upon finishing his meal Frank tries to make his escape, but is caught and threatened with arrest. Jim comes to Frank's assistance and pays the delinquent's bill. When Frank learns that Jim is setting out for the West, he tells of his knowledge of mining and Jim offers to take him along as his partner.

Back in the western town lives Marie, Jim's sweetheart. Frank is introduced to the girl and immediately becomes infatuated with her. The partners strike it rich and are offered a proposition by a mining concern. Frank persuades Jim to allow him to attend to the negotiations. Jim agrees and gives his partner power of attorney to sell the mine provided the terms are fair.

Standing arrives in the city and closes the deal. With the idea of stealing Marie from his partner, Frank sends Jim a telegram stating that the papers are being held up temporarily, but he thinks they will get their price. He has the check for the mine made out in his name and hurries to the town where Marie lives. He tells her that Jim was killed at the mine and after several days of persuasion wins her consent to marry him and accompany him to the East. Jim, meanwhile, determines to seek out Marie and tell her of their fortune. He sends his partner a message telling him that they will meet in the town where Marie lives and make a final settlement of the mine.

Frank has made all arrangements to leave on the 7.45 train and after packing all his possessions finds that he has left out a bottle of "knock out" drops. He puts the bottle in his pocket. Just as he starts out the door he meets Jim coming in and he pretends to Jim that he has received his letter and had accordingly hurried to the town to wait for him. Jim insists upon his partner celebrating the occasion and the two are in a saloon drinking to their good luck. Frank manages to put a few drops of the dope in Jim's glass. He is soon in a stupor, and Frank hurries to where Marie lives and escapes with her. When Jim comes to he is told how his partner has double-crossed him and with vengeance in his heart he determines to wreak his revenge upon him.

A year passes and Jim is still unable to locate Frank. Frank, with his ill-gotten gains, has risen to be quite a power in the mining world. One day Jim hears two miners mention Frank's name and from them secures his address. Jim returns to the mining country and again strikes it rich. By chance a large mining syndicate nearby hears of the strike and determine to "fleece" him out of the claim. Jim refuses to sell at their figure and determines to fight them to the end. By a strange coincidence Frank is at the head of the syndicate and when notified of the unsuccessful efforts to obtain the claim tells them that he will personally come to see about it. As Jim is going under an assumed name, he does not know that his former partner is the one he is fighting. When Jim learns Standing's identity his old desire for revenge returns and he determines to kill him.

Marie, yearning for the western life, persuades her husband to take her and their child with him. Standing and his wife arrive and while Marie starts out to look for a place to stop he wanders about waiting for the owner. Jim comes upon Frank unknown to him and is on the point of killing him. His better nature asserts itself, however, and he determines to give him a chance for his life. He accordingly writes a note telling him that he will kill him on sight. Shortly afterwards the two men come face to face and begin shooting. Standing recognizes his old partner, and, unable to face him, takes flight. He is wounded in the arm and drops his gun. While Jim pursues him, determined to overtake him, Frank runs home and throws himself on the couch. Jim comes in and confronts him. Standing pleads for his life and makes a confession of all his wrongdoing, promising Jim that if he will spare his life he will make him his partner. While they are talking Marie and their child come into the room and Jim, not wishing Marie to know the kind of a man her husband is, does not want Frank to continue, but she has already heard the most of Frank's confession and tells him that she is through with him for all time.

Frank commits suicide in his shame and Marie and Jim are reunited at last.

JOKER.

MUCHLY MARRIED (March 18).—The cast: Mr. Brown (Milburn Moranti); Mrs. Brown (Mayo Fisher); Mr. Smith (Ernie Shields); Mr. Jones (Charles Conklin); Uncle Richard (William Franey); Dora (Gale Henry); Mable (Lillian Peacock). Scenario by Caron E. Bishop. Produced by Allen Curtis.

Mrs. Brown leaves to visit her mother. Smith and Jones come around Dora and Mabel, Smith's and Jones, fiances, want to go to the art exhibition and go to Brown's house to ask their escort. Brown receives a telegram telling him that his Uncle Richard will surprise him with a visit and see how he is conducting himself.

Brown advises his guests to take their girls to the art exhibition. Richard arrives before they can get away. Mabel, unknown to Brown, has hid behind the curtains; and Brown, in his confusion, has told Dora that in case Richard should find her to tell him she is his wife. But Richard discovers Mabel first, and Mabel tells him she is Brown's wife. Richard sees Jones, whom Brown has introduced as his friend, kissing the supposed Mrs. Brown. Richard is shocked at the wife of his nephew.

Dora, in trying to escape is caught by Richard, and tells him she is Brown's wife. Richard tells Brown that he will have nothing to do with a bigamist and leaves. At the station he meets Mrs. Brown, who has sprained her ankle. Uncle Richard offers to assist her to her home, and is shocked again when he discovers she also is his nephew's wife. Learning that her husband has supposedly two more wives, the real Mrs. Brown faints. Richard carries her into the house and, accusing Brown of being a trigomist, calls the police. Smith and Jones explain everything to the relief of all concerned.

BISON.

THE IRON RIVALS (Two Parts—March 18).—Bankson Bradford (E. N. Wallack); Jack Bradford (Lee Hill); Mary Worth (Marie Walcamp); Jason Worth (G. A. Williams); Bud Stanger (H. Barrington); Halsey Crompton (Jack Curtis. Produced by Henry McRae. Written by F. M. Wiltermood.

Jack Bradford, son of Bankson Bradford, multimillionaire railroad builder returns home from a night's dissipation, his father denounces him, declaring that he must find a home elsewhere. Jack leaves in anger. Halsey Crompton, Bankson's construction superintendent, is in Denver and receives a telegram that the S. & L. railway is building a new road to parallel the Bradford line to Lamson, and that trouble is expected between the rival camps.

Meeting Jack on the street, Crompton asks Jack to go West with him, turn over a new leaf, work as a railroad builder and hide his identity by assuming the name of "Jim Stokes." Jack agrees. Crompton and Jack arrive at the station near the rival construction camps, Jack meets Mary Worth, telegraph operator, and daughter of Jason Worth, engineer of the Bradford construction train locomotive. Bud Stanger, superintendent of the rival work on the S. & L., foments a terrific battle between the laborers in both camps.

Stanger and his plotters then plant dynamite under a bridge on the Bradford road, setting a device to blow up the structure when Crompton, Jack and his crew are at work. Stanger then goes to Lamson depot to wreck it. Mary's father is knocked unconscious by Stanger. Mary escapes to her father's locomotive. Stanger follows and fells the fireman. Mary starts the locomotive, having heard Stanger declare that the bridge is to be blown up. Stanger climbs aboard and battles with Mary. Jack, on horseback, sees the struggle, leaps from his horse into the cab and throws Stanger into a chasm. Mary is unable to stop the locomotive. To escape death both leap from the locomotive to the river, eighty feet below. They swim ashore and join the Crompton crew. Jack and Mary warn the workmen who escape safely, just as the new structure is blown to atoms.

Crompton, Jack and Mary go back to Lamson station where they find that her father has recovered from Stanger's blows. Later Bradford arives, asks to be shown the heroic "Jim Stokes" and Mary. When he sees his own son he almost collapses with joy to find that his boy has redeemed himself. The betrothal of Jack and Mary follows.

UNIVERSAL.

ANIMATED WEEKLY NO. 9 (March 1).

March for Preparedness.—War veterans, guardsmen and U. S. soldiers in "Be Ready" parade—Chicago, Ill. Subtitles: American flag for Gov. Dunne. Girls organize Rifle Club for preparedness—Washington, D. C.

Welcome to Envoy.—Delegatioh of business men greet Ambassador Henry Morgenthau, returning from Turkey—New York City. Subtitles: Envoy and family. Welcome U. S. A.!

Aid for Palestine.—Loading medicine and food on United States ship to aid starving—Norfolk, Va. Subtitle: The start.

Cuba's Chief Reviews Troops.—President Menocal watches crack soldiers in spectacular review—Havana, Cuba.

Hockey at College.—Midwinter meet at Harvard University results in blood-stirring contest—Cambridge, Mass. Subtitle: The winners.

Snapshots at Today's News—1. Jess Willard, world's champion, comes East for his battle with Frank Moran—New York City. 2. Midget Filipinos start young to become future champions—Manila, P. I. 3. Movies now used for identification in rogues' gallery—Pittsburgh, Pa. 4. Girls can hide behind their chin-chin collars—Universal City, Cal. 5. Uncle Sam's food keeps starving elk alive during snowstorms—Steamboat Springs, Colo. 6. Police use patrol wagons to take crippled children to school—Detroit, Mich. 7. Mrs. Pankhurst, noted English suffragist, seeks U. S. cash for war victims—Philadelphia, Pa.

Record Year for Floods—Ruin and desolation when Mississippi breaks banks, overflowing country—Baton Rouge, La. Subtitles—Convicts mending levee. Subway halted for hours while rain is pumped from tracks—New York City. Powerful pumps at work.

Swim in Zero Weather.—"Polar Bears" play in bathing suits on snow-covered sands—Brighton Beach, N. Y. Subtitle: In for a duck, led by girl.

Concert Heard 3,000 Miles Away.—Telephone brings singers' voices from New York across continent to Pacific—Los Angeles, Cal.

Wreck Kills 10, Hurts 50.—Sensational scenes when three trains crash together on New Haven Railroad—Milford, Conn. Subtitles: Locomotive boiler and steel car after plunge down 50-foot hill. How a steel car crumbles. All that was left of engine.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 10 (March 8).

Pushball Is Swift Sport.—Desperate battle between colleges at Spanish carnival.—Pasadena, Cal. Subtitles: Record pole vault. Daring cowboys lasso wild horses.

Runaway Locomotives Wrecked.—Many hurt when engine, after 7-mile run, without crew, crashes into freight.—Jersey City, N. J. Subtitle: Locomotives locked together.

Safety First for Miners.—Oxygen breathing helmet for mine rescues is feature of government exhibit.—Washington, D. C. Subtitle Breathing with bellows.

Shriners Welcome Imperial Potentate.—Masons of Ancient Arabic Order parade in full regalia.—New Orleans, La.

Dynamite Kills 2, Hurts 85.—Wreck havoc of blast after fire explodes 3,000 pounds of dynamite.—St. Louis, Mo. Subtitle: Auto hurled 200 feet.

Wedding of the Waters.—Rotary Club reopens pass between Corpus Christi Bay and Gulf of Mexico.—Corpus Christi, Texas. Subtitle: Silver shovel wielded by President L. R. Loving.

Concrete Replaces Wood.—Sixteen-ton piles used to make largest horse shoe pier in world, 1520 feet long.—Los Angeles, Cal. Subtitle: Dives 140 feet to celebrate finishing pier.

Ex-Merchant Prince Re-Arrested.—Henry Siegel, failed department store owner, taken on new charge as he leaves penitentiary.—Rochester, N. Y.

Fire Gives "Safety First" Warning.—Many lives and much property yearly toll of fire king—Be Careful. Subtitles: 500,000 blaze menaces city.—Pittsburgh, Pa. Firemen have hard battle with flames—Chicago, Ill. Ice covers fire ruins. Midnight fire sweeps two blocks of water front—Boston, Mass.

Odd Features of World War.—Women work in munitions' factory replacing men needed at the front.—"Somewhere in England." Subtitles: Daniel Wallace, American citizen, after serving British Army—New York City. Some of his souvenirs. Anna Held sells papers for Belgian sufferers—St. Louis, Mo.

Liner Defies U-Boat Edict.—Italian steamer "Verdi" is first armed merchantman to leave United States after new threat in submarine warfare—New York City. Subtitles: Covering 3-inch guns that hurl 14-pound shot 4½ miles.

Danish Troops "Invade" U. S.—Soldiers on way to West Indies, visit theaters.—New York City.

Navy Yard Keeps Busy.—Lively scene refutes those who think Uncle Sam's sailors take it easy.—Charleston, S. C. Subtitles: U. S. torpedo boat destroyers. In dry dock.

Breaking Dikes Flood Holland.—Country submerged when Zuyder Zee barrier gives way.—Volendam, Holland. Subtitles: Boats replace autos in streets. "Fine for ducks!"

Cartoons by Hy. Mayer.

VICTOR.

LOVE SPASMS (March 12).—The cast: Hotspur (Harry C. Myers); Beth, his wife (Rosemary Theby). Written by Samuel Greiner. Produced by Harry C. Myers.

Hotspur is so violently smitten with Beth, that he talks naught but Beth, wearies his clubmates with Beth, and neglects his job over Beth. He thinks the universe in love with her and plotting to abduct her. His boss advises him to get married, and cool down for business or look for another job. He takes the hint and gets married.

He can't tear himself away from her side; every minute spent in the office is as a century to him. After office hours he makes a bee-line for wifey, mindless of traffic and the tooting of chauffeurs. Unfortunately conflagrations don't last long. He gets so used to her beauty that he sees it no more. He develops an eye for defects, and when he finds none, he invents them.

Now it's a hair on her chin, now the bone in her elbow. She is a bundle of flaws. Everybody's wife is prettier than Beth. Soon he discovers another paragon of perfection in the form of a ballet dancer and promptly falls in love with her. One day a note informs him that Beth has gone back to mother's and that she is going to divorce him. Three cheers for liberty. To work off his joy, he turkey-trots about the room. He is the happiest of men.

A fortnight later he feels rather lonesome. It's annoying to hug pillows when you mean to hug wifey. Occasionally he catches himself sneaking about her mother's home. He isn't half as happy as he thinks he is. He forgets the hair on her chin, the bone in her elbow and the ballet dancer. He finds himself kissing her comb and brush and making love to a kimono of hers.

In the end he gets desperate. He goes to his mother-in-law and asks for Beth. She informs him that she has gone to Europe to recuperate from hubby's fault-finding. He threatens to commit suicide and rushes home. Beth also rushes home and gets there before him. He delays shooting himself until he has kissed her kimono once more. As he enters her boudoir, he finds her sitting at the window, sewing away on infant's clothes. A love spasm follows the reconciliation.

ORDERS IS ORDERS (Two Parts—March 15).—The cast: Grace (Mina Cunard); Joe (Ernie Shields); quarterback (Vic. Goss); police captain (Edw. Clark); the mayor (Marc Fenton). Written and produced by Francis Ford.

It is the day before the big football game and the air is charged with tenseness. The boys, overflowing with enthusiasm, parade up and down the streets singing and shouting in their exuberance. Joe is captain of the Yale team and he and Mina, the mayor's daughter, are very fond of each other. During the celebration the quarterback begins to get too noisy and is accordingly taken to jail. The captain, as a deterrent to other offenders, gives him thirty days in jail.

Of course when the news gets out there is a mighty uproar in college, for with the quarterback missing, they will have small chance to win the game the next day. The wisest heads on the ground get together planning the release of their quarterback, but all in vain, and it remains for the wise captain, Joe, to get a way out of their difficulties. Spurred on by Grace, he works out a little scheme and it proves successful. He buys a barber pole and goes down the street very conspicuously.

But he had received a receipt for the pole and while he is arrested many times, the receipt always results in his release. Finally the police captain gets tired of seeing Joe continually brought in and issues a general order to all patrolmen that they must not arrest a student carrying barber poles under penalty of losing their jobs. They learn this at the college and the boys go wild. Scattering over town, they proceed to gather in the barber poles and the result of their haul looks like a wood pile. Of course, the cops see them carrying off the poles, but are in fear of the order, so allow them to escape.

Next morning things begin to hum. The police captain's office overflows with barbers, and each one is filled with rage. The authorities are impotent, however, and the mayor informs the captain that unless the poles are restored by noon there will be a new face in his office. The college boys now come forward with their proposition. If the quarterback is liberated they agree to return all the poles in good shape, and the police are forced to agree to this.

So the game is saved and while Joe and Grace watch the game with interest, her father decides he is missing a good game and joins them. Grace is so glad to see him that she kisses him and as he turns away she offers her lips to Joe, telling him that he is next.

LAEMMLE.

LONESOMENESS (March 15).—The cast: Kitty Gordon (Myrtle Gonzalez); Jerry Smith (Val Paul); John Wells (Fred Church); his wife (Marjorie Lake). Written and produced by Lynn Reynolds.

Kitty Gordon was in charge of one of the cigar stands of a large downtown hotel. Her fame as a saleslady was spread far and wide by her many admirers. Many a traveling man left the hotel, cherishing the remembrance of Kitty's smile. But while she jollied them along in furtherance of her duty, there was a dead line set to the familiarity of any presuming

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male, and when that was reached Kitty was quick to tell them they were on the wrong track. Jerry, the house detective, and Kitty were great friends, and Jerry kept a protective eye on the girl.

John Wells and his wife had got to the point where they got on each other's nerves and had frequent disagreements. The state of affairs reached a climax when John started to punish their child and the wife interfered. In a moment of rage he left the house and took up quarters in the same hotel as that in which Kitty worked. He became acquainted with Kitty and was a frequent visitor to her stand.

Kitty, with her wide acquaintance, had no one whom she could really call a friend and as a consequence suffered from lonesomeness. Wells, too, missed the home life and became a restless wanderer. It was not strange that the two should meet occasionally and drift together. Kitty finally permitted John to take her out for dinner, but always to a moderately priced place. Their friendship grows fast.

Well's wife, and child meanwhile miss him and wait in vain for his return. The wife has no way of locating him and finally, in a moment of pique, tries for a divorce. The news gets into the papers.

Wells finally gets to the point of asking Kitty to marry him. She is reluctant and tells him she thinks he is like the rest who make love without a thought of marriage. The thrust goes home and Wells says no more. The next morning Kitty reads the news of the impending divorce. She calls Jerry to her assistance and when Wells comes to her stand and tells her that his offer of marriage still holds good after he gets a divorce. Jerry comes up and announces that the girl is his fiancee.

Wells leaves discouraged, and Jerry laughingly tells the girl that his (Jerry's) wife and children would raise cain should they know he was claiming another sweetheart. Later Wells writes Kitty begging her to meet him that night. She in turn sends a note to the wife telling of the meeting place and advising her to go there. Wells goes to the appointed place, where instead of finding the girl he is given a note telling him she will not meet him. As he turns away his little child runs forward. Wells realizes the bonds that bind him to the wife and reconciliation takes place. When Wells bids Kitty good-bye, no one sees the tears she brushes aside while ostensibly powdering her face.

Mutual Film Corp.

CUB.

JERRY'S BIG GAME (March 10).—The cast: Jerry (George Ovey); Tony (George George); Prince (Jefferson Osborne); Rajah (Louis FitzRoy); Rose (Bessie Clark); maid, Katie (Louise Horner); Mrs. Rich (Janet Sully). Directed by Milton Fahrney.

Jerry again gets in trouble with the police and gives them a merry chase. For safety he darts into a building and then into one of the apartments—the musty home of an organ grinder and a monkey. The organ grinder attempts to put him out but Jerry gets his sympathy by explaining his plight. As the police arrive a happy idea strikes the organ grinder. He will masquerade Jerry as a monkey, to take the place of his sick monk, and not only escape the law but have a means of making some money by the transformation. Jerry assents and the police are fooled by the change. After the departure of the officers the organ grinder and Jerry, as his monk, start out to earn some of the wherewithal.

Money is flowing steadily in the tin cup until Jerry's weakness crops out. In the window of the fourth story of a building he spies the pretty face of a girl and loses no time in climbing up the side of the building and into the room. The girl is maid to a wealthy woman and Jerry is about to embrace her when the mistress enters. The organ grinder tugs at the rope to which Jerry is tied at the other end, causing Jerry to embrace the mistress. Her husband enters and uses a gun with painful effect. Without hesitation Jerry jumps from the window and does a ziz-zag from window to window all the way from the fourth floor to the street.

Jerry and the grinder hurry to another section of the city and arrive just in time to see the Rajah and the Prince abducting a girl. The two grab hold of the back of the automobile in which the kidnappers and their victim are speeding away and are taken within the gates of the palace.

Jerry gets into the Rajah's harem and is having the time of his life when the police, who have traced him and his partner, arrive. They are about to arrest Jerry when he tells them of the kidnapping of the girl by the Rajah and the Prince. The girl is produced and released, the two kidnappers arrested and Jerry complimented for his work. The police leave with the kidnappers and the victim while Jerry and the organ grinder, now perfectly safe, remain in the harem, the grinder playing music while Jerry dances for the fair inmates.

AMERICAN.

THE SUPPRESSED ORDER (Three Parts—March 14).—The cast: Jasimine (Winnifred Greenwood); Hugh Bradford (Edward Coxen); Jesse Semple (George Field) Allan Phillips, Jasimine's Brother (George Webb); Tobias, Keeper of the tavern (Charles Newton); Mammy June (Sylvia Ashton). Directed by Thomas Ricketts.

Tobias Phillips, proprietor of the village tavern, is a greedy, loose-principled man, who resorts to any means that will result in profit. He exploits the charm of his daughter, Jasimine, to make welcome the young men of the town as guests. Hugh Bradford, one of the guests, and Jasimine fall in love, but Bradford, Sr., objects to his son's attentions to the tavern keeper's daughter. Jasimine is devoted to her brother, Allan, a studious fellow, and Mammy June, lovingly domineers over both of them.

Jesse Semple seeks favor from Jasimine's hands by irregular paths. Jesse's advances meet the proper rebuff, and his actions remain unsuspected, partly through his wary methods and partly through Jasimine's pride in hiding any such attitude toward her. The forthcoming Civil War is naturally the subject of conversation. At the outbreak, all of them enlist with the exception of Allan, and into a troop under the command of Bradford, Sr., known as Bradford's Raiders they gather and engage in surprise expeditions to harass the enemy's lines.

Allan is persuaded to the cause of the North and goes to the Union army where because of his knowledge of the Southern territory he is engaged in special secret service work. His earnest appeal gains the reluctant consent of Jasimine to aid him in his work. Jasimine lends her support until a realization of her love for Hugh also commands a loyalty to his cause. In the end, Allan is committed to a plan of allowing false papers, which he carries to be captured by the Confederates, leading them into a trap for the specific purpose of crushing Bradford's troops of raiders. Allan proceeds against his will. He discloses the plan to Jasimine at the tavern during a secret night visit.

Hugh has appointed the tavern as a meeting place with Jesse that same night. Jesse arrives a little before the appointed hour and discovers Allan's presence. He enters and bargains with Jasimine for her favor as the price of his silence and the release of Allan. Allan overhears and a fight ensues in which Jesse is killed and Allan mortally wounded.

Jasimine pleads her willingness to make her sacrifice in an effort to induce Allan to destroy the false papers and save Hugh's troop. Allan tears up the papers. Hugh enters and discovers Jesse's death. Just as Jasimine is explaining to Hugh that Allan has spoiled the trap laid against him and pleads for Allan's release and freedom, Allan expires from his wound. The story concludes with the close of the war and portrays Jasimine and Hugh leaving the church after their marriage and starting out to face the reconstruction period.

MUSTANG.

THE QUAGMIRE (Three parts—March 10).—The cast: Ralph Darcy (Thomas Chatterton); Bess Hall (Anna Little); Jack Tice (Jack Richardson); Tom Hall (Perry Banks). Directed by Tom Chatterton.

Ralph Darcy, a young man of wealth, is in love with Tom Hall,'s daughter Bess, who is at school in a distant city. He is about to propose to her when he learns that he has contracted tuberculosis and must live in the open for a year, but he cannot bring himself to tell Bess. She, in the meantime, is preparing for her graduation and writes her father, who is foreman of Mammoth Mines, to be present when she graduates. Jack Tice controls the gambling in the rough mine and cattle town of Mammoth. He sees Bess' picture and falls in love with her.

Hall, going to town to get the payroll money, is grazed by a bullet fired in cowboy fun. Whiskey is given to revive him which awakes a long suppressed desire for drink. This leads into gambling and by the time he is ready to return to the mines, he has lost the payroll money. Tice, pretending to be Hall's good friend, does not permit him to gamble or drink in his place, but so arranges that Hall does so at some other place and pockets half of the money Hall loses. Then, to further his ends, he loans Hall the money that belongs to the mining company's payroll. Pretending he has sold his gambling hall, he and Hall go to see Bess graduate.

Ralph receives word that the trust company has failed and his fortune swept away. He then writes to Bess, telling her all, and asking that she wait a year for him. Hall, however, apprehends the letter and Bess, not hearing from Ralph, believes he has forgotten her and finally consents to marry Tice.

After the marriage she discovers her husband's perfidy. She leaves him after getting word from Ralph that he is on his way to claim her. Fleeing, she knows not whither, Bess becomes caught in quicksand and Ralph, now a cowboy, hearing her cries, finds her and rescues her from certain death. In the meantime, Tice has been severely thrashed by Bess' father. Cowboys destroy the source of his ill-made profits, and in his endeavor to escape, Tice is killed. Bess and Ralph are now free to complete their romance.

CURLEW CORLISS (Three Parts—March 17).—The cast: Curlew Corliss (Art Acord); Tina (Nita Davis); Frank Evans (John Gough); Mrs. Gregory (Dixie Stratton); John Sanderson (Lawrence Peyton); Bill (Pete Morrison); Mrs. White (Molly Shafer); Joe (Joe Massey). Directed by William Betram.

Curlew Corliss, one of the happy family of cowboys at Bar Ranch, falls in love with Tina, a school teacher, who comes to teach in that district. Curlew doesn't find the courage to propose, but he bought a ranch preliminary to getting "hitched."

About this time a not-too-scrupulous individual drifted into town calling himself Frank Evans, whom Curlew discovers with Tina and is introduced to as an old friend of hers. Curlew has a terrible struggle trying to get the proposing point and finally decides to ask her or "bust in his boots," but just as he is warmed up to the occasion, the boys come along and break in with an impromptu serenade. Curlew sees a necklace advertised in a catalogue for $2.98 and thinks this would help his cause with the teacher, so he sends for one.

Evans plays on hard luck and it occurs to him that there are other ways of getting money. Curlew waits anxiously for the stage on the day the necklace should arrive, but the stage is held up and the mail sack stolen. Curlew is one of the searching party for the robber, and finds the paper addressed to him in which the necklace had been wrapped and the black mask which the robber had thrown away. Tina sees the mask sticking out of Curlew's pocket and remembers Tina hearing one of the boys kidding him about marrying her and that Curlew answered, if he could only get hold of some money. Her suspicions are aroused. When Curlew calls, determined to ask her, necklace or no necklace, he is told that she has left with Evans. So Curlew is left alone with his disappointment. In the course of time, a widow Mrs. Gregory, comes to Tower and starts a home restaurant, which is well patronized by the boys. Sanderson, a rancher, falls for the widow. Curlew lives alone on his place, but comes in to town and takes a flier at the new restaurant and soon he and Sanderson are the widow's star eaters.

Before the opening of school again, Tina returns, with Evans, and when Curlew angrily encounters Evans in the restaurant, the widow introduces him as her son. Sanderson doesn't like the idea of the widow's having a son and leaves, but Curlew, lonely and needing someone to take care of his home, begins to propose to her. She stops him, telling him that she is too old for him and wants someone like Sanderson who can take care of her in luxury. Curlew

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cannot eat and goes out into the saloon where he finds Sanderson telling the bartender that the widow is old enough to be his mother.

Curlew persuades him with a gun to change his mind and propose to her. Curlew, waiting near the kitchen door while Sanderson gets through with his proposal, is confronted by Tina, who has been visiting with her mother, the widow. She is friendly to him and as they talk, he sees the necklace about her neck. She tells him that her brother gave it to her and Curlew has a clue to the robber. When Evans returns, Curlew suggests that they are still looking for the robber and that it might be healthier for him in another state, and he guilty starts off. Tina overhears them and her doubts are removed. Their happiness is assured as she is taken in Curlew's arms.

BEAUTY.

PLOTTERS AND PAPERS (March 17).—The cast: Johnny (John Sheehan); Madam "Z" (Carol Halloway); Sofia (Mary Talbot); Slick Connors (Rea Berger); Detective (Dick Rosson). Directed by Archer MacMackin.

Johnny, a newspaper reporter, fails to get an interview with Madam "Z," the deciding witness in a murder trial. The Editor is just handing it to him when Steve, the star reporter, comes rushing in and informs the bunch that Madam "Z" has been kidnapped. The City Editor assigns Johnny to find Madam and get her testimony.

The Dastardly Dozen, a band of anarchists, try Sofia Barislov for a breach of authority and find her guilty. She is sentenced to spend forty days and forty nights in a dungeon subsisting on bread and water. But Sofia has a lover among that Dozen and he goes out to get her some dessert to go with her repasts.

Sofia's lover is a terrible looking individual and so when Johnny spots him he surmises that he is either an anarchist or a plotter, and follows him to the dungeon. He finds Sofia incarcererated and imagines her to be the mysterious Madam "Z," Johnny shows Sofia his reporter's badge and she takes him for a policeman and screams. The gang makes him a prisoner and Johnny is sentenced to be tortured to death. He is bound to the torture cylinder, studded with spikes which slowly revolves toward the corner of the room. They start the block and leave him to his doom.

Johnny is almost in the midst of his last living turn on the torture block when a secret panel opens and out steps one of the supposed plotters. He stops the cylinder and releases Johnny, removes his moustache and reveals himself as a secret service agent, then bids Johnny escape through a secret pasage.

The passage leads to a basement under a house where Johnny discovers Slick Connors, a politician, with Madam "Z" in his power, telling her that he will keep her prisoner until after the trial. He sees Connors bind her, throw her to the floor and leave. Then Johnny discovers a knothole in the floor—the key to the mystery! He pokes the thing through and whispers into the ear of the captive and Madam "Z" gives him the testimony through the knothole.

But when it comes to signing the document, they were stumped. Suddenly Johnny gets a bright idea and writes at the bottom of the document "signed by the skin of my teeth," pokes a pencil through the hole into the teeth of the woman and holds the paper while she signs her name in this manner. As Johnny comes from under the house, he runs into Connors. A scuffle follows, Johnny trips Connors, notifies the police and makes a flying run to the office. The papers come out with an EXTRA lauding the deeds of Johnny "the star reporter," and he becomes the lion of the hour."

TIPS (March 19).—The cast: Prof. Doolittle (Orral Humphrey); Mrs. Floursack, his landlady (Lucille Ward). Directed by Phil Walsh.

Professor Doolittle completes his treatise on "The Origin of Tattooing," and sends it off to the publishers in a dray. His somewhat absentminded devotions to Mrs. Floursack are interrupted by the arrival of a letter advising that he has been left a legacy of $100, and requesting him to go to the city to claim it. He delights his lady-love by announcing that they will be married as soon as he gets the money.

In the city, he runs up against the "tipping system." He looks like easy money, and is worked to the limit, down the line of porters, bus drivers, bellhops, chambermaids, etc. He finally reaches the lawyer only to find that he is not the right Doolittle, and the money has been paid to another man.

He returns to his waiting bride-to-be, broken in spirit and in purse, and is being consoled by her, when a telegram arrives telling him that his book has been accepted and the publishers are sending a large check in advance. In lieu of change, he gives the messenger, the only one who really deserved a tip, his watch and is folded in Mrs. Floursack's generous embrace.

VOGUE.

LOVE, MUSIC AND CANNONBALLS (March 9.)—The cast: The Wanderer (Rube Miller); The Innkeeper (Arthur Tavares); His Ally in Crime (Alice Neice); A pretty senorita (Madge Kirby). Directed by Rube Miller.

Rube, a wanderer, crosses the Rio Grande by wading, and gets into Mexico. He is halted by a border guard, whom he passes by a changing hands of gold, which procures for him a sash and a headgear of the realm. Proceeding into the interior, he comes upon an inn where he discovers a pretty senorita being persecuted by a big Mexican. He saves the girl and thereby wins her love. In a card game, Rube discovers the duplicity of the innkeeper and his accomplice, winning their combined fortunes.

The innkeeper sends his servants to kidnap Rube, and the latter is tied to a fence, from which he is released by the senorita. She is captured and tied to a tree, from which she is released by Rube who captures a cannon, and drives their oppressors from the scene. Later Rube shoots a flagstaff from the camera straight through the inkeeper's middle, and he sings his swan-song to his love to the sweet accompaniment of his guitar; while Rube and the senorita make off to enjoy their own lovemaking.

MORE TRUTH THAN POETRY (March 12).—The cast: Studio Manager (Jack Gains); Leading Woman (Priscilla Dean); Leading Man (Patty McQuire); Villain (Russ Powell); Director (Jack Dillon); Scenario Editor (Robt. A. Dillon). Directed by Jack Dillon.

It is a rainy morning, and only a few of the motion picture actors arrive at the Vogue studio. Water falls in torrents on the stage, and the drenched actors file into the studio grounds. The leading woman, the leading man and the camera man are late.

The manager calls up the leading woman on the phone, and she refuses to go to the studio unless they send a car for her. Out into the streets filled with water goes the auto. She is called for and delivered to the studio, but refuses to leave the car unless she is provided with an umbrella. The property room and dressing rooms are turned upside down to find an umbrella but none is forthcoming. Finally, the resourceful property man plays "Sir Walter Raleigh" and lays his overcoat down for the leading woman to alight on from the auto.

Now that the company is assembled, the director arranges the set and starts the action. A dramatic scene is taken when the leading man saves the leading woman from the clutches of the villain—the starving chee-lid is fed, and when the director asks the footage of the scene, he learns that the cameraman forgot to put any film into the camera. The ill-fated director was revived when he learned that the sun was coming out.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter Eleven—"The Salting of the Superstition Mine"—Two Parts—March 6).—In a fit of anger over his failure to secure a right of way through Las Vegas, Seagrue seeks revenge, and Spike is the victim. He is turned over to the sheriff who identifies Spike as the escaped convict for whose return a reward of $500 is offered. Spike is led off to jail. Helen resents Seagrue's meanness in turning Spike over to the sheriff, and grills him vehemently until Seagrue tells Helen that Spike was implicated in the murder of her father.

Seagrue discovers that the rich ore vein of the Superstition mine punches out. He calls his henchmen to his aid and they decide to "salt" the mine and then offer it to Rhinelander at a fabulous price, giving as the reason for sale, Seagrue's inability to operate the mine successfully without the railroad cut-off line on which he has failed.

Rich ore is rolled in among the rocks, and a blast arranged, while Rhinelander is sent for. Upon Rhinelander's arrival, with a mining expert subsidized by Seagrue to give a good report, the party descends to the working level, and Rhinelander finds valuable ore in some quantity. He agrees to purchase the mine from Seagrue for $110,000, paying $25,000 in cash.

Above the ground there stood a car of rich ore which was included in the sale to Rhinelander. Teams started hauling this ore to the railroad siding some miles away. Bill and Lug conceive the idea of stealing the ore hauled to the railroad, overpowering men left by Rhinelander's teamsters to guard the shipment, the two crooks ingeniously arrange cables to pull the car of ore into a way-freight without the knowledge of the trainmen.

One of the guards escapes, and races back to the mine to inform Rhinelander of the theft. Helen and Storm start in pursuit of the thieves, pressing into service the camp wagon. Meanwhile, as the train travels along, Bill and Lug throw the bags of ore out of the car, expecting to later pick them up in the automobile. Helen and Storm overtake the train through a short-

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Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913
Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.858	$54 980 415
Bolivia*	35 000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000 622	100 947,735	84.883,540	23.275.594	39 901.203
Chile	37.284.043	24 238 713	29.553.823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.647.987	15.714.447	17.213.000	5.784.275	7 647 165
Ecuador*	5.290.000	3.355.916	3.462.567	3.277.000	2.504.014	2.821 646
Guiana, British*	260.000	222.969	98 045	1.971.000	1.812.684	1.630.244
Guiana, Dutch*	620.000	1.034.308	813 325	594.000	655.244	731.806
Guiana, French*	49.000	.....	31 821	553.000	282.430	318.793
Paraguay*	63.000	61.198	67 220	61.000	83.595	215.058
Peru*	15.455.000	11 269.941	10.824.587	7.520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597 168	1.860.600	8.099.000	4.153.438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 635

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cut. Helen leaps from the wagon to the moving train. A desperate battle rages between the trainmen and the crooks. Bill and Lug are finally overpowered and captured. Returning to their team, Helen and Storm, with their two prisoners, drive back to the Superstition Mine.

FALSTAFF.

OSCAR, THE OYSTER OPENER (March 7). The cast: Oscar (Frank E. McNish); restaurant-keeper (Claude Cooper); Mame (Elsie Jordan).

For twenty years Oscar, the oyster opener at Hizzlebooble's Oyster House, had one ambition. He wanted to find a pearl that would make his fortune. It mattered not that he held a mortgage on the oyster house.

There was another jewel in Hizzlebooble's place. Her name was Mame. Both the oyster opener and the proprietor sought favor in her eyes. Jealousy was rampant. Proof of it came when a customer tried to kiss the fair jewel. Pete and the proprietor saw it. They started to punch the offender. But each declared that he alone had the right to defend Mame. During the fight that ensued the offending customer walked out.

When the smoke of battle cleared Oscar was the victor—but only because he threatened to foreclose the mortgage unless the proprietor stayed in his place. At the oyster bar Oscar tried to pat May's hand, but an oyster grabbed his finger. Oscar in rage shook the oyster that clung to his finger in the face of the proprietor. In a second Mr. Hizzlebooble was shrieking with pain. The fickle oyster had taken a fancy to the end of his nose and stayed there.

Just then the sound of an automobile was heard outside the shop. Pete and Oscar gazed out at the street. An impressive looking man alighted, looked at the restaurant and started toward the door. Of course they didn't know that a punctured tire and the cold outside had sent the new customer. Mame became manager of ceremonies. She sent Oscar and the proprietor back to their places. She offered the new customer all the tempting things on the menu. Instead of food he liked the touch of Mame's hand.

Then another fight started because he asked Mame if she wanted to see the pearl ring he had bought for his sweetheart. Mame sure did want to see it. And it fitted perfectly, too. At that instant Oscar and the proprietor arrived on the scene to murder the man who threatened to steal their jewel. But Mame quieted them.

Into two minds came a single thought. There was a place near at hand where pearls might be found. But again Oscar won. With the proprietor safely on the floor under his broad-soled shoe he opened oysters at a mad rate of speed to find the pearl. The customer and Mame became engrossed in a most interesting conversation. She did not see the richly-dressed woman who swept into the place with anger glinting her eyes and her lips compressed in rage. She grabbed the shoulder of the man who had the pearl.

"Where's that ring I told you to get from the jeweler?" she demanded. Then she saw it on Mame's finger and snatched it away. "As soon as I get another butler I'll discharge you!" she snapped to the wilted customer. "Come along!"

Mame fainted in her chair. Then from the oyster counter came a cry of triumph. After twenty years the pearl oyster came to the hands of Oscar. With the shining gem held out he rushed to Mame. She saw it, gasped, and jumped to his arms. And when the proprietor staggered out to speak, they haughtily passed him by. Only Oscar gave him a promise as he left. He was coming back to fore close the mortgage!

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AMBITIOUS AWKWARD ANDY (March 9).—The cast: Andy (Walter Hiers); his employer (Riley Chamberlin).

When Andy's employer was asked why he permitted the awkward negro to remain upon the payroll, he blandly replied: "I more than save his salary, for now instead of going to the theater I have free vaudeville in the daytime."

Andy was an expert in doing things the wrong way. He was eager to help, but assistance from him ranked with interference from some one else, and his employer was kept continualy wondering what would happen. Hence when he received an ill-spelled letter from Andy, announcing that he had secured a job as Pullman porter, and intended "to save my tips and some day come back and be your partner," the employer mentally decided that sleeping-car pasengers would be an extra hazardous risk for some time to come.

It developed later that Andy, unnoticed by his associates, had become ambitious. A book agent had induced him to purchase an interesting volume called "A Knowledge of All Trades," and Andy figured that by careful study he might rise in the world. He did not know that the work was supposed to be a humorous publication, and took all the jokes seriously. Hence when he was working as a porter, he blacked all the shoes, even the white ones, and at dawn started to close the upper berths without any consideration for the feelings of the passengers sleeping in them. Then he left the train, hurriedly, between stations, for one of the first passengers had a gun.

Later Andy secured positions as a chauffeur, and as an expert dynamite blaster, but trouble still followed him, and he came back to his old job, which he won back after fighting the new incumbent. He finished by dragging his rival before his employer, and saying with great earnestness, "This gemmum is EAGER to resign, for he knows you wants me back." The employer laughed and Andy "came back."

THEODORE'S TERRIBLE THIRST (March 14).—The cast: Theodore (Riley Chamberlin); his son (Walter Hiers).

Clarence, the son of Theodore, was not a chip of the old block. Clarence was a model youth. He read the classics and never drank anything stronger than buttermilk. But Theodore——

Well, the villagers pitied the son on the many occasions they saw him standing at the door of the village saloon, peering in with a pathetic smile and moaning: "Father, dear Father, come home with me now." But father never obeyed, for father had a terrible thirst, and spent most of his time trying to quench it.

Theodore had a sister, who lived some distance away. She died leaving all to her brother and his son, providing that they both became abstainers. A week of continued abstinence would be proof of their proper living, but until this was demonstrated the money would remain in the hands of the executor, who brought the news to Theodore.

Now Clarence could qualify under the will without any difficulty, but Theodore couldn't and wouldn't. The very thought made him thirsty, and he went back to the liquor emporium, leaving his son distracted. For the son was engaged to be married, and he was so busy being a model young man that he had never worked, and unless he became an heir it would not be possible for him to establish a home of his own.

The young man solved the problem by kidnapping father and placing him on a desert island for a week. People sailed past, but when they saw Theodore waving they thought it was simply a friendly greeting, and returned it. There were alligators in the water, at least Theodore thought he saw them, and

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he remained a week in retirement, "alone with nature and without alcohol," as his son expressed it. When the legacy was paid over the son bought the island, and there lives with his wife and his father. Theodore no longer has a terrible thirst and is gradually getting along so that he does not miss his old boon companions, or the snakes and lizards who used to frolic about him.

RUPERT'S RUBE RELATION (March 16).—The cast: Relation (Frank E. McNish); his nephew (Fred Abbott); his sweetheart (Isolde Illian).

The other artists in the city studio called Rupert the "rural Bohemian." He was always talking about the dear old farm, and bighearted Josh Jenkins, his uncle, who held the backwoods record for milking cows and eating cabbage. The only drawbacks to the farm, the young man claimed, were that it had a mortgage and no running water.

Rupert's merry companions decided that life would be a blank until they met "Uncle Josh." So they lured him to the city by a letter, pretending to be from Rupert, offering to pay off the mortgage if he called at the studio at a certain hour on a certain evening. And they managed things so that Rupert was away at the time, and they led the old man to "Denny's".

"Denny's" was a cabaret, run at high speed, and their intention was to make "the poor rube's eyes stick out." The results, however, were not what they had anticipated.

A young lady danced upon a table. Beautiful young ladies usualy did that at "Denny's." Was Uncle Josh shocked? He was not. When dared to duplicate the performance he did and danced so lightly and well, that the young lady who preceded him left the place with tears of mortification.

Then came a number not on the bill. A sweet girl was annoyed by a masher, and the bouncer tried to put him out. But it was the bouncer who was bounced. Then the odious man resumed his ogling, until the girl cried in anguish, "Is there no hero who will dare all for a poor working guirl?" And again it was Uncle Josh who responded to the call of the afflicted. He punched and manhandled that masher, until he mashed all the mashing out of him, and then he threw him out of doors.

Rupert arrived at the restaurant a few minutes later. He had learned where his uncle was, and trailed him to "Denny's" despite many mishaps en route. When he got there he was just in time to congratulate Uncle Josh, who had accepted the late bouncer's place at a salary sufficient to pay off the mortgage within a short time.

Moral: When a "rube" wakes up, there is usually something doin'.

GAUMONT.

SEE AMERICA FIRST, NO. 25, AND KEEPING UP WITH THE JONESES (March 5).—Tampa, Florida, is the subject for some of the most beautiful photography of the splendor and beauty spots of the United States filmed by the cameramen of the Gaumont company for the split-reel scenic "See America First" and "Keeping Up With the Joneses" No. 25.

The wonderful residences and beautiful grounds and gardens form an important part of the release, as do the parks, the driveways and the city's municipal buildings.

The making of cigars, from the growing of the weed to the finish of the marketable product, is also shown in this Mutual release.

"See America First" No. 25 is the third of a series of pictures of Florida cities. The other two were Key West and Miami.

THANHOUSER.

WHAT DORIS DID (Three Parts—March 1).—The cast: Doris (Doris Grey); her sweetheart (Fred Abbott); chief detective (Morgan Jones); stowaway (Bert Delaney).

There is something weird about the workings of the Secret Service. The solemn mystery surrounding the activities of this branch of our Government, and the dangers encountered by its agents fascinate and enthrall us. The story treats of an attempt to violate the neutrality laws. A young man is wrongfuly charged with being implicated in the plot and is imprisoned. His sweetheart Doris sets out to unravel the mystery. A series of thrilling adventures, which terminate in the capture of the conspirators, follows.

MUTUAL.

MUTUAL WEEKLY, NO. 62 (March 9).

With the Belgians in Flanders.—The cavalry experiences much trouble in crossing the numerous canals.

Seattle, Wash.—Hyde automatic brake brings tug to dead stop in 10 feet.

Oakland, Cal.—Bachelor's fort-like home bars women. E. H. Nygren, extreme celibate, dwells alone in his eccentric lodge. Subtitle: Cannons poke out from the walls.

Red Bank, N. J.—Ice boating on the Shrewsbury River.

Toledo, Ohio.—Electric lighted flag adorns court house. This city originates patriotic idea that carries its lesson by night as well as by day.

Laredo, Texas.—U. S. troops join in civic pageant. City celebrates birthday.

Montreal, Canada.—Grenadier Guards get new colors. Overseas Battalion leaves for the front.

Lake Placid, N. Y.—Exclusive club stages ice carnival. Posed especially for the Mutual Weekly.

San Francisco, Cal.—Walking around the world. Jas. Lonefeather nears end of journey after being on 20 years' hike.

Paris, France.—New Parisian modes from the galleries Lafayette.

Rockland, Me.—Uncle Sam's newest superdreadnought on speed trials. The "Pennsylvania" meets tests.

Los Angeles, Cal.—Orange juice baptizes new tunnel. Mayor Sebastian opens $250,000 bore to traffic.

Los Angeles, Cal.—Los Angeles—Pasadena modified marathon. Won by Sherman Indians. Time, 1 hr. 15 min.

New York City.—Mutual signs Chaplin. Mr. John R. Freuler, president of the Mutual Film Corporation (on left) and Mr. Syd. Chaplin, Charlie's business advisor (center) and Charlie Chaplin (on right), close $670,000 contract.

Sioux City, Iowa.—Hog butchers strike at Cudahy plant. Ask for more pay.

San Antonio, Texas.—First pictures of new U. S. aviation field just opened here. Flying costumes are given test by army experts.

Waynesburg, Pa.—Night fire wipes out business block. Loss $150,000.

New York City.—Americans advised not to sail on liners. "Lusitania" warnings recalled. Subtitles: The "Lafayette." Only six passengers sailed on the "Espagne."

San Antonio, Texas.—Army post gives exhibition polo game. Artillery 4 wins Chicago experts at Fort Sam Houston. Subtitle: Uncle Sam's bakers turning out extra loaves for the guests.

MUTUAL MASTERPICTURE DE LUXE.

TRUE NOBILITY (American—Five Parts—March 9).—The cast: Phil Burton (F. Forrest Taylor); His Dar (Charles Newton); His Mother (Marie Van Tassell); Jean Bradford (Lizette Thorne); Lord Devlin (Harry Von Meter); Count Nicasio (Harry McCabe); Claudia, Countess Nicasio (Eugenie Forde); Effie Marsh (Helene Rosson). Directed by Donald MacDonald.

Phil Burton, a Harvard man of common parentage, returns to his Western home the same

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loving and unassuming boy, for all his Eastern experience, to gladden the hearts of his old-fashioned mother and Dad. Effie Marsh, Phil's childhood playmate, calls to tell them she is going to New York so that she may follow an art career.

To better fit himself for the profession of mining engineer, Phil goes prospecting in the hills, where he finds a miner dying from smallpox, and, regardless of personal danger, he cares for him. The miner assigns his claim to him, although Phil tries to find out if there are relatives, but before all his inquiries are answered, the miner dies leaving Phil a picture of himself and sister and the information that his dead sister is survived by a little daughter whose whereabouts he knew not.

The claim proves valuable and Phil negotiates with a mining company for its development, the president of which is Count Nicasio, husband of Claudia Nicasio, a worshipper of social rank. Phil is invited to the Nicasio home and there meets Claudia's sister—Jean Bradford—who is expected to marry a title in the person of Lord Devlin, a profligate.

Effie finds her dream of an art career empty and goes to work as a model. In this way she meets Devlin, who wins her affection, and after finding that she is the heir to Phil's mining claim and unwilling to assign her rights to him he casts her aside.

Phil and Jean soon become attached to each other, which inflames Devlin. About this time, Phil's parents decide to surprise him by a visit. They arrive while Phil is at dinner with the Nicasios, and Devlin stopping in at Phil's apartment on his way to the dinner finds them and for the purpose of discrediting Phil with the Countess and her set, he suggests that the old people attend the dinner just as they are, assuring them of a welcome. Phil does welcome them, but they are treated contemptuously by the Countess and her guests and Phil takes them away indignantly. Jean, who has been disturbed by her sister's conduct and more than ever impressed with Phil's nobility, sends him a note the next morning, asking him to meet her in the garden, where they pledge their love.

The Countess has a secret lover, and by accident mails a note intended for him to Devlin. This he uses as a lever to force his suit with Jean. Jean, engaged in charitable work, discovers Phil, comforting Effie, whom he saves from suicide and sends home, and misconstruing his action she listens to her sister's persuasion and consents to marry Lord Devlin. After an explanation, however, the lovers are reunited. Claudia confesses and begs Jean to save her from ruin, but Jean refuses. In desperation, Claudia goes to Devlin's apartment with a revolver, determined to get the incriminating letter. Jean follows her fearing trouble.

In the meantime, Phil has learned from Effie that she is heir to the mine and of Devlin's attempt to gain control; he goes to call on Devlin in order to regain it and finds Jean alone with him, Claudia having hidden at Jean's approach. Phil gets possession of the two documents—gives Devlin a sound thrashing—and all ends happily for him and Jean.

THE FLIGHT OF THE DUCHESS (Thanhouser—Five Parts—March 11).—The cast: The Earl's Ward (Gladys Hulette); the Earl (Robert Gray) Duke (Burnett Parker); His Mother (Nellie Parker Spaulding); Gypsy Blacksmith (Wayne Arey); His Mother (Caroline Lee).

The trouble started when the old Duke, satiated with hunting and other diversions, dies, leaving his "sick, tall, yellow Duchess with the infant in her clutches." The Duchess then takes to traveling with her young son. Returning with the idea that it should all be romantic in the northern land where he lives, just as he had been told it would be in Paris, the Duke, now a grown man, orders that all the servants and yeomen dress as in the medieval days, and he commands that his learned men look up the books of laws and of customs during that time.

The Duke's orders are carried out, and his duchy is turned into great discontent. Soon his "plan admits a wife, to meet his eye with the other troubles, to sit thus, stand thus, see and be seen." Straightway a young girl, suitable to be his wife, is found. She is young and in a convent, without much thought of the serious things of life. The old Duchess is displeased at the idea, but she can do nothing. So she resolves, therefore, to make it unpleasant for the little Duchess who shall supplant her. It was the Duke's oldest retainer who went for the lady. The gaily bedecked palfrey which he brought for her in lieu of the motor car which she had probably expected, pleased the young girl, who took the whole matter as a huge joke.

On the way to the castle where the betrothal party was to be made a gala occasion, the prospective duchess first saw the gypsies who were later to be her life companions. While the gypsy blacksmith fixed the shoe her palfrey had thrown, the gypsy queen told her fortune. With one long look into the eyes of the handsome blacksmith whose own eyes shone with ardor, and, with a sigh, the lady rode on to the castle and the waiting Duke.

With true medieval pomp he welcomed her, but her first shock came when he merely smirked when advancing to meet her clad in the ancient armor of his forbears. That was only the beginning. Within the first hour she was in the castle the lady learned that she was to be subdued and sat upon and treated with all the scorn and contumely that the Duke and his mother believed should be the portion of brides of the Middle Ages.

There was no escape, it seemed, but the climax came when the Duke, preparing for a hunting party with the aid of his librarian and books, demanded that his betrothed take part in the ceremony, her role being to ride forth with a bowl of water and wash the hands of her liege lord. That was where she rebelled. Instead of washing his hands, she merely threw the bowl of water at his lordly head, and got a proper trimming from his yellow mother for her sacrilege.

Realizing that arguments were of no avail, the Duke started off on his party without having his hands washed. The delay so occasioned was quite long enough for the gypsies to arrive, the gypsy queen having it in mind that the Duke would give her the money his ancestors had always considered right. The Duke could not see the matter in exactly this light, though, but he did give the gypsy queen a promise of a purse if she would go into the castle and give his promised bride a good scare. The old crone assented. It was the chance for which she had been looking since she had first seen in the eyes of her beloved grandson, the blacksmith, the look of hopeless longing for the lady he believed could never be his.

So they all rode away, and the gypsy queen went in to the lady—but not to frighten her. Instead she drew for her a picture of the wild, free life of a gypsy; she told her of love that was waiting for her, and finally she persuaded her to flee from all the terrors the castle held and go with the gypsies as their child. It was easy to go away—for there was no one left about the castle to prevent, and at the foot of the hill they found, as though by premeditation, the old priest who had said prayers for the Duke. Perhaps it was a somewhat hurried wedding of the slacksmith and the lady out there on the highway. However, she never regretted it.

Pathe Exchange, Inc.

PATHE NEWS, No. 17 (Feb. 26).

Milford, Conn.—Ten are killed and fifty injured when local train crashes into stalled New Haven express. Subtitles: 1—The bunker car from a third train which ran into the derailed cars. 2—The express passenger car in which most of the casualties occurred. 3—The engine of the local train was hurled completely from its wheel-base.

Mexia, Texas.—Nine are killed in wreckage as opera house collapses when escaping gas explodes.

Washington, D. C.—President Wilson attends the exercises at Continental Hall in celebra-

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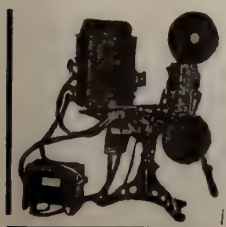

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tion of Washington's birthday. Subtitles: 1—The President and Mrs. Wilson leaving the Hall. 2—Dr. M. Walker congratulated Miss Ina Lawrence, presented with gold medal by President Wilson for the best essay on the Revolution.

London, England.—Escorted by proud friends and relatives, the men called up for service under Lord Derby's scheme of attestation, leave for training. Subtitles: 1—About to become soldiers of the King. 2—The new troops receive their kit of personal clothing.

Salonica, Greece.—Many reconnaissances are made by the Allied forces which sally forth from their entrenched lines to find out the strength of the Teutonic forces. Subtitles: 1—Small mountain guns are transported on pack mules over the hilly country. 2—A formidable "pack" is carried by soldiers on their march. 3—The sunset march

Brest Litovsk, Russia.—German soldiers regulate traffic over a pontoon bridge, built after the retreating Russians had destroyed the ordinary bridges over the River Bug.

Seattle, Wash.—Varsity oarsmen have first practice of the season in near-zero weather.

Seattle, Wash.—Though there are no hostile submarines in the Pacific an inventor has perfected a sea-proof suit for use in other emergencies. Subtitles: 1—The thoughtful inventor has provided food for the lone sea-waif. 2—The grape juice, too, is not forgotten.

Mill Neck, L. I.—Mr. Irving Brokaw, the famous skater, demonstrates his skill in fancy figures on the ice.

Chicago, Ill.—A military demonstration in favor of preparedness marks the observance of Washington's birthday. Subtitles: 1—Governor Dunne of Illinois, who says the nation should have at least 500,000 citizen soldiers. 2—Mayor Thompson also takes part in the parade. 3—A huge crowd afterwards attends preparedness meeting in the Coliseum.

PATHE NEWS, NO. 18 (March 1).

Waverley, Mass.—Fair members of the Country Club make good use of the late season snowfall. Subtitle: 1—Pushball.

Galveston, Texas.—A unique "wind wagon," with an aero motor on rear of the torpedo-shaped body, is seen on the streets.

Mediterranean Sea.—La Provence, the French auxiliary cruiser which sunk with the loss of a thousand lives, is another victim of under sea warfare.

Fort William, Ont.—Canadian troops rigidly guard the grain elevator, which has been threatened by enemy conspirators. Subtitle: 1—The immense elevator holds forty-four million bushels of wheat.

Laredo, Texas.—Musicians from Carranza's Army play American National airs as they march in the same parade as U. S. border troops.

Paris, France.—Basket-making is one of the industries suitable for French soldiers found permanently unfit for further war service. Subtitle: 1—Making shoes for their more fortunate comrades.

Charleston, S. C.—A giant searchlight is erected to increase the efficiency of the defences of the port. Subtitles: 1—The sixty-inch reflector gives the searchlight a range of eight miles. 2—Very large carbons are required for the powerful arc.

St. Louis, Mo.—Anna Held, the world-wide famous actress, turns newsboy to aid Belgian war sufferers.

St. Louis, Mo.—The superdreadnaught Pennsylvania undergoes her trials before she is definitely added to Uncle Sam's Navy.

Milford, Conn.—New Haven R. R. officials study what is to be done with the debris of the triple wreck. Subtitles: 1—The coaches are burnt where they lay. 2—The engine number is visible till the last. 3—Bent and battered pieces of iron are all that remain.

Greenville, N. J.—Two are killed when runaway engine crashes head on into Lehigh Valley freight train.

Souchez, France.—Though not so heavily protected as the advanced trenches, the reserves in the third line of defense live in dug-outs. Subtitle: 1—Time passes slowly during the long months of waiting, though the sudden call to action may come at any moment.

Galveston, Texas.—The U. S. Army transport Kilpatrick leaves with the Twelfth Cavalry on board, for duty in the Panama Canal Zone.

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PATHE NEWS, NO. 19 (March 4).

Guantanamo Bay, Cuba.—Washington's Birthday is celebrated in the Atlantic squadron by an inspection on board the U. S. S. Wyoming by Admiral Fletcher. Subtitles: 1—Maneuvering the twelve-inch guns. 2—The fleet salutes to the memory of Washington.

Salonica, Greece.—Serbian troops, fortunate to escape the enemy's clutches when their country was overrun, gather in the Allies' quarters ready to redeem their nation's loss.

San Francisco, Cal.—Escorted by a guard of honor, the remains of old General Gloom arrive for interment in the Pacific Ocean. Subtitles: 1—Queen Lillian Thompson performs the solemn funeral rites. 2—The mourners shed no tears when the casket is sent to its last resting place.

Saratoga Springs, N. Y.—Frank Moran, aspirant for the heavyweight boxing championship, finds ice yachting a good lung developer in training for his coming bout with Jess Willard. Subtitles: 1—Wrestling in zero weather with his trainer, Willie Lewis. 2—In a shadow boxing exhibition he demonstrates his famous right to heart blow with which he hopes to win. 3—In spare moments he goes a hunting.

Hoboken, N. J.—The Italian liner Giuseppe Verdi still keeps guns mounted on its deck in defiance of the new Teuton submarine rule. Subtitles: 1—The guns are covered before the ship sails from New York harbor.

Montreal, Canada.—Hampered by a temperature below zero, firemen fight flames which destroy Bonaventure Station, the Grand Trunk Terminal.

Scutari, Albania.—Driven from their land by the formidable foe, Montenegrin peasants carry their few worldly possessions to more secure lands. Subtitle: 1—Every effort is made to save their herds, which are so much coveted by their enemies.

Altkirch, Alsace.—An old Alsatian woman, recalling the tearful scenes of 1870, enthusiastically congratulates her brave French soldiers on their successful checking of the enemy.

St. Louis, Mo.—Two are killed and scores of fashionable residences are totally wrecked when a large quantity of dynamite, used in construction work, explodes. Subtitle: 1—A huge hole marks the spot where the terrific blast was set off.

Boston, Mass.—Society takes to the roof to indulge in its favorite pastime when the Weather Man bides the golf courses under snow. Subtitle: 1—The premium is all on straight driving.

Chicago, Ill.—A mantle of ice covers the row of buildings in the Loop district, destroyed by a fierce night fire.

LITTLE MARY SUNSHINE (Gold Rooster—Five Parts—March 3).—Little Mary, a youngster of the slums, is left motherless when her father attacks her mother. Alone in the world, her father having deserted her, she creeps into a standing automobile and falls sound asleep.

Meanwhile, Bob Daley, engaged to Sylvia Sanford, comes to the home of his fiancee a "little the worse for wear," and she promptly breaks the betrothal. Discouraged and disgusted with himself, he hires an automobile to take him home. It is the car in which the poor youngster has taken refuge from a pitiless world, and as Daley settles back in the cushions he is confronted by the curly head of the child. Moved by the utter helplessness of the little one, Bob takes her to his home, where she is received by Mr. and Mrs. Daley with open arms.

Bob's father then notices that something is wrong between Sylvia and his son, and determines to use his influence to bring them together. He uses the child as a medium for the reconciliation and all is well.

THE IRON CLAWS Chapter 2—"The House of Unhappiness—Two Parts—Feature Film Corp.—March 6).—After being rescued by that mysterious avenger of wrongs, known to the underworld as "The Laughing Mask," and returned to her father, from whom she was kidnapped when a child, Margery is again threatened by the sinister master criminal Legar, alias "The Iron Claw." Legar's purpose is to wreak vengeance on Enoch Golden, the girl's father, who, years before, finding Legar, then his friend, unfaithful, had the latter's face seared with white hot irons and his hand crushed in a vise.

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But, by the looks of things, Legar won't have such easy sailing, for Davy Manly, Golden's secretary, has her interests at heart, and that other mysterious agent, "The Laughing Mask," promises to give further account of himself in the next chapter, called "The Cognac Cask."

ALONG THE COLUMBIA RIVER (Picturesque America—March 8).—Some decidedly interesting sights are shown in this picture. The salmon fisheries along this famous stream are very interesting. The various methods of catching these finny creatures are shown. Tons and tons of the fish being drawn in nets by horses, and the fish wheels, operated by the river current, in which nine or ten tons are caught, are shown in action. Other interesting parts of the country along the course of the river are flashed on the screen. The Multnomah Falls, one of the most wonderful sights in this country, are also shown. These mighty falls, which have a drop of 720 feet, are a most imposing sight.

QUAINT VOLENDAM (Picturesque Holland —Pathecolor—March 8).—No town in Holland possesses more points of picturesque interest than Volendam. The quaint little tiled homes, the limpid canals, the queer boats, the colorful garb of the inhabitants—all these are shown in their natural colors, making a picture of matchless beauty. Of especial interest are the views of the fisherfolk, who make up the greater part of Volendam's population.

GLEEFUL GUARDIANS (Starlight—March 8).—Heinie and Louie are guardians for a girl who is fabulously rich and extremely good looking. Some unthinking unfortunate left both the cash and the girl behind him when he took up his abode in the next world and foolishly provided in his will that the girl should be under the care of Heinie and Louie and that she should marry one of them. They are called to the office of the lawyers in charge of the estate and told of their good luck. They imagine that the girl is anything other than the beauty she really is, and are agreeably surprised when they see her. Her surprise, however, is anything but agreeable, because she had arranged to marry the man of her choice.

Both Heinie and Louie propose to her, and she accepts the former. Then she arranges with her lover to act the part of the clergyman, after insisting that Heinie draw the money from the bank. He does this and hands it over to her when the ceremony is carried out. But he then finds that the minister is none other than his rival, and that he has been "fleeced" out of a perfectly good fortune. Great are his lamentations thereat.

Triangle Film Corp.

PEGGY (Kay-Bee—Seven Parts—Feb. 20).—The cast: Billie Burke, William H. Thompson, William Desmond, Charles Ray, Nona Thomas and Gertrude Claire.

The scene is a spacious estate near New York City. Peggy, a girl of Scotch ancestry, who has absorbed the vivacious American temperament during the years she has spent there, is summoned back to Scotland by her uncle and guardian. She goes under protest, taking with her a maid and her racing motor car.

Woodkirk is at church when Andrew Cameron receives a telegram that she is motoring from Glasgow and will arrive some time Sunday. He is amazed. Why should she travel on Sunday? Before the question can be answered the unusual sound of the approaching automobile is heard. Peggy enters the village at full speed. The quiet and pious Scots are upset in body and spirit as they pick themselves from the ground where the speed of the passing car had thrown them.

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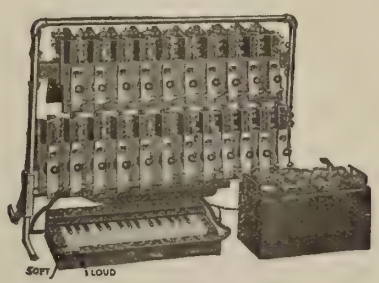

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The result is that Andrew Cameron consents to the marriage of Colin and Janet and is properly humbled by the assault on his pride. Peggy then announces her intention of returning to America. The Rev Donald Bruce hears of it, comes from the parsonage on the run and at length persuades her to stay.

BETTY OF GRAYSTONE (Fine Arts—Five Parts—Feb. 20).—The cast: Dorothy Gish, Kate Bruce, Albert Tavernier, George Fawcett, Kid McCoy, John Beck, Owen Morre, Warner P. Richmond, Grace Rankin, Macey Harlan, Eugene Ormonde and Leonore Harris.

Near the little New England town of Graystone is a mansion known as Graystone Gables, the summer home of a wealthy young New Yorker, David Chandler. Eli Lockwood, who has a pretty daughter named Betty, is caretaker of the place. The girl has a somewhat exacting mother, so she likes to go with her kindly father to see the wonderful grounds of the estate. The father dies and the mother marries Jim Weed, a widower with two grown-up sons. Because of their unkind treatment of her she spends more and more time at the Gables.

One day she creeps in through a window and dresses in a wonderful gown that she finds. A subsequent visit is discovered by the owner, who has returned unexpectedly. He has no objection to her visits and gives her the freedom of the place. Then one of Wood's sons attempts to rob the place. When Betty appears with a sheet around her he thinks he has seen a ghost and tells the people of the village. A party is formed to solve the mystery and Betty and David are discovered together.

After the scandal that follows Betty is driven from the village. She is dressed in her borrowed finery when David comes along and finds her weeping by the roadside. David takes her to New York and places her in the care of a society woman as chaperon. A girl named Mildred Lee is openly making love to him because of his great fortune. This disgusts Betty and she starts back home. David follows.

Back in Graystone Betty finds that her mother is dying but her step-brothers refuse to let them meet. In despair Betty goes to the Gables, where David finds her. She has been followed to the mansion by one of her step-brothers and is struggling to escape his unwelcome attention when David arrives. Betty is rescued. The picture ends with a wedding that makes the girl who was driven out of town by gossip the first lady in the community.

THE BRIGHT LIGHTS (Keystone — Two Parts—Feb. 20).—The cast: Roscoe Arbuckle, Mabel Normand, Al St. John, William Jefferson, Joe Bordeau and James Bryant.

The manager of a small town hotel installs a cabaret in an attempt to achieve the standard set by restaurants in the large cities. His effort is ludicrous because of the fact that his talent is all recruited from the help in the hotel. Roscoe, the cook, is forced to appear in a dress suit and when Al St. John appears from the bar there is a lively rivalry between the two for the applause of the crowd. Mabel, the waitress, vies with a professional dancer from the city.

Into this setting comes William Jefferson, a polished sharper, who takes the innocent Mabel by storm. She listens with open mouth to his stories of life in the metropolis and willingly leaves the village with him. Roscoe, who has

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been mildly in love with the waitress, realizes what her fate is likely to be and starts in pursuit. His search takes him to the Bowery just as an old sailor is being thrown out of a dive. From the sailor Roscoe learns that Mabel is inside, practically a prisoner and forced to associate with thugs and the women of the resort. He plans a heroic rescue, but when his purpose becomes known he is promptly bounced.

Meanwhile the sailor has returned with reinforcements. Led by the persistent Roscoe they storm the resort. There is a free-for-all fight, in the course of which Roscoe throws a member of the gang through a solid brick wall. This loosens the foundations and a shoe shop and Chinese laundry above drop into the dive. Mabel is found in an inner room, which she is only too glad to leave to return to the country with "Fatty."

WIFE AND AUTO TROUBLE (Keystone—Two Parts—March 5).—The cast: William Collier, Blanche Payson, Joseph Belmont, Alice Davenport and Mae Busch.

Collier, ordinarily a meek husband, is tired and tries to sleep overtime after a big night, but his wife, Blanche Payson, a husky Amazon, lifts him out of bed, carries him to the bathroom and throws him into the tub. When he finally appears at breakfast he finds his brother-in-law, Joseph Belmont, is being helped to the best of everything. In disgust he hastens to the office which he shares with his wife's brother.

At the office Mae Busch, his stenographer, expresses a longing for an automobile. Collier agrees to buy her one and is accepting her loving thanks when Joseph appears. Quietly he lifts the telephone receiver from the hook, calls the wife on another wire and switches it to Collier's phone so that all the conversation which goes on between employer and stenographer can be heard at the other end.

This brings wife and mother-in-law on the run to the office. They arrive just as the new auto is about to start on a test run with Collier and Miss Busch. To appease her wrath Collier gives the machine to his wife and while she and her mother speed away he and the stenographer hasten to a cafe. Joseph, who has joined the motor party, takes his mother and sister to this same cafe. Numerous complications follow but all ends happily.

THE FLYING TORPEDO (Fine Arts—Five Parts—March 12).—The cast: John Emerson, Spottiswoode Aitken, Bessie Love, Viola Barry, William E. Lawrence, Fred J. Butler, Raymond Wells, Lucille Younge and Ralph Lewis.

An eccentric novelist reads of the offer of a defense board for new weapons of defense and backs his closest friend, an inventor, in the development of a torpedo that can be controlled by wireless.

War clouds hover over the country and a band of international crooks is active in its efforts to obtain possession of the model. The crooks are finally successful after murdering the inventor by the ingenious use of asphyxiating gas. But the novelist is determined to go on with the invention. He advances money to the dead man's assistant and sets about using the methods he has described in his popular detective stories to run down the band. Aided by a Swedish servant, who is a keen admirer of his stories, the author is successful in locating the model. Before he can take it away, however, he is discovered and made prisoner. When he does not return the servant girl gives the alarm and the police rescue him and bundle the crooks off to jail.

By this time a foreign invader has landed in California, become strongly intrenched and defeats the United States forces on land and sea. The coast cities are in peril and the model flying topedo is seized upon as a last hope. Many duplicates are made and send to the beleaguered defenders. Then the tide changes. By wireless control and range finders the torpedoes are sent on their unerring way and the works of the foreign foe are demolished. The rout is complete.

THE MORAL FABRIC (Kay Bee—Five Parts—March 12).—The cast: Frank Mills, Edith Reeves, Howard Hickman and Louise Brownell.

Scott Winthrop is a wealthy, matter of fact business man who cannot conceive an undeniable right in another man's attempt to break up his home because he has happened to take a fancy to his wife. But Amy Winthrop, a romantic young woman with more spare time than is good for her, takes up with the notions of a so-called liberal organization and is in the arms of its leader on her wedding anniversary when her husband comes home with a costly present for her. She stubbornly announces that Mackley Stuart is her "elective" mate and that they are going away together.

Unable to dissuade her, the husband sends word to the newspapers that he is relinquishing his wife to Stuart at their request. The publicity that follows practically forces them to wed. Later, while touring Europe, Winthrop runs across the couple in a Naples cafe. He manifests great pleasure and greets them as old friends. He congratulates them on their happiness and fills his former wife's ears with the same kind of twaddle that had lost her to him. With pitiless cruelty he pursues his campaign and the result he seeks is not long in coming. Amy throws herself at his head and he apparently is content. Stuart, furious, now finds himself in the position in which he had placed Winthrop. The three discuss the situation. Amy repudiates her husband and offers to leave him to return to her first love. Winthrop leads her to believe that he will take her back and then spurns her. Thus he proves to them that the fabric of morality cannot be lightly destroyed and is satisfied that he has ruined their lives as they ruined his.

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Miscellaneous Features

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 13. (February 14).

New Orleans.—"Gabic," an old plow horse wins race at New Orleans.

Chicago.—Archbishop Mundelein is object of poison plot at banquet welcoming him in his new archdiocese.

New York.—British ship Canadian, fired on by mistake by French war vessel, arrives in New York with shell holes through her superstructure.

Minneapolis, Minn.—Ski jumpers sail through air in meet for National championships.

Palm Beach, Fla.—Society folk wander on the beach, plunge into surf and dance in the open air at famous resort.

El Paso.—Texas cattle men meet for annual conference.

Boston.—Year's heaviest snow impedes traffic in Boston streets.

Washington.—Lindley M. Garrison, resigns as Secretary of War, and Henry Breckenridge, his assistant, also retires.

New York.—Latest fashions from leading Fifth Avenue designers.

Hanover, N. H.—College clans gather for winter carnival of outdoor sports.

Berkeley, Cal.—Imposing Campanille arises over campus at University of California.

Chicago.—Patrick Harmon, backing across continent from Pacific to Atlantic to win wager, makes his way through traffic in Chicago streets.

Sweet Water, Cal.—Break in Sweet Water dam allows deluge to sweep through valley and does heavy damage.

Parcel Post Pete endeavors to deliver an elephant and has some troubles of his own in a funny cartoon by T. E. Powers.

HEARST-VITAGRAPH NEWS PICTORIAL No. 14 (February 18).

Washington, D. C.—Senator Chamberlain, head of the committee on military affairs, considers bill to federalize National Guard. Meanwhile, a number of the guards in New York are going through winter manoeuvres.

San Francisco, Cal.—Members of the California Japanese Colony send saddle horses to the Emperor as a coronation gift.

New York, N. Y.—Many are hurt when elevated trains have rear-end collision.

Boston, Mass.—Sons of Veterans decorate Lincoln Monument.

Chicago, Ill.—School children unveil statue of Lincoln.

Newburgh, N. Y.—Eastern Association of Ice Skaters holds its annual meet.

Redwood City, Cal.—Members of the Stanford University varsity crew begin training for coming intercollegiate regatta.

New York.—Three steamers loaded with munitions for Allies are burned at their piers in Brooklyn.

New York.—Latest fashions in sport suits, auto coats, afternoon and evening gowns are shown by Fifth Avenue designers.

Cary, Illinois.—Professional jumpers set new record at annual meet of ski club.

New York.—Cold wave lengthens the line of people waiting for free distrubution of bread.

Palm Beach, Fla.—Society colony at famous resort, holds out-door Dog Show.

New York.—Hundreds of children frolic on new slide in ice-covered Prospect park.

Fall River.—Fire sweeps business section of Fall River, causing loss of $1,500,000.

Krazy Kat and Ignatz Mouse make their initial bow to the movie public in humorous cartoon by Gordon Herriman.

MR. JACK A HALLROOM HERO (No. 1 of Frank Daniels Comedies—Vitagraph—Feb. 21).—The cast. Jack Magee (Frank Daniels); Mrs. Billups (Mrs. Nellie Anderson); The Slavey (Miss Betty Howe); Butler (George Stevens). Author—Paul West. Produced by C. Jay Williams.

Mr. Jack Magee, six weeks behind in his rent, is stopped by Mrs. Billups, the landlady, on his way out and told very bluntly that "its

pay or get out." He is a gay dog and succeeds in flattering her so that she temporarily forgets about the rent, but that evening when he comes home he finds his door locked.

Nothing daunted, he proceeds to climb the fire escape to get into his room just after a burglar has climbed up the iron stairs and knocked over some boxes, arousing Mrs. Billups. She fires a big pistol out the window and yells for the police, frightening both the burglar and Mr. Jack so that they fall. Jack lands on top of the burglar, and when the cop arrives he gets all the credit for catching the burglar. For his heroic act he is welcomed into Mrs. Billups' boarding house again, and the grateful lady's appreciation assures Mr. Jack of comfort and three square meals a day ever after.

MR. JACK WINS A DOUBLE-CROSS (No. 2 of Frank Daniels' Comedies—Vitagraph—Feb. 28)—The cast: Jack Magee (Frank Daniels); The Cook (Kate Price); The Butler (George Stevens); Mrs. Vane (Mrs. C. Jay Williams). Author—Paul West. Produced by C. Jay Williams.

Eight weeks behind in his rent, Mr. Jack Magee, the Hallroom Heartbreaker, is in the act of preparing his dinner over the gasjet when he receives an invitation from the rich Mrs. Giltrox to attend a dinner "en famille" that evening. He almost faints with joy and is on hand bright and early.

In the course of the evening he enjoys himself immensely flirting with one of the pretty women guests, but worries greatly over the long delay before "eats." The butler is sent by the hostess to find out the trouble and returns with a biscuit in his eye implanted there by the cook. Some of the men guests attempt to interview the queen of the kitchen and get worse treatment. Then the hostess calls upon our hero, Brave Jack. He doesn't dare refuse, and when the cook catches sight of him, she sets him to work preparing dinner. The men are afraid to venture in and the women weep because they fear Jack is killing the cook.

Finally all burst into the kitchen to find Jack in a "boy stood on the burning deck" pose. His description of what happened, in which he licked both a policeman and the cook, is received with loud cheers, and the women flock around showering hero worship upon him.

MR. JACK DUCKS THE ALIMONY (Vitagraph—March 6).—The cast: Mr. Jack (Frank Daniels); his wife (Eulalie Jensen); Colonel Crab (Logan Paul); sergeant (Edward Elkas). Author, William B. Courtney. Produced by C. J. Williams.

Handsome Jack Magee simply cannot get along with his jealous wife, so when she sees him trying to flirt with the pretty maid, she sues for a divorce. Jack finds he will have to pay alimony, and absolutely refuses to do so. Unable to convince the lawyer of his disregard for the law, he finally enlists in the army in order to avoid paying alimony. There his ludicrous stunts cause much laughter and a great deal of trouble for Colonel Crab and his officers, until he is given a clerical position.

Later the Colonel entrusts Jack with some important papers to give Captain Crump. He gets chummy with the cook (who is a spy) and shows him the papers. He is seen by the Colonel who furiously puts Jack in a cell as a spy, where the poor fellow in imagination sees the fatal stone wall and firing squad business. Fortunately, the divorce lawyer happens to visit the Colonel, who is a friend of his, and succeeds in getting his friend Jack out, and our hero, preferring matrimony to paying alimony, tells the lawyer he is going back to his dear little wife.

JACK, THE HASH MAGNATE (No. 4 of the Frank Daniels' Comedies—Vitagraph—March 13).—The cast: Jack Magee (Frank Daniels); Lizzy Potts (Belle Bruce); Pansy Bullion (Edwina Robbins). Author—R. T. Whytock. Produced by C. Jay Williams.

Happy Jack, the popular Hash Magnate of Harlem, is suddenly seized with high social aspirations and decides to carry out his ideas, to the great dismay of Lizzy Potts, the cook, who loves Jack. He hires a full-dress outfit, plasters up his suitcase with canned goods labels and arrives in a taxi at the Giltmore, where he registers as Count Di Woppo. There he makes the acquaintance of Mrs. Pansy Bullion, a rich widow, who mistakes him for the Prince Di Gorgonzola, who is reported to be traveling incog.

Being title-mad, she proposes and he dazedly accepts her. But the real Prince arrives and Jack has to fight a ferocious duel with him—coming out victorious—through no fault of his own, for the Prince slips on a banana peel. But Lizzie, faithful Lizzie, is on his trail, and summons him back to the hash-house. Mrs. Bullion runs over a boy in her auto and takes refuge in Jack's hashhouse, where she is horrified to see her erstwhile Prince behind the counter. She angrily hurls a dish of hash at him, but Lizzie springs for her and pulls off her false hair. Bald as a billiard ball, Mrs. Bullion dashes out and escapes amid the hoots and jeers of the assembled crowd, while Jack and faithful Lizzie fall into each other's arms.

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THE HUNTED WOMAN (Vitagraph—Five Parts—March 6).—The cast: Joanne (Virginia Pearson); John Aldrous (S. Rankin Drew); Old Donald McDonald (Frank Currier); Fitzhugh, Junior (George Cooper); Fitzhugh, Senior (Charles Wellesley); Bill Quade (Ned Finley); Slim Barker (Denton Vane); Paul Blackton (Harold Foshay); Peggy, his wife (Mae Greene); Marie (Billie Billings). Arthur, James Oliver Curwood. Produced by S. Rankin Drew.

Sir Daniel Grey, dying in India, begs his daughter, Joanne, to marry the man of his choice, Mortimer Fitzhugh, and she finally consents, although disliking the man. The marriage ceremony is performed at Sir Daniel's deathbed, and at its conclusion, all present receive a shock when a former mistress of Mortimer's confronts them. Joanne, horrified at the woman's story, refuses to live with her husband and runs away to America. There she receives news of her husband's death while hunting in the wilds of British Columbia, and her relief is great. But two years later she hears that her husband is alive, and the old fear returns. Determined to prove for herself the truth, Joanne leaves for the railroad construction camp high up in the mountains of British Columbia. She is maliciously directed to Bill Quade's place, thus falling into the clutches of the worst men in the camp. He conceives a violent love for Joanne and tries to force his caresses upon her, but is prevented by John Aldrous, a young novelist and explorer and his companion, Donald McDonald, typical old mountaineer.

Bill swears he will have the girl, and John places her under the protection of his friends, Paul Blackton and his wife. She and Aldrous fall in love, but her former marriage is a barrier to their happiness. While watching blasting operations Joanne and Aldrous wander into the cavern which is to act as the air-chamber for the explosion of several tons of dynamite and are trapped there by a landslide. Expecting death momentarily, they are saved by the fact that the exploding wires were broken by the landslide and they are rescued.

Meanwhile, Quade and his gang have been on the trail of Aldrous and Joanne, and after some exciting adventures, one of the crooks turns out to be Joanne's first husband. In a struggle with John he is killed, freeing Joanne forever and when John has recovered from his experience, he and Joanne are reunited in permanent happiness and love.

UNTO THOSE WHO SIN (Five Parts—March 6).—The cast: Nadia (Fritzi Brunette); Pierre Duprez (Al D. Filson); Mme. Duprez (Lillian Hayward); Mabel (Marion Warner); Stokes (Edw. J. Piel); Ashton (Earle Foxe); Phillip Morton (George Larkin); Amos Lawlor (Wm. Sheerer); Jules Villars (George Hernandez); Isobel (Louise Sothern). Directed by William Robert Daly. Written by James Oliver Curwood.

Nadia, a poorly-paid stenographer, works in offices adjoining those where Mabel, her girl chum is employed. Nadia wears shabby clothing. Mabel is resplendent in beautiful garments. Nadia's father, a drunkard, forces the pay envelope from her hand, and the mother resorts with other men. "What's the use," says Nadia, when she is forced to contribute to satisfy her father's appetite for liquor, and sees her mother flaunt her shame. And so she listens to the urgings of Mabel that she become one to a party of four at Mabel's luxurious home. That night when Nadia leaves the office she goes to Mabel's flat, dons Mabel's finery and there meets Ashton, a wealthy rounder. She tastes liquor for the first time; wears a fine gown for the first time and dines for the first time in a questionable cabaret.

In natural consequence, Nadia leaves her home and becomes a friend of Ashton. As time passes, Nadia learns the power of her beauty, and as Ashton's health declines, she schemes to secure his riches. She finally induces Ashton to purchase her a fine home. Stricken with heart disease, the man dies. A month later Nadia closes her beautiful town house and repairs to a fashionable seaside resort where she meets Amos Lawlor and Jules Villars, wealthy bachelors. She also meets Phillip Morton, a young business man, who is in love with Isobel Warren. Nadia, when she meets Philip, meets the first man she has ever loved.

Phillip's infatuation for Nadia grows, and when the siren finally resolves to leave the seashore Phillip follows her, emulating the example of the two aged suitors, Lawlor and Villars. At Nadia's town house, the woman is puzzled as to what method to use to keep secret from Phillip Morton, the admiration so openly shown for her by the two aged suitors. The

woman is torn betwixt the love of gold as typified by the two old men and the passionate love she holds for Phillip. She carefully hides from Phillip the fact that she is anything but pure and innocent.

What shall she do? Shall she be satisfied as the wife of Phillip with but his love? One day the question is settled. Nadia discards Villars and submits to the attentions of Lawlor, who has the most money. Nadia plots to keep Lawlor and Phillip Morton, both constant callers at her home, from meeting one another. Phillip arrives unannounced one day and discovers Nadia in the arms of another. Then it is that he spurns the woman, and later wooes and wins Isobel Warren. Nadia, answering the lure of gold, marries Lawlor, but she never forgets her passion for Phillip.

As time passes, Phillip Morton is ordered to South America. When Nadia reads in a newspaper of Morton's intended journey, she compels her aged husband to take her there. In South America Phillip Morton and Nadia meet again. Morton has long since lost all his infatuation for the siren, a fact which causes Nadia to long more passionately for the love of the man whom she has sacrificed for the lure of gold. Desperately the woman hits upon a scheme. She writes Phillip a note asking him to call at the hotel. Before his arrival Nadia garbs herself voluptuously. When Phillip, enticed by a subterfuge, enters Nadia's private apartments in the hotel, she exerts every woman's wile to win him to her. But she is unsuccessful in winning him. However she does not give up and conceives an idea that Phillip Morton may be tempted to divorce his wife and marry her should her aged husband die.

The woman entices her aged husband to the top of a cliff, where she pushes him off, intending that he meet his death that way. Unknown to Nadia Lawlor is rescued by a beachcomber. The old man, burning with the desire for vengeance, begins his slow and painful climb up the cliff side. Phillip, walking along the cliff, again encounters Nadia. Again the woman pleads with him. Her flushed face with its uncanny beauty presses close to Phillip. He again spurns the woman and turns away.

Nadia stands wondering there at the brink of the precipice. She finally realizes that her life has been in vain. She turns to leave the place. As she turns, she encounters the form of her aged husband. In quavering tones the old man accuses his wife of attempting to murder him. In a last desperate attempt to shut out the horrid spectacle from her sight and mind, Nadia again shoves the doddering old man to his death. He falls, but as he does so, he clutches Nadia's hair with his hands, and she, too, is dragged over the precipice and falls with Lawlor to death on the rocks below.

THE HERO OF SUBMARINE D-2 (Vitagraph—5 Parts—March 13).—The cast: Lieut. Commander Colton, U. S. N. (Charles Richman); Gilman Austen (James Morrison); Hon. J. F. Austen (Anders Randolf); Capt. McMasters, U. S. N. (Charles Wellesley); James Archer (Thomas Mills); The Ruanian Ambassador (L. Rogers Lytton); Caroline Austen (Eleanor Woodruff); Ethel McMasters (Zena Keefe). Author—Cyrus Townsend Brady. Produced by Paul Scardon. Picturized by Jasper Ewing Brady.

Lieutenant Commander Colton, U. S. N., is in love with Caroline Austen, daughter of a prominent political power in Washington. Colton has a rival in James Archer, a journalist of prominence, unscrupulous and secretly in league with the Ruanian Ambassador, who is endeavoring to obtain for his country inside information as to the United States naval resources.

Gilman Austen, Caroline's brother, receives an appointment to the Naval Academy. He is much in love with Ethel McMasters, daughter of a superintendent, and pays so much attention to her that his term marks in navigation are so low as to preclude his passing the semi-annual examination. He is told of this by Captain McMasters, and Colton, Caroline Austen and Ethel McMasters then get busy in Gilman's behalf, Caroline working with Colton, who is in love with her, and Ethel attempting to influence her father, but these two officers absolutely refuse to exercise any influence in Gilman's favor.

Mr. Austen, Sr., then takes a hand in the game, but finds naval men a different proposition from politicians, and as a result Gilman is forced to leave the Academy. Mr. Austen uses his power and has Colton transferred to the command of a collier. Gilman Austen, however, grits his teeth and 'lists in the navy as an apprentice, and here we see him carried through all his training experiences.

Colton being of an inventive turn of mind and realizing the weakness of the submarines is in the battery, invents a new battery. Archer hears of this and informs the Ruanian Ambassador, who offers the traitorous journalist almost any sum to secure these plans. Archer is prevented from securing them by Gilman Austen, who is now a full-fledged able seaman, serving under the name of Roger Brown. The Ambassador then determines upon a big coup. He directs Archer—who now is completely in his power—to have a Ruanian merchant ship lay a series of mines in the channel through which the warships must pass. Colton has been placed in command of the submarine flotilla, and Gilman Austen is on duty with the D-2. Through Caroline Austen, Colton learns of the plot, and as the ships are due to arrive that night, Colton takes command of the D-2, goes out and submerges his boat. Time is precious, and Colton realizes that he cannot take the D-2 through the mines, so he has himself shot out of a torpedo tube and swims through the mines, goes on board the merchant ship and blows up the mines just before the fleet comes in. Colton is badly wounded and is rescued by Gilman Austen and the submarine crew. For his work in this action, as well as his general reputation and good character, Gilman Austen is sent back to the Naval Academy. Colton marries Caroline.

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THE IMMORTAL FLAME (Five Parts—(February). Written and directed by Ivan Abramson.

James Forbes, a Congressman with high political ambitions, lives at Washington with Marion, his wife, and daughter, Ada. Ada, deeply in love with Eugene Cory, a composer, from whom she is receiving vocal instruction, is about to become engaged to him. Forbes' nomination for senator is strongly opposed by "Boss" Stapleton, Cory's rival for Ada's hand. Alice Woods, another pupil of Cory, under mental stress, confesses her love for him. Cory sympathetically tells her of his impending engagement to Ada Forbes.

To further his political ambition, Forbes prevents Ada's engagement to Cory, and urges his daughter to marry Stapleton. The latter, in appreciation, gives Forbes the nomination for senator. Cory, disillusioned, attempts to shoot himself. Alice, arriving for her lesson, stays his hand. She again declares her sincere love for him. He eventually marries Alice.

The married life of Ada and Stapleton proves a failure, Ada lavishes all her affection on her adopted daughter, Beatrice. Cory, living with his wife in New York, has achieved success. Alice, childless, devotes here time to charity. The premiere of Cory's opera is followed by a reception in his honor, given by one of the leaders of Washington's "smart set." Here Ada again meets Cory; they realize that they are both mismated: that love cannot be bought nor sold: that the only price of love is love.

Arriving home late that night, Stapleton quarrels with Ada, telling her that "old memories are haunting her again"—and strikes her. Seeking consolation, Ada goes to New York. She is met by Cory who provides a home for her in an apartment hotel on Riverside Drive.

Alice and her sister, Stella, who is about to be married, are seeking a furnished apartment. They call at the hotel. The clerk obtains permission from Ada to inspect her apartment. Here, Alice sees a photo of Cory, and demands from Ada, "Who is this man?" Confusedly, Ada answers, "Why, that's my huband!" Alice collapses, and, Ada, realizing her plight, confesses the truth. Alice for the first time learns that Ada is unfortunate and instead of condemning her, Alice gives Ada her sympathy, and offers any help she may desire—but Ada refuses on the ground that the sacrifice must be made by her. She asks Alice to go home, and promises never again to meet Cory.

That afternoon, Cory pays a visit to Ada, and she implores him to leave her forever. Grieved over the separation from her sweetheart, parents and child, Ada reads in a newspaper that her mother is on her deathbed. That evening, Alice receives a telephone message from Ada saying: "I'm going back—forgive—I—" and then—silence, and a crash. Alice and Cory hasten to Ada's apartment, and find the stricken woman in a state of collapse. Cory summons a physician, while Alice tenderly nurses Ada.

At midnight, Alice and Cory leave her bedside, in charge of a nurse. Ada awakens, eludes her nurse, and wanders to the bank of the river. Overwhelmed by the hopelessness of her love, she enters the swirling waters. Gradually the icy stream engulfs her, extinguishing the last spark of the immortal flame of her great love.

A FOOL'S PARADISE (Six Parts—February.) The cast: Wilfred Morgan (Joseph Burke); Paula, his wife and June Lansing, their daughter (Paula Shay); John Lansing, her husband (Jack J. Clarke); Paula, their child (Violet Axell); Maxine, a mystic (Chrystine Mayo); Rufus Stone, a lawyer (James Cooley).

Daniel Morgan, retired banker, lives with Paula, his wife, and June, his daughter, married to John Lansing, an experimental scientist. June gives birth to a daughter, at the time her mother is on her deathbed. Paula's last wish is that the new born shall be named after her, and instructs her husband to present

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her $50,000 necklace to the baby on her wedding day. Morgan promises to carry out her wish. She dies.

For five years, Morgan finds consolation in faithful devotion to the welfare of his daughter and her family. One day he takes them to Atlantic City for a rest. There, induced by June, Morgan visits Maxine, a clairvoyant, who predicts for him a second marriage to a young woman "who will make his life an earthly paradise." Morgan succumbs to the wiles of the clairvoyant, and, next day June finds her father in Maxine's company.

Meanwhile, June's husband meets with an accident at New York, and June returns home. Morgan remains at Atlantic City, stating he has an important "business engagement," and there marries Maxine. Two days after Morgan brings his wife home. She receives a cool reception from his daughter and, as time passes, the two women become bitter enemies.

Later Maxine persuades her husband to give her the necklace bequeathed to June's daughter, and, when June sees it on Maxine's neck, her anger knows no bounds. Maddened with fury, June tears the jewel from the charlatan's throat. Morgan, entering the scene, heeds his wife's reproaches, and in frenzied rage orders June, her husband, and daughter from his home. When the governess, for thirty years in his service, rebukes Morgan for his heartless conduct, and warns him that "he is living in a fool's paradise," she too is ordered from the house.

June, now living in a cheap boarding house with her family, in poverty, is about to become a mother. Terrified at the thought of further responsibilities and the bitter recollection that the venom of Maxine's malice has transformed her kindly father into a brute, who forced this misery on her, June conceives a desperate plan to avoid the consequences of motherhood; but fortunately, her intentions are defeated in time by her husband. John now decides to see Morgan and tell him the facts. Morgan informed by John of their poverty and June's desperate notion, resolves to come to their aid, but, here too Maxine comes forward unexpectedly—orders John from the house, and tells Morgan "she doesn't want his pauper relatives around."

One evening, Rufus Stone, Maxine's lawyer and friend takes her to a performance of "Faust." Morgan remains at home. In their absences, he compares "Faust's" with his own life. He sees himself as "Faust" giving the jewels to Maxine, as Marguerite; while Rufus, as Mephisto, laughs mockingly at his folly. Morgan, now awakened, realizes that the old governess was right when she accused him of living in "a fool's paradise."

Late that night, Morgan finds Maxine in the arms of Rufus. His infatuation turns to hatred, he tells Rufus, "You love my wife? Take her!" he tears the necklace from Maxine's neck; and orders the pair from his home. He restores his daughter and family to his home. Maxine, now proposes marriage to Rufus, but he tells her she is too late.

A week later, while celebrating the reunion of his family, Maxine, like an ugly shadow from the past appears. It is her last attempt to regain the old man's affections. He again commences to weaken before the poisonous charm of Maxine, but now comes the magic power of his little grandchild who rushes to his aid and overpowers the pretense of the vampire. Morgan gives Maxine a liberal allowance and freedom—commands her to leave—and she goes forth into the night.

METRO PICTURES CORP.

A CORNER IN COTTON (Quality Pictures Corp.—Five Parts—Feb. 21).—The cast: Peggy Ainslee (Marguerite Snow); Colonel Robert Carter (Frank Bacon); Isabelle Rawlston (Zella Call); Charles Hathaway (Howard Truesdell); Willis Jackson (Lester Cueno); Algie Sherwood (J. W. Goldsworthy); Richard Ainslee (William Clifford); John Carter (Wilfred Roger); Mrs. Carter (Helen Dunbar).

Peggy Ainslee, the daughter of a wealthy broker, tires of the empty life of society, and determines on a mission of charity and uplift in the poor quarters of New York City. She confers with Charles Hathaway, a settlement worker, who conducts her on several tours among the needy. Peggy is engaged to marry Algie Sherwood, a social idler, and it is arranged to announce their engagement at a birthday party given in her honor. Isabelle Rawlston is also in love with Sherwood, and determines to break up his match with Peggy.

On the night of the birthday party Isabelle intimates to Sherwood that Peggy's interest in Hathaway is one other than charity. He becomes jealous and tells Peggy she must give up her settlement work. She refuses and returns the engagement ring.

Peggy receives from her father, for her birthday gift, stock in Consolidated Cotton, valued at $50,000. This she puts away, intending to use it in her charities. The next day her father tells her that he has just learned of the deplorable financial conditions among the owners of the cotton mills in the south, and that he has written to Colonel Robert Carter, one of the big cotton growers, and offered to aid him.

Colonel Carter, who is proud and haughty, becomes indignant when he receives the letter from the Wall street broker, and turns down his proffer of assistance. This puzzles Peggy, and she decides to go south and investigate conditions at first hand. Arriving in the south she obtains a position as a mill hand. Her beauty attracts the attention of the foreman in the Carter mill, and he tells Peggy she must remain after work, as he wishes to see her. He attempts to force his attentions upon her, and a struggle ensues. John Carter, son of the owner, enters at the critical moment and rescues Peggy. The foreman is discharged and the gallantry of young Carter makes an appeal to Peggy.

The boll weevil is discovered in the cotton, and this, together with a shortage in the crop, threatens ruin for Colonel Carter. For the second time he refuses financial aid from Peggy's father, and the broker decides to crush him by cornering the cotton market. Peggy learns of her father's manipulations and hurries to New York. With her $50,000 worth of stock for a nucleus she begins a fight on the exchange, in which she is triumphant over her father. He is dumfounded when he learns the identity of his antagonist. Peggy explains the hardships he would have worked among the mill hands had he been successful. She induces him to take a trip south with her, when they meet the Carters. The two men profit through the meeting, and come to a complete understanding on economic questions and conditions. Young Carter learns that Peggy was the one that "broke" the corner and saved his family from ruin. The two decide to exchange cotton bolls for orange blossoms.

THE SOUL MARKET (Popular Plays and Players—Five Parts—Feb. 28).—The cast: Elaine Elton (Mme. Petrova); Oscar Billings (Arthur Hoops); Jack Dexter (Wilmuth Merkyl); Dick Gordon, his friend (Fritz De Lint); Griggs (Fraunie Fraucholz); Sam Franklin (Charles Brandt); Harvey Theugh (Charles Mack); Joe Burrows (Bert Tuey); Mrs. Wilson (Grace Florence); Susan (Cora Milholland); Vivian Austin (Evelyn Brent); James Austin, her father (Al Thomas); "Billie" Simpson (Gypsy O'Brien). Directed by Francis J. Grandon.

Elaine Elton, a musical comedy prima donna, at the height of her success, becomes weary of her environment. Around her she sees young girls ever bartering their beauty and innocence for luxury and fine clothes, and to her it seems a veritable soul market. Jack Dexter, a clean-cut young man, just out of college, and with ample means at his disposal, falls in love with Elaine across the footlights. He makes several fruitless efforts to meet her, but is repulsed. Oscar Billings, an elderly roue, who is financially back of the theatrical trust, and owns the production in which Elaine is starred, also forces his attentions upon the prima donna.

After various attempts to bribe employes around the stage door, Jack finally succeeds in arranging to get Elaine's chauffeur out of the way. He assumes the chauffeur's attire and drives her home. At the door she observes that he is not her regular driver. Jack explains that the chauffeur's mother is ill in California, and that he was suddenly called away. He applies for the position and Elaine engages him.

The following day when Elaine is out for a drive in the country their machine is wrecked and Elaine is severely wounded. Jack carries the unconscious woman to the nearest house, which proves to be his own magnificent country home. Jack enjoins his servants to secrecy. He cares for Elaine very tenderly and she begins to fall in love with him. Encouraged by this Jack makes violent love and proposes marriage. Indignantly she refuses him, but her manner shows she loves him.

Elaine recovers and is removed to her own home. Soon after her arrival she receives a proposal of marriage from Billings. Tempted by his wealth and position, she writes a note accepting him. She gives the note to her maid to mail. Elaine then drowses off. In a dream she marries Billings, who continues his affairs with scores of other young women. Jack has remained as her chauffeur, to be near her. In a quarrel, where Jack takes her part, Billings attempts to kill Jack. Elaine shoots him. To avoid a scandal they start to take the injured man to his apartments, which he has still retained. On the way he revives, and a fight between Jack and Billings ensues. As they struggle for possession of the steering wheel, the car goes over a precipice.

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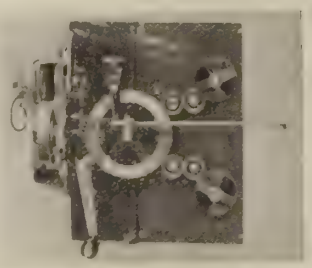

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Elaine's maid enters at this point, and in dropping a tray, awakens her mistress. Jack enters about the same time. Elaine arises and goes to his arms. When Billings comes into the room, unannounced, he finds Elaine in the arms of Jack, in exactly the same situation that appeared in the dream. Acting upon an impulse Elaine orders Billings from her apartments. The maid returns, trembling, and says she failed to mail the letter of acceptance to Billings. She explains that she left it on the kitchen table when her sweetheart, the iceman, called and that he inadvertently had placed a piece of ice on the letter and it had been soiled by the wet surface. The maid fears she will be discharged, but Elaine takes her in her arms and kisses her. Elaine then learns of Jack's wealth, and they repair to his country home for a quiet wedding.

FOX FILM CORP.

GOLD AND THE WOMAN (Five Parts—March 13).—Chandos, an early English settler in America, tries to buy from Chief Duskara, of the Wiconicoes, a thousand acres of land known as "The Valley of Shadow," which have been given by grant to the Indian chief. Duskara refuses to sell "The Valley of the Shadow" and hides the grant thereto in a hollow tree. Chandos and his son murder Duskara and the settler forges the chief's name to a deed transferring the property to the Chandos family. The dying squaw of Duskara utters a curse against the Chandos family and all its issue, on whom she seeks to invoke blindness.

Generations come and go. Hester Gray, a girl in her teens, is the descendant of the early settler, and the heir to "The Valley of Shadow." Lee Duskara, a student at Harvard, is the great-great-grandson of the Indian chief. Hester and Lee are thrown much together and fall in love. Lee asks Colonel Ernest Dent, Hester's guardian, for permission to marry the latter's ward.

Dent, who was a friend of Hester's father, has become embroiled with Juliet Cordova, a Mexican adventuress who is serving as his secretary. Juliet's power over Dent is absolute. He consults her on even the most trivial of subjects. When Juliet learns that Lee desires to marry Hester, she takes steps to prevent the marriage. Simulating the utmost innocence, she compromises Lee and the latter is rejected by Hester.

"The Valley of Shadow" is no longer the quiet, picturesque tract of Chief Duskara's time. The most productive coal mines in the world stretch across its broad expanse. It is these, or rather their revenue, that Juliet covets. She induces Dent to marry Hester. After the marriage she intrudes herself into the home of Dent and Hester, nominally as Dent's secretary. Hester is stricken with blindness, and Dent, at Juliet's persuasion, tries to have Hester deed away her title to "The Valley of Shadow."

Finally Hester discovers the dual life that Dent has been leading. She is groping her way through her husband's study when she comes upon Juliet and Dent, asleep, locked in each other's arms in a chair. She runs from the house with the purpose of committing suicide. Lee Duskara, who, incidentally, has established his title to "The Valley of Shadow," prevents her from carrying out her purpose. Dent dies, a victim of his own self-indulgence. Lee again declares his love for Hester, and this time is accepted.

SOL LESSER.

THE NE'ER-DO-WELL (10 Parts).—The hero is Kirk Anthony, a college graduate, a veteran football player, and, since graudation the coach of his university team. On the evening following a football victory, the last of the season, Kirk and others start out to celebrate. Late that night he finds himself on shipboard, and when he awakens he is without money and without baggage.

During the voyage Kirk becomes acquainted with a woman—a Mrs. Stephen Cortlandt—whom he learns to admire very much. She is really a diplomatic agent of great influence. One day while Kirk is out hunting he meets in a forest bower, a Spanish girl who is known only as "Chiquita." He falls desperately in love with her, and tries vainly to discover her identity.

The story of his making good, of his winning of Chiquita despite the counter-plottings of Mrs. Cortlandt, of the clearing of his name, and of the final decisive intervention in Panamanian affairs of old Darwin K. Anthony, is engrossing and varied by many richly humorous episodes.

GREAT NORTHERN.

THE MOTHER WHO PAID (Five Parts).—Feb. 7, Prologue—While away on important business Justin Winthrop receives the news of the birth of a son; his supreme wish is now granted, since he is provided with an heir to his vast estates.

Countess Winthrop, while walking in the grounds of her country estate, encounters a young gypsy mother, Ayla, and her babe, who relates how she has been cursed by her father, the gypsy chief, and turned away from the tribe on account of her nameless child. Countess Winthrop gives shelter to the homeless ones, and that night the Winthrop baby, who has been ailing, dies. The Countess, realizing what a terrible disappointment this will be to her husband, forthwith takes the gypsy baby to replace her own, and gives Ayla a locket containing her photograph.

Thirty-five Years Later—The supposititious Justin Winthrop, Jr., has become a distinguished politician, and it is expected that he will be appointed Minister of Foreign Affairs. Beresford, who is infuriated by this rumor, receives a call from Winthrop's butler, who brings a letter written by the Countess upon her deathbed, informing her son that she is not his real mother, but that he is the son of a gypsy woman. This letter will make Beresford an irresistible weapon against his opponent. He consults Ayla, now known as Madam de Thebes, the famous clairvoyant, and she predicts a great political victory for him.

While on his way to the Senate, Winthrop rescues Louise Beresford from a robber, and love at first sight ensues. Upon her return home Louise overhears her father and the butler discussing the letter, which the latter has stolen from Winthrop's desk. Louise at once warns Justin.

Madam de Thebes, fearing arrest, sends the locket given her by the Countess to Louise, knowing of the love Louise has for her son. Unconscious of the harm she is doing Justin, Louise shows her father the locket, thereby providing Beresford with all the weapons against Winthrop.

Madam de Thebes, who has been arrested, escapes from prison through Louise's help and reaches the House of Parliament in time to refute the public accusation of Beresford, that Winthrop is the son of the gypsy fortune-teller. She falls fainting and is carried to an antechamber, where Beresford and Winthrop become reconciled. Madam de Thebes, subduing to the very last the desire to clasp her son to her heart, dies, and her failing senses can no longer hear her son's tender whisper: "My mother!"

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THE UNWRITTEN LAW (Five Parts—February).—The cast: Kate Wilson (Beatriz Michelena); John Wilson (William Pike); Larry McCarthy (Andrew Robson); Judge Snyder (Matt Snyder); Fred Morley (Frank Hollins); Dr. Mahler (Clarence Arper); Sue Wilson (Baby Felice Rix); Estelle (Irene Outtrim); Sadie (Nina Herbert).

The picture opens with a scene in the drawing room of the home to which John Wilson, the State's District Attorney, has just brought his bride, Kate. This fades out into one year later. The young wife has become the mother of a baby girl. John Wilson is now a candidate for Governor. Larry McCarthy, saloon proprietor and political boss of the southern half of the State, comes to Wilson's home to plead his support, and while there meets Kate. That same evening the Wilsons have dinner at the Frolic Cafe, where Estelle, a popular cabaret singer and McCarthy's sweetheart, is the star performer. Because Wilson and his wife, both of whom do not drink, refuse to take the wine offered by McCarthy, he decides to harm Wilson in his race for Governor.

With no suspicion of McCarthy's perfidy, Wilson is confident of victory, and in anticipation of it gives a ball on the night of election. During the affair, he receives news of his defeat. He wanders into the library and there finds a decanter of whiskey. Surrendering to a sudden impulse, he begins to drink and is thoroughly intoxicated when Kate discovers him later.

Wilson becomes a confirmed drunkard. Estelle has run away with another man, and McCarthy, now determined to possess himself of Kate, assists Wilson on his downward way. Kate, finding it necessary to secure an income for the support of herself, John and Baby Sue through her own endeavors, saves a few dollars from the wreck of their fortune and goes into the millinery business.

John sets out to mail a letter addressed to the insurance company. Kate has enclosed in it fifty dollars in bills to pay for a policy on her store. John's intentions are good enough, but McCarthy pulls him inside a saloon. The temptation is too great and he spends the money for liquor. At home that night while in a drunken stupor he throws a burning match on the floor. It sets fire to the curtain and soon the building is in flames. McCarthy arrives in the nick of time and rescues the family. Baby Sue has been seriously burned. Reduced to the poorest circumstances, the Wilsons are now forced to live in cheap apartments in Larry McCarthy's tenement house. Kate earns a miserable existence for them through taking in washing. Finally McCarthy proposes that he come as a

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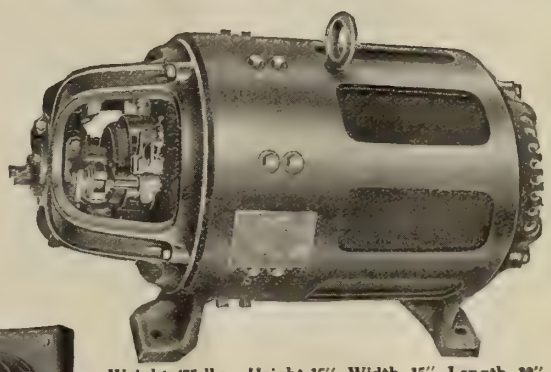

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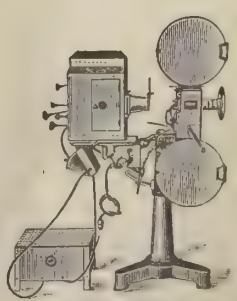

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boarder, thus eliminating the necessity of Kate's paying rent. John is now growing jealous and suspicious of McCarthy's intentions. Although the rent is already in arrears and Kate believes John's suspicions of McCarthy entirely unwarranted, she nevertheless listens to his wishes and refuses Larry's proposition.

John has found a ray of hope in a newspaper article in which a prominent physician declares that the drink habit may sometimes be cured by a sudden shock. He makes a new resolution to brace up, and on the strength of it Kate allows him to collect a back laundry bill. John again succumbs, however. Left thus without resources to pay the rent, Kate is forced to allow McCarthy to come as a boarder. Realizing his utter worthlessness, John determined to no longer burden Kate with his presence and leaves.

The blow of John's leaving completely breaks Kate's health. The doctor declares that she will never be able to work again. McCarthy has come to her assistance with nurses, medical assistance and other comforts. Just as Kate is improving, the doctor declares that Sue, who is still failing, must be sent to a country sanitarium. McCarthy again comes to the assistance and furnishes the money with which to send the child away. Through his continued kindness, Larry gains Kate's promise that she will divorce John and marry him. After that their intimacy gradually increases, until gossip starts and Kate is snubbed by her former friends. This causes her great anxiety on Sue's account and her great wish becomes urgent that she may secure her divorce in time to marry before the child returns from the sanitarium. Meanwhile Larry has begun to tire of her and resumes his associations with Estelle, who has some time before returned from Chicago.

The decree of divorce is issued the day before Sue is to arrive home, and Kate goes ahead planning an immediate marriage. Larry is thoroughly infatuated with Estelle again and plans to run away with her. To still further deceive Kate and allay any suspicions that might arise, Larry secures a marriage license. He had not the opportunity to previously advise Estelle of this, and when she overhears a reporter's remarks concerning it she jumps at the conclusion that he intends to double-cross her and marry Kate. She hurries to Kate's apartments and a scene ensues. Larry, who is in his room smuggling his grip out through the window, overhears the heated words, and going into the living room, finds Kate confronted by Estelle. He sees that there is no longer a chance of deception and so tells Estelle to go to the depot, where he will meet her.

Larry starts back into his room, but Kate throws herself in front of him, declaring that he must marry her for Sue's sake. He knocks her onto the couch with a blow on the jaw and continues into the room. Kate rises in a daze and follows him. At just this juncture John, now an unkempt bum, enters the room. He registers that he hears something in Larry's room. Shortly after Kate comes out, finds a cop on the street and, leading him into the apartments, motions him into Larry's room. He finds Larry stretched on the floor murdered and John with a pistol in his hand. John is placed under arrest and brought to trial, but refuses to talk.

Fred Moreley, his former assistant in the District Attorney's office, is John's attorney. He believes John innocent. Dr. Mahler has endeavored ineffectually to restore Kate's memory through hypnotism and continues in his efforts during the trial. He is trying for a recurrence of something that happened during the tragedy. The court is, however, unable to wait for her testimony and the jury files out to ballot for a verdict. The vote is "guilty." They return to the court room and the foreman is on the point of delivering the verdict.

Dr. Mahler remembers the bruise that Larry's blow had left on Kate's face. He strikes her on the jaw and through the application of his hypnotic influence succeeds in restoring her memory. Kate rushes into the court room just before the verdict is delivered. She takes the stand and tells her story. When she followed Larry into the room on the night of the murder, her hand fell gropingly onto a revolver which he, in his hurry for departure, had left on his desk. She picked it up in a daze and pulled the trigger. It was she who killed McCarthy; John is released, and in the belief that conviction is impossible the District Attorney places no charge against Kate. There is a reunion of John, Kate and Sue.

BLUEBIRD PHOTOPLAYS, INC.

THE YAQUI (... Parts—Bluebird—March 19).—The cast: Tambor (... art Bosworth); Modesta (Golda Caldwell); Lucia (Dorothy Clark); Senor Esteban (Chas. H. Hickman); Teresa (Yona Landowska); Martinez (Jack Curtis); Lieut. Hernandez (Louis A. Valderanna); Senora Esteban (Gretchen Lederer); Flores (Emory Johnson). Produced by Lloyd B. Carleton.

Col. Martinez, commander of the Mexican troops, is in partnership with Flores, a brutal slave holder, who owns large tracts in the Maguay fields of Yucatan. Flores comes to Martinez and enlists his aid to secure peons to labor in the fields. Army headquarters are in the center of the Yaqui Indians' lands and Tambor is one of the leading spirits among the Indian tribesmen.

Col. Hernandez is second in command to Col. Martinez, and both men are in love with Ysobel, daughter of Esteban, a rich land holder. In order to instigate a reason for enslaving the Yaqui Indians, Col. Martinez involves a scheme to insult Tambor's wife.

At the feast of Santa Catalina, the Yaqui assemble in the plaza before the church to hold their ceremonies. In the midst of the revelry, Martinez approaches the wife of Tambor and taking her in his arms attempts to kiss her. This action proves an incentive for trouble, which Martinez anticipated, and as the result of the ensuing trouble, Tambor was sentenced by Martinez to die. The younger and able bodied Yaqui are declared prisoners and are exiled into slavery.

Tambor is supposed to have been executed by a man who expresses such hatred towards him, that he wanted to kill Tambor himself. In reality the bullet which struck the Indian on the forehead, was only meant to stun him. Tambor falls into the open grave and his executioner fills in the dirt.

Late in the evening, the man who had shot Tambor and buried him, returns to dig the Yaqui out of the grave and revives him.

The slaves of Flores are loaded onto cars and sent to Yucatan, but not before Tambor had secreted himself under one of the cars. Upon arriving in Yucatan, Flores entices the wife of Tambor into his home, where in frustrating his assault upon her, stabs herself. Tambor arrives too late to prevent this deed, but gets revenge by drawing the knife from his wife's breast and sinking it into the heart of Flores.

Tambor escapes and eventually reaches his tribesmen in Santa Catalina. The suit for the hand of Ysobel progresses. Ysobel loves Lieut. Hernandez, but her parents urge her marriage to the Colonel.

Lieut. Hernandez is meanwhile becoming sympathetically inclined toward the Revolutionists and means to overthrow the military rule of Martinez, and to this end the Yaquis join in re-

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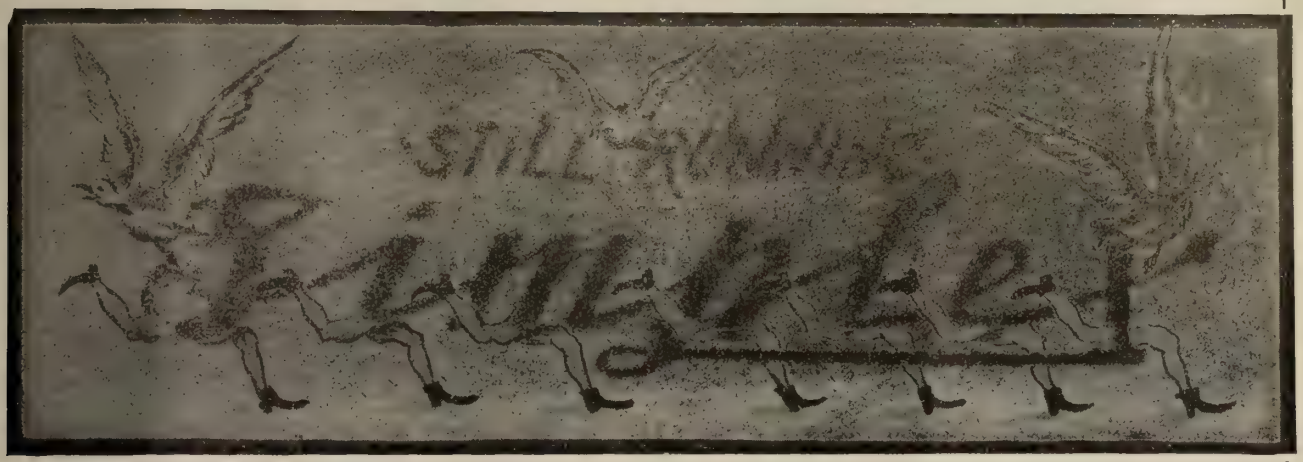

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The child meet with an accident. The doctor cares for her, learns to love her, and adopts the Little Orphan. The father of the child learns of this, and in endeavoring to protect his secret, goes to the doctor's wife, his old sweetheart and mother of the Little Orphan. The doctor finds the duplicity of his wife and leaves her; the little orphan is thrown in the street.

The father of the child meets with an untimely end at the hands of his former sweetheart, who herself pays the penalty later.

The doctor searches and finds the Little Orphan and brings her to his home.

WORLD-EQUITABLE.

THE DEVIL'S TOY (Premo Feature Film Corp.—Five Parts—March 6).—The cast: Helen Danver (Adele Blood); The Devil (Edwin Stevens); Wilfred Barsley (Montague Love); Paul La France (Jack Halliday); Betty (Madge Evans); Simon Cunningale (Arnold Lucy). Director, Harley Knoles.

Wilfred Barsley and Paul La France are poor but ambitious artists. Barsley's work is hopelessly mediocre, but in Paul burns the fire of real artistic genius. Paul is in love with Helen Danvers, his chief model. She reciprocates Paul's love. Paul succeeds in selling an occasional painting and is just barely able to keep the wolf from the door.

Barsley can sell none of his paintings. His wealthy uncle, Simon Cunningale, is his sole means of support. In a period of desperation over his failure to produce real work of art, Barsley offers himself in prayer to the Devil, proclaiming his willingness to sell his soul for the three things he most desires—fame, wealth and love.

The Devil appears at Barsley's side and agrees to grant his desires. At the promptings of his evil mentor, Barsley murders his uncle, hiding the body in the old man's secret treasure vault. By Cunningale's will Barsley inherits a great fortune.

Meanwhile Helen Danvers has obtained a start on the operatic stage and has gone on a long tour, leaving her sweetheart, Paul, to struggle along with his paintings. Paul hides his dire poverty from Helen, writing her of the fictitious sale of several paintings. In reality Paul is slowly starving to death in his garret studio. He becomes violently ill.

Barsley visits Paul and finds him delirious. He is prompted by the Devil to steal Paul's paintings and palm them off as his own. He sends Paul to a sanitarium and gives a great exhibition of the stolen paintings, becoming at once hailed as a master artist and thus achieving his second wish. Paul recovers his health in the sanitarium but loses all memory of his past. He remains in the sanitarium, the doctors hoping some day for his complete recovery.

Helen becomes a famous singer, but is saddened by having lost all trace of Paul. She has never met Barsley, but when she does meet him at an exhibition of his supposed paintings she recognizes in them many of the canvasses painted by Paul. She determines to solve the mystery.

To this end Helen practices all her wiles upon Barsley and succeeds in inspiring him with a devouring passion. She lures him on to the wildest extravagance. At last she brings Barsley to the point of complete bankruptcy. Barsley appeals to the Devil, who tells him that he is powerless to grant the third wish, love, which he says is the gift of Heaven alone. When Helen sees that her work is done she turns on Barsley, accusing him of treachery to Paul. Barsley plunges into the depths of dissipation and meets a terrible end at the scene of the murder.

Through her agents Helen at last locates Paul in the sanitarium and visits him. The sight of her restores his memory and brings the story to its happy conclusion.

AS IN A LOOKING GLASS (Five Parts—March 6).—The cast: Mrs. Lila Despard (Kitty Gordon); Andrew Livingston (F. Lumsden Hare); Jack Firtenbras (Frank Goldsmith); Lord Udolpho (Gladden James); Felice (Teddy Sampson); Senator Gales (Charles Eldridge); Mrs. Gales (Mrs. Woodward); Miss Vyse (Lillian Cook); Dromiroff (George Majorim); Rowoll (P. Massi). Director, Frank Crane.

Lila Despard is a fascinating adventuress, who enslaves with her charms every man she meets. Jack, her partner, living on her money, is forced to leave France to escape punishment for a crime and drags with him the unhappy Lila.

On the boat she fascinates Senator Gales, an old aristocrat, and is jealously hated by his little wife. Livingston, of the United States Diplomatic Service, is also very much attracted by her and has need of all of his will-power to remain true to the girl to whom he is engaged. Lila becomes disgusted with Jack's continual begging and one evening, after a scene, she leaves him.

Spies in the employ of a foreign government are anxious to obtain national secrets from Livingston and shadow and attack him, but to no avail. Dromiroff, at the head of them, recognizes in Lila a notorious Monte Carlo woman of years ago; he also recognizes in her a tool by which to obtain Livingston's secrets. To avoid an exposure of her past life, Lila promises to use her charms to extract from Livingston government plans.

By clever scheming she leads Miss Vyse, Livingston's intended, to break their engagement, and the "injured" man, naturally, turns for comfort to Lila. Quickly his feeling for her develops and he asks her to be his wife. Realizing that she truly loves him, and regardless of her promise to Dromiroff, she accepts his proposal.

Jack, completely down and out, reads of Lila's approaching marriage. Furious, he rushes her away from a mask ball and demands that she go with him. She finally manages to get rid of him by promising to get money from one of her lovers and go with him the next day. After tricking Dromiroff with fake papers, presumably government secrets, Lila leaves with Livingston.

After a few ideally happy days of married life, Jack appears and exposes Lida's past life. Livingston refuses to believe it, but Lida realizes that all is over and, remorseful and despairing, drinks poison, leaving a note for Livingston telling of her love for him.

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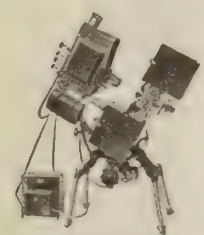

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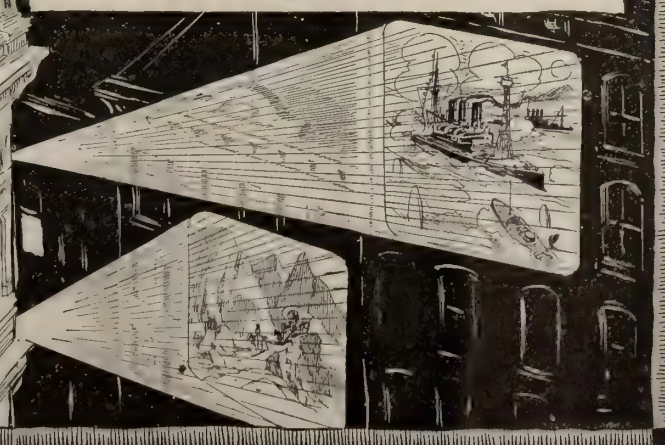

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 16—Number 11 (Topical).
Mar. 23—Number 12 (Topical).

BIG U.

Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).

BISON.

Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).

GOLD SEAL.

Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).

IMP.

Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).

JOKER.

Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).

LAEMMLE.

Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.

L-KO.

Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).

NESTOR.

Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).

POWERS.

Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).
—Amphibian Oddities (Educational).
Mar 25—No release this day.

RED FEATHER PHOTO-PLAYS.

Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).
Mar. 20—Drugged Waters (Five parts—Dr.).

REX.

Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).

VICTOR.

Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama)
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.

UNIVERSAL SPECIAL FEATURE.

Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).
Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—On the Rampage (Comedy).

FALSTAFF.

Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.)
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy)
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).

GAUMONT.

Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with t' Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
(*Mutual Releases continued on page* 1912.)
Mar. 12—See America First, No. 26 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

(*Mutual Releases continued from page* 1910.)

MUSTANG.

Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).
Mar. 10—Quagmire (Three parts—Western—Drama).
Mar. 17—Curfew Corliss (Three parts—Dr.).

MUTUAL WEEKLY.

Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).

THANHOUSER.

Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 19—Silas Marner (Thanhouser — Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts — Detective — Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts — Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama). (NO. 80.)
Mar. 16—A Thief in the Night (Thanhouser—Five parts—Drama). (NO. 81.)
Mar. 18—Overalls (American — Five parts—Western—Comedy—Drama).

SIGNAL FILM CORPORATION.

Feb. 14—The Girl and the Game, No. 8, "A Race for the Right-of-Way" (Two parts—Drama).
Feb. 21—The Girl and the Game, No. 9, "A Close Call" (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).

VOGUE.

Feb. 20—Heaven Will Protect the Wolking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).

Pathe Exchange, Inc.

BALBOA.

Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).
Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).
Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).

GLOBE.

Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Feb. 28—The Iron Claw, No. 1, "The Vengeance of Legar" (Two parts—Drama).
Mar. 6—The Iron Claw (No. 2, "The House of Unhappiness" (Two parts—Dr.).
Mar. 8—Along the Columbia River (Scenic).—Quaint Volendam (Picturesque Holland—Colored—Scenic).

PATHE NEWS.

Feb. 23—Number 16, 1916 (Topical).
Feb. 26—Number 17, 1916 (Topical).
Mar. 1—Number 18, 1916 (Topical).
Mar. 4—Number 19, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Strength of the Weak (Five parts—Drama).
Mar. 19—The Yaqui (Five parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPORATION.

Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).
Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).
Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.)
Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Maria Gray (Morosco—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 24—Bobby Bumps and His Pointer Pup
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military).
Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.

PARAMOUNT PICTOGRAPHS.

Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

TRIANGLE FILM CORPORATION.

Releases for week Feb. 27:
Don Quixote (Fine Arts—Five parts—Dr.).
The Last Act (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Cinders of Love (Keystone—Two parts—Comedy).
Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).

WORLD-EQUITABLE.

Mar. 6—The Devil's Toy (Premo—Five parts—Drama).
Mar. 6—As in a Looking Glass (Shubert—Five parts—Drama).
Mar. 13—The Unpardonable Sin (Shubert—Five parts—Drama).
Mar. 13—Man and His Angel (Truimph—Five parts—Drama).
Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).

V-L-S-E, INC.

Jan. 14—Hearst-Vitagraph News No. 4 (News).
Jan. 17—Hearst-Vitagraph News No. 5 (News).
Jan. 21—Hearst-Vitagraph News No. 6 (News).
Jan. 24—Hearst Vitagraph News No. 7 (News).
Jan. 28—Hearst-Vitagraph News No. 8 (News).
Jan. 31—Hearst-Vitagraph News No. 9 (News).
Feb. 4—Hearst-Vitagraph News No. 10 (News).
Feb. 7—Hearst-Vitagraph News No. 11 (News).
Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).
Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama)

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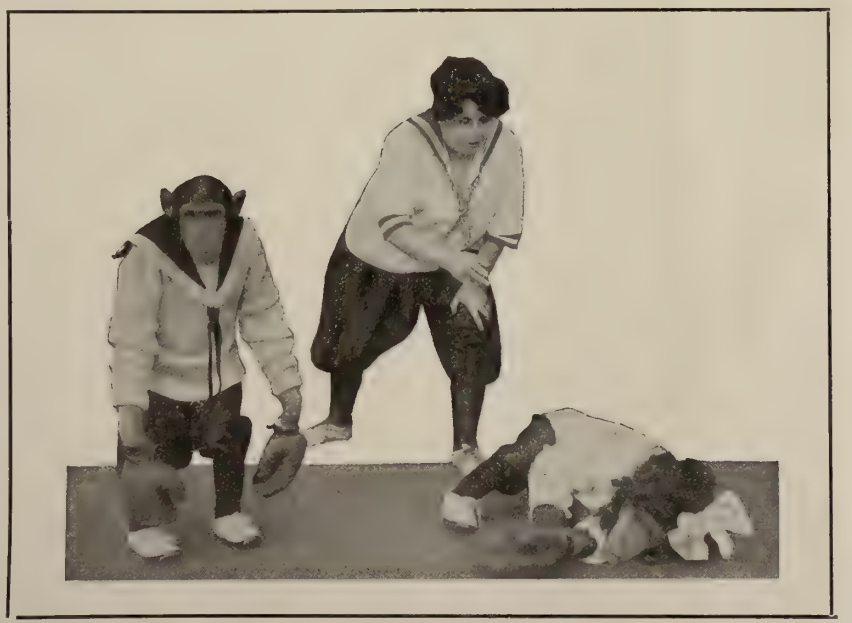

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama). Reissue No. 38).
Feb. 21—His Mother's Son (Drama) (Biograph
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts —Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts —Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).

ESSANAY.

Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts —Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).

KALEM.

Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—The Switchman's Story (No. 68 of "The Hazards of Helen" Railroad Series —Drama).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series —Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series —Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series —Drama).

LUBIN.

Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).

SELIG.

Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).

VIM.

Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).

VITAGRAPH.

Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).

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General Film Company Features

BROADWAY STAR FEATURES

Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Drama).
Mar. 25—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 18—The Child of the West (Three parts —Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts —Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph —Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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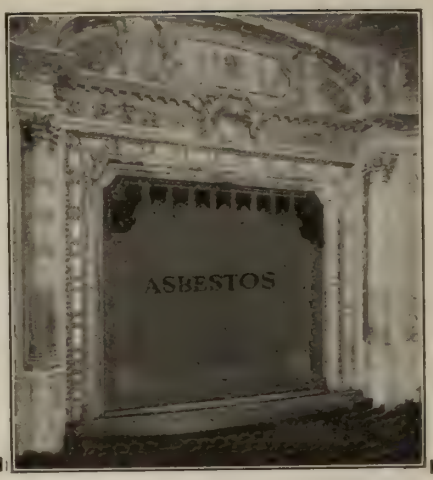

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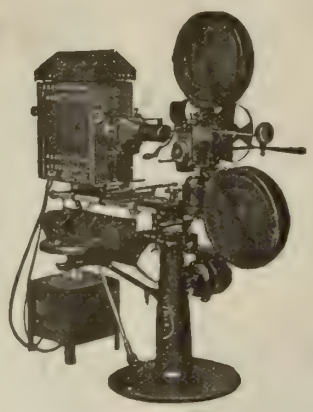

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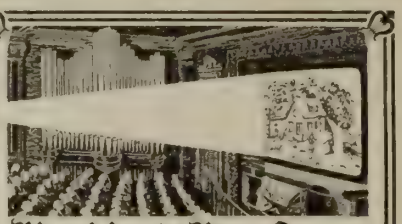

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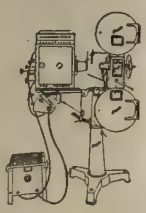

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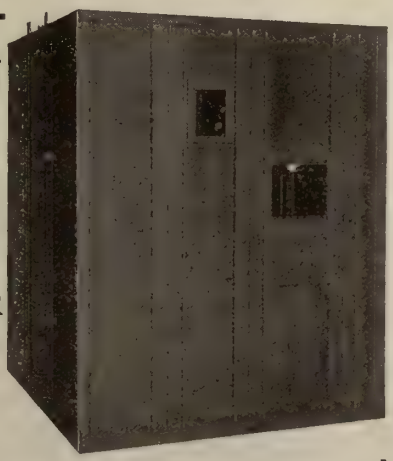

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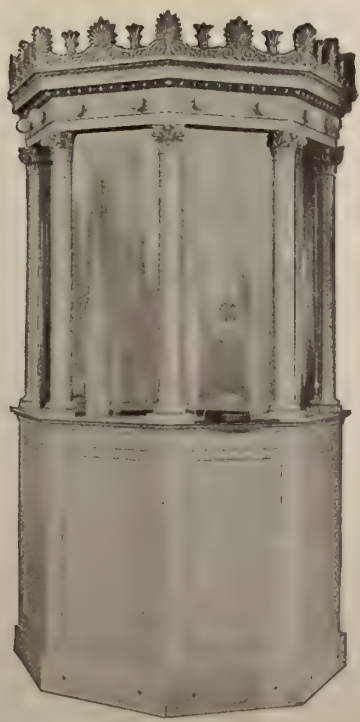

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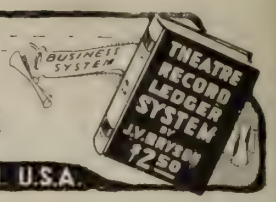

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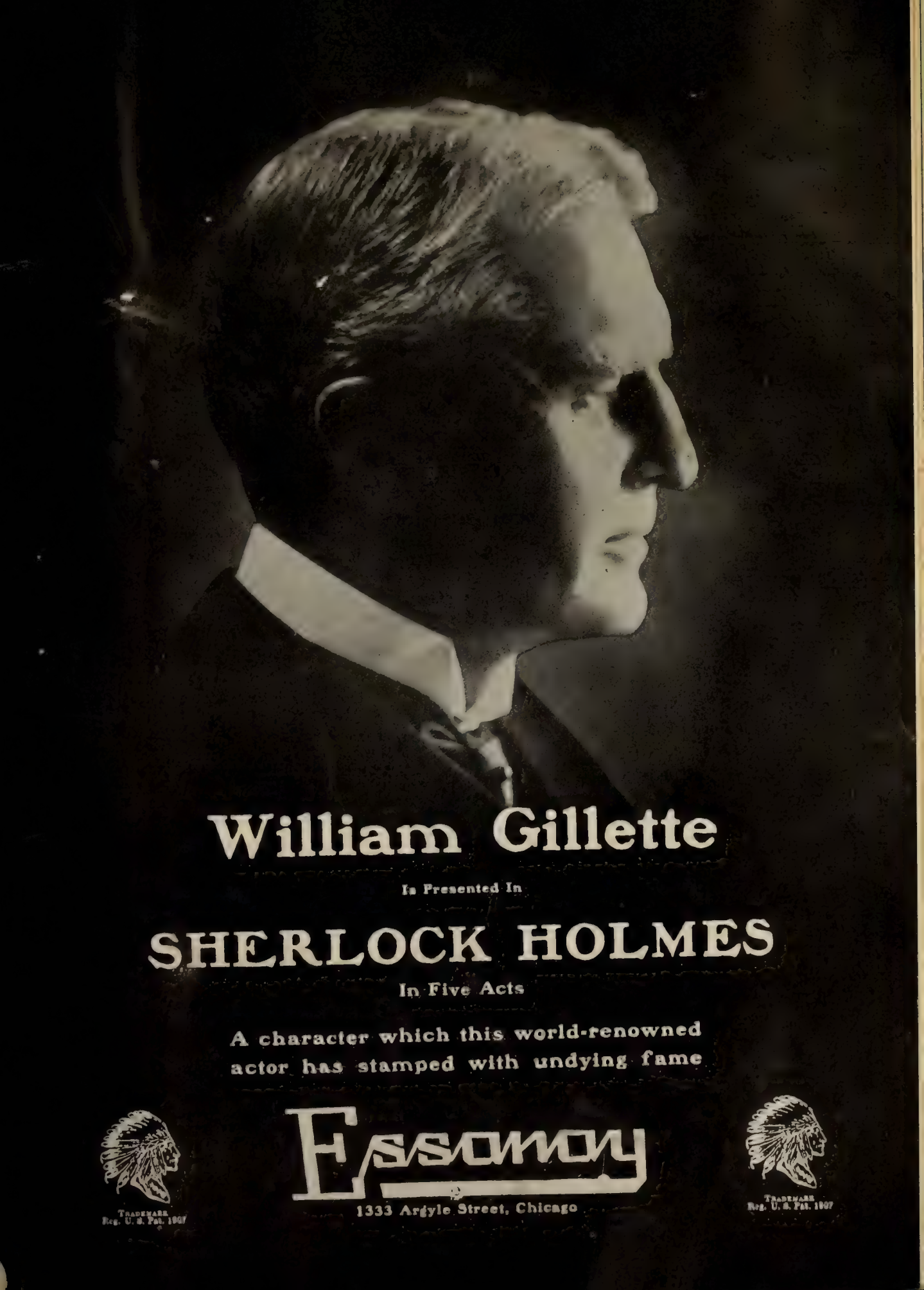

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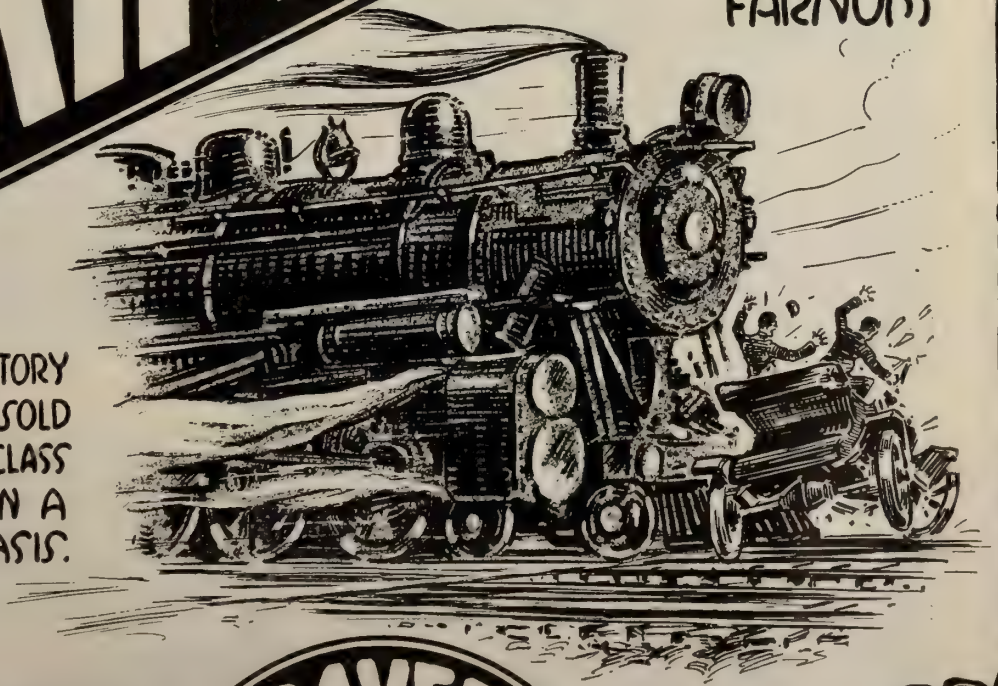

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¶C. Haddon Chambers, the celebrated author of "Passers-By" has written many successful plays; but none that has attained the international fame accorded to this wonderfully powerful and brilliant piece of literary art. ¶The story interests with its novelty, thrills with its dramatic climaxes, and impresses with the masterly way in which the author handles the deeper currents of modern life.

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¶The only way to make sure of this reasonable profit is to produce photo-plays that are "sure-fire" money-makers, not a "hit or miss" program. It follows therefore, as sure as night trails day, that the prosperity of these two great corporations, is bound up with the exhibitors success. If we are to exist, we must give the exhibitor features that will yield him big business. That's "Horse Sense" isn't it?

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AND BEVERLY BAYNE IN

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BY WILLARD MACK

IN FIVE PARTS

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ADOLPH ZUKOR, PRESIDENT
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124-130 WEST 56TH STREET, NEW YORK
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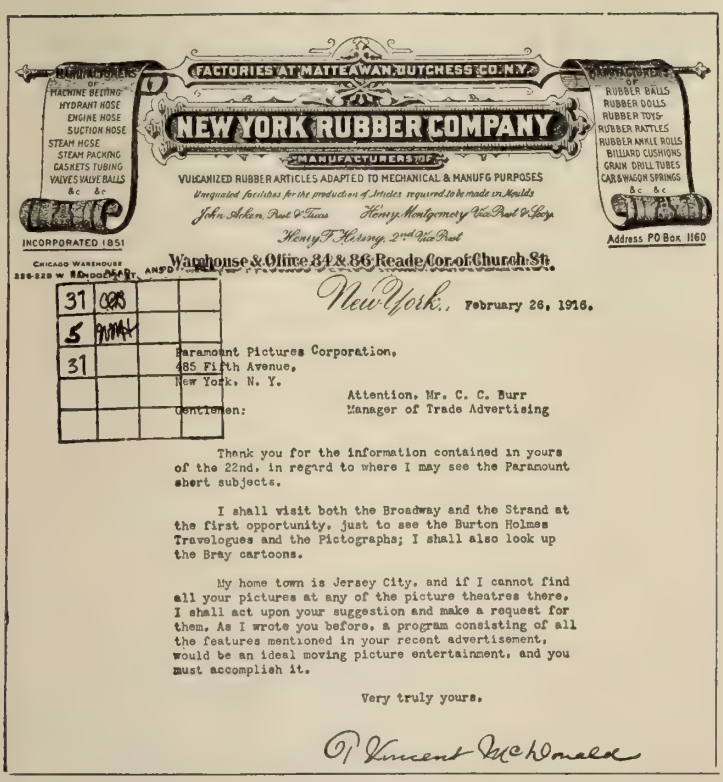

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Warehouse & Office 84 & 86 Reade Cor. of Church St.

New York, February 26, 1916.

Paramount Pictures Corporation,
485 Fifth Avenue,
New York, N. Y.

Attention, Mr. C. C. Burr
Manager of Trade Advertising

Gentlemen:

Thank you for the information contained in yours of the 22nd, in regard to where I may see the Paramount short subjects.

I shall visit both the Broadway and the Strand at the first opportunity, just to see the Burton Holmes Travelogues and the Pictographs; I shall also look up the Bray cartoons.

My home town is Jersey City, and if I cannot find all your pictures at any of the picture theatres there, I shall act upon your suggestion and make a request for them. As I wrote you before, a program consisting of all the features mentioned in your recent advertisement, would be an ideal moving picture entertainment, and you must accomplish it.

Very truly yours,

P. Vincent McDonald

Paramount single reels are produced not merely to fill out a program, but to make it stronger.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

S41A

Paramount Pictures

A Program supplied in its entirety by the PARAMOUNT PICTURES CORPORATION, whose plays have been used uninterruptedly in this Theatre since its opening.

From the Stanley Theatre advertisements in the Philadelphia papers.

Released this Week

Jesse L. Lasky Presents

FANNY WARD in
"FOR THE DEFENSE"

Produced by

Jesse L. Lasky Feature Play Co.

Oliver Morosco Presents

CONSTANCE COLLIER in
"The Code of Marcia Gray"

Produced by

Oliver Morosco Photoplay Co.

Paramount-Burton Holmes Travel-Pictures No. 6

"Felling big trees in the giant forests of California."

Pictograph No. 6

"Our Inadequate Army"—by Frederick Palmer. "Putting the Gyroscope to Work"—by Elmer A. Sperry. "Does Your Mind Work Quickly"—by Hugo Munsterburg. "Better Babies"—Fashions by Zalud. "Political Cartoon"—by J. R. Bray.

Paramount-Bray Cartoons, No. 11

"Farmer Al. Falfa Invents a New Kite" —By Paul Terry.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

5418

Paramount Pictures

Are Produced by

Famous Players Film Company
Jesse L. Lasky Feature Play Co.
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The Paramount Trademark means to the Public Quality and Cleanliness.

To the Exhibitor Fairness and Cooperation.

THE IMMORTAL FLAME

An IVAN FILM Play presenting the celebrated artiste

Maude Fealy

with

PAULA SHAY (The Mary Garden of the Screen) and a Broadway Star Cast

in a 5-act screen epic written and directed by Ivan Abramson, "Filmdom's Master Craftsman"

What the critics say of "The Immortal Flame"

Lynde Denig in THE MOVING PICTURE WORLD—"'The Immortal Flame,' in common with other pictures made by Mr. Abramson, possesses an emotional force and a sensational quality always effective with devotees of melodrama. . . . Profiting by a long screen experience, Miss Fealy acts every scene for all it is worth, and the last reel gives an astounding exhibition of physical daring."

Oscar Cooper in "Motion Picture News"—"We think Mr. Abramson deserves a good deal of credit for working out his story to its logical conclusion. . . . This has not a little to do with the final 'strong' effect of the picture. . . . We should say that Mr. Abramson's work and Miss Fealy's acting contribute about equally to the value of the picture."

George W. Graves in "Motography"—"The story is interesting and the settings and photography are good. Miss Fealy's acting is a prominent feature of the picture and it shows earnest and effective effort."

Released in March through the most thorough distributing system extant.

IVAN EXCHANGES

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Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch office, Cincinnati.

Michigan—Standard Film Service Co., Smith Bldg., Detroit.

Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

Iowa, Nebraska, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.

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¶ You can book General Film Service through the nearest of 51 Branches, in 49 cities, of the United States and Canada.

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GENERAL FILM SERVICE

LUBIN

Weekly releases of the new fun king

DAVY DON

ONE ACT COMEDIES

MARCH 20

"THE NEW JANITOR"

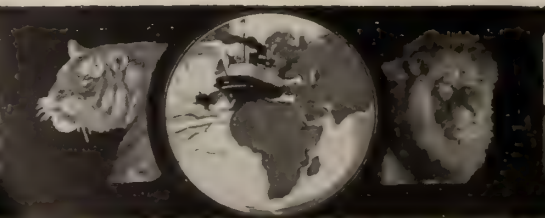
MARCH 27

"OTTO THE SOLDIER"

APRIL 3

"THE FATAL BEAN"

LUBIN



GENERAL FILM SERVICE

LUBIN

RELEASES WEEK OF MARCH 20

MARCH 21

"THE CRASH"

(TWO ACT DRAMA)

MARCH 23

"A SISTER TO CAIN"

(THREE ACT DRAMA)

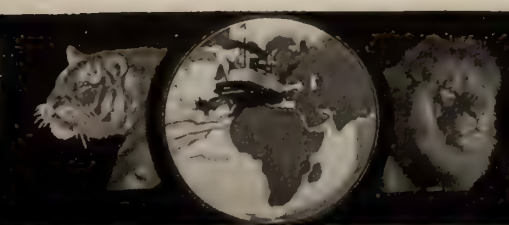
MARCH 25

BILLIE REEVES COMEDY

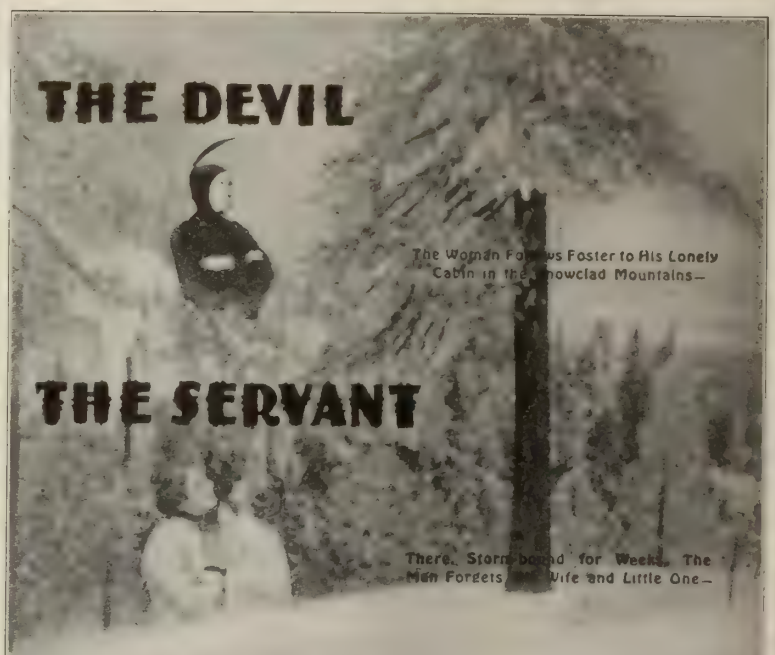
(ONE ACT)

"LOVE ONE ANOTHER"

LUBIN



GENERAL FILM SERVICE


THE DEVIL
The Woman Follows Foster to His Lonely Cabin in the Snowclad Mountains—
THE SERVANT
There, Storm-bound for Weeks, The Man Forgets His Wife and Little One—

AND THE MAN

But Realization Finally Comes and Love Returns When—

Featuring KATHLYN WILLIAMS, Guy Oliver, Lillian Hayward, Vivian Reed, James Bradbury and Baby Jean Frazer

TRADE S MARK

Selig Polyscope Co.

Chicago and Everywhere

GENERAL FILM SERVICE

JOBIE SINGLELINER!

"SOME," says Jobie Singleliner,
GO to see
NEWS films,
WHILE others have news
FILMS thrust upon 'em!
THE SELIG-TRIBUNE is ONE
NEWS film that is NOT
THRUST upon anybody—
INSTEAD, everybody thrusts
THEMSELVES on this film!
THE reason is this:
THE SELIG-TRIBUNE thrusts
THE very best there is
IN the NEWS PICTORIAL line
ON the public,
OTHERWISE the public would NOT
THRUST themselves onto the film!
IT'S A long film that knows
NO turning!
AND sometimes the film is done
TO a turn;
ONE turn!
BUT no one has yet turned from
THE SELIG-TRIBUNE

For One Good Turn Deserves Another!

Selig Polyscope Co.
Chicago and Everywhere

TRADE S MARK

GENERAL FILM SERVICE

The REGULAR VITAGRAPH PROGRAM is not produced for all exhibitors.

It is produced for those who discriminate—for exhibitors who are good spenders and shrewd buyers.

These buyers demand much and much is given them.

The VITAGRAPH PROGRAM is backed by the brains and experience of twenty years of successful picture making.

Many producing companies spend more money for publicity than does the Vitagraph. Many of them spend more money for sensational advertising.

Vitagraph money goes into the improving of the VITAGRAPH PRODUCT—which for twenty years has led the world.

The REGULAR VITAGRAPH PROGRAM is uniformly superlative.

It is the box office payee.

It has kept its faith.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Regular Vitagraph Program

For Week of March 20th

INCLUDES

One-part Drama—Monday, March 20th

"A Squared Account"

Presenting

Otto Lederer, George Kunkel, Anne Schaefer and Jack Mower

One-part Comedy—Friday, March 24th

"Freddy Versus Hamlet"

Presenting

William Dangman, Daisy De Vere, William Lytell, Jr., and Tod Talford

Three-part Drama—Saturday, March 25th

BROADWAY STAR FEATURE

"Husks"

Presenting

William Humphrey, Carolyn Birch, Harry Northrup, Rose Tapley and Nellie Anderson

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

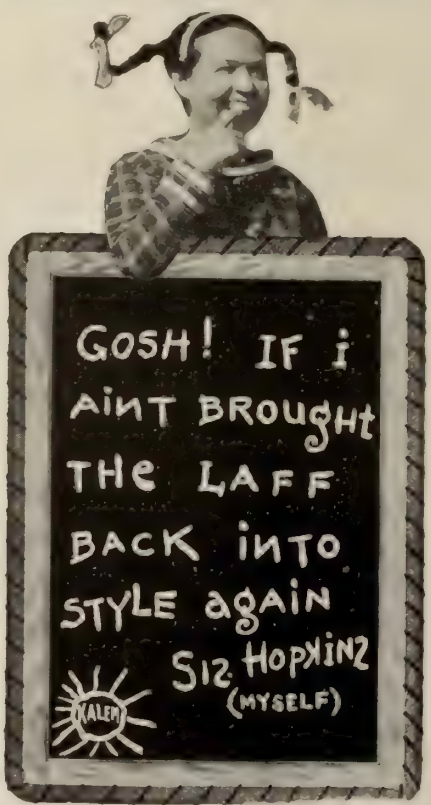
GENERAL FILM SERVICE

"When Things Go Wrong"

Next Release in the Incomparably Successful

SIS HOPKINS COMEDIES

Sis is the Newlyweds' first servant—and things surely do go wrong—A thousand-foot laugh! Released Friday, March 24th



America's Most Famous Fun-maker is Cleaning Up for Wise Showmen.
Are You With Them?
Booked in regular service without a cent of extra cost

KALEM COMPANY

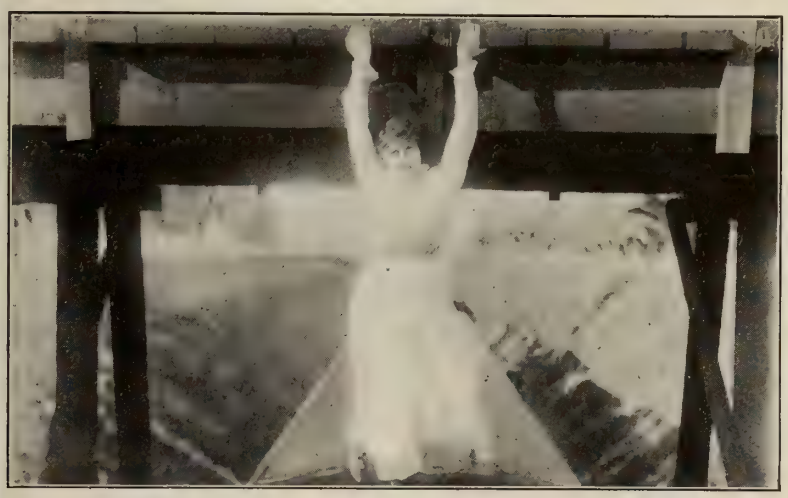
235-239 W. 23d St. New York City

GENERAL FILM SERVICE

"The Trapping of Peeler White"

A Stirring "Hazard of Helen" Episode, Strong in Story and Sensational in its Thrill. Helen Gibson's Drop from the Bridge is Only One of the Daring Exploits in This Exciting Episode.

Released Saturday, April 1st



Every Kalem release has a "talking point"—a star of advertising value

"The Trailing Tailor"

Ethel's lover is a hall-room Beau Brummel, with a tailor socially ambitious. Ethel Teare at her fascinating best.

Released Wednesday, March 29th

"Almost a Heroine"

Sis Hopkins in a laughable mix-up when "pigs are not pigs" that ends in a riotous tangle of laughs and roars.

Released Friday, March 31st

"Ham and the Hermit's Daughter"

A "thrilling tale of brave adventurers" with Ham and Bud surveyors in the wilderness and the demure hermit's daughter the center of the fun-making. Well up to the high standard of these "Ham and Bud" subjects.

Released Tuesday, March 28th

One and three-sheet posters of the catchy Kalem kind on all single reel releases.

Stock "Ham and Bud" three-sheets of proven value

KALEM COMPANY

235-239 W. 23d St. New York City

GENERAL FILM SERVICE

"Consistency=== Thou Art a Jewel==="

sayeth an aged proverb—a sentimental bit of truth of doubtful origin—

Possibly Socrates, in his prison cell, with the memory of applauding crowds and a life well spent in the public weal, gave birth to the thought as he poised the fatal draught of hemlock—

But we think it antedates Socrates and goes straight back to the first cave man who hammered it in letters a mile high on the first mountain-side with the first crude tools of man. It's as old as mother earth herself.

"CONSISTENCY" is the most significant word in filmdom.

That's why we seized it for our slogan, years ago, and nailed it firmly to our masthead.

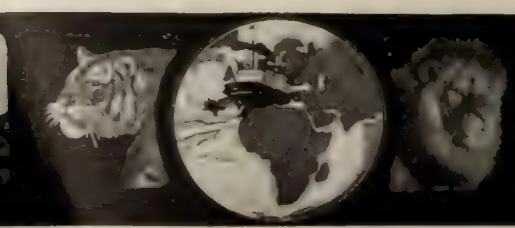
Toward the production of consistently good pictures we have ever turned our energy and resources.

Our history proves it.

Kleine pictures are consistently good—always!

GEORGE KLEINE

805 EAST 175th STREET
NEW YORK CITY



GENERAL FILM SERVICE

The EDISON Way

Edison photoplays exploit players of international reputation and popularity. Edison minor players are carefully selected as to type.

Edison stories are clean and inoffensive, but also highly dramatic. The settings are carefully planned and executed with a degree of finish that is not excelled.

In photography Edison products are unsurpassed. Positive prints are made along scientific lines while tinting and toning processes are among the contributions of a great inventor to the world's progress.

Those responsible for the artistic destinies of Edison photoplays endeavor not only to build the big things in a big way, but to fashion the smallest details with the same careful thought.

THOMAS A. EDISON
INCORPORATED
ORANGE, N. J.

GENERAL FILM SERVICE

Preparedness!

Essanay now is prepared to give the exhibitor the best service obtainable. With its new studio completed, the largest studio in the world with its own lighting system, it can give you the highest class work, independent of the elements. Essanay is a thorough believer in preparedness — in business.

Essanay

1333 Argyle Street, Chicago

Trade Mark
Reg.U.S.Pat.1907

GENERAL FILM SERVICE

The Golden Thumb

The ancient Greeks unquestionably attained the highest development in art.

Their great artists, they said, were born with a golden thumb, because their touch was so true and fine.

Essanay believes it has won to the height of Greek art.

It has striven for ten years for the highest artistry.

It searched the world for the greatest artists, those born with the golden thumb.

It sought them for actors, for directors, for photographers, for every person who touched its film.

Essanay now offers the result of these years of attainment, the product of the artists with the golden thumb.

Trade Mark
Reg.U.S.Pat.1907

Essanay

1333 Argyle Street, Chicago

GENERAL FILM SERVICE

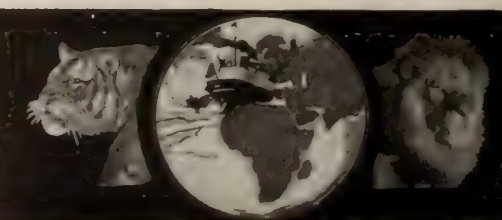
COMEDIES

The General Film Company offers you new prints of 52 reels of the best single and split reel comedies ever made, featuring

Mabel Normand
Charles Murray
Mack Sennett, etc.

together with an unusually attractive line of one sheet posters. You can book them at all General Film Exchanges—as many as your program calls for.

BIOGRAPH
QUALITY FILMS



GENERAL FILM SERVICE

Wednesday
March 29

Madelaine Morel

Augustin Daly's famous play—a sensational feature in the regular service.

Gretchen Hartman
William Russell
Jack Drumeir

Betty Gray
Alan Hale
Katharine Lee

The Three-Reel Biograph

Monday
March 27

The Golden Supper

D. W. Griffith's dramatic version of the famous poem by Lord Tennyson.

Edwin August
Charles H. West
Dorothy West
Claire McDowell

The Biograph Re-issue

Tuesday
March 28

Alias Jimmie Barton

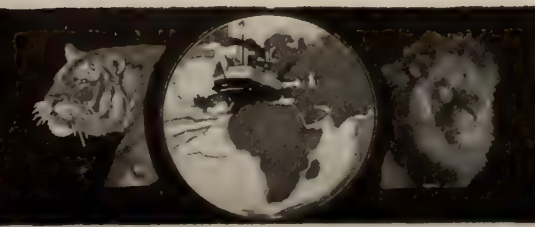
Rapid-fire drama arising out of the accidental interchange of two men's identities.

Gretchen Hartman
Vola Smith
Jose Ruben
Jack Mulhall
Jack Drumeir

The Two-Reel Biograph

BIOGRAPH COMPANY
807 E. 175TH STREET
NEW YORK, N. Y.

BIOGRAPH
QUALITY FILMS



GENERAL FILM SERVICE

A Three-Part Feature

"The Millionaire's Son"

For Release, April 7

Featuring

Myrtle Reeves and

Richard Johnson

A Quality Photodrama

Directed by H. M. & E. D. Horkheimer

Posters in One, Three and Six Sheets

Knickerbocker

~ Star Features ~

GENERAL FILM SERVICE

THURSDAY VIM COMEDY

"Plump and Runt" Series

With Hardy and Ruge

FRIDAY VIM COMEDY

"Pokes and Jabbs" Series

With Burns and Stull

Three Big Companies

Funny Films With Famous Fun-makers

Special Posters That Pull

VIM COMEDIES VIM

GENERAL FILM SERVICE

Fifty-One—

GENERAL FILM BRANCHES

In Forty-Nine Cities

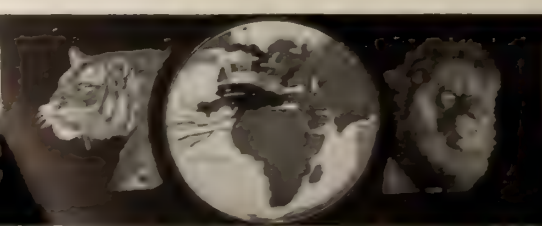
Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver

Winnipeg

GENERAL FILM COMPANY
200 FIFTH AVENUE
NEW YORK



RESERVE SEATS MONTHS IN ADVANCE FOR BIG FOUR PRODUCTIONS

BUSINESS is like friendship—sensitive. It goes only where invited—stays only where well treated.

Below is a letter from Joseph Heim, Proprietor of the Luna Theatre, Danville, Pa., which explains, in part, why one exhibitor is giving his business to V-L-S-E. Read it, and then read what the Big Four service is accomplishing for Mr. Heim:

Luna Theatre,
JOS. HEIM, Prop.,

Danville, Pa.,

V. L. S. E. Inc.,
New York City,

Gentlemen:

I have used in the past few months seventeen or eighteen of your photoplays, and wish to congratulate you on the quality of same.

I have turned patrons away with nearly every show, and being so well pleased, wish to acknowledge to you my appreciation and good wishes.

My policy is that nothing but the best is good enough for my patrons.

The treatment accorded me by your Philadelphia office, is excellent and fair. Your service in every particular is the best I have had in all my fours years experience in this business.

Yours very truly.

Jos Heim

Not only Mr. Heim's satisfaction with V-L-S-E productions, but that of his patrons prompted the above letter.

Mr. Heim can tell you now what his receipts will be on Tuesdays for months to come.

They have set the seal of approval upon these pictures to the extent that every seat in the Luna Theatre has been reserved for afternoon and evening performances on *every Tuesday, when Big Four features are shown, for the rest of the season.*

In other words, by reason of the superior drawing powers of V-L-S-E pictures,

Just one illustration of the V-L-S-E's treatment of business, and why, notwithstanding this company's liberal open-booking policy, it probably has fewer cancellations than were ever before known in the film industry.

If you seek to surround your theatre with the safeguards enjoyed by Mr. Heim, the list of branch offices on the last page of this advertisement, provides the means for you to gain such security.

V.L.S.E. Inc.

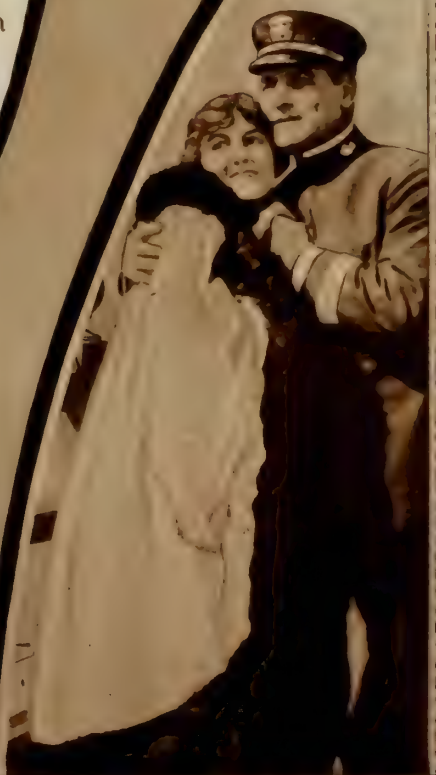
TRADE MARK REG. U.S. PAT. OFF.

"THE HERO OF SUBMARINE D.2"

Another high-tensioned war drama of dynamic scenes and stirring situations, featuring the star of "The Battle Cry of Peace,"

CHARLES RICHMAN

A story in which an absorbing love interest vies with blood-tingling action



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

LUBIN FEATURES

Whose Best Recommendations are the Successes Which Exhibitors Have Already Made with Them

"SOULS IN BONDAGE"

"* * * * * We could not accommodate the scores that wanted to see it. At 25 and 50 cents, the overflow crowds in the lobby were so dense, that people could hardly get out of the place. * * * * *" *A. J. Wolfe, Adelphi Theatre, Broadway and 89th Street, New York City.*

"THE GREAT DIVIDE"

"Wish to show my appreciation of your film, 'The Great Divide', which broke all house records during its run at this theatre. * * * * * for drawing power not even the biggest production of the day exceeded this masterpiece of Lubin. * * * * * With this class of features you will soon do away with opposition in the film market." *J. J. Mathe, Manager, Alvarado Theatre, Los Angeles.*

"THE NATION'S PERIL"

"* * * * * To say it is a house-packer, is putting it mildly. It is a picture that would stand, not one, but several repeat dates in any house." *C. A. Fookes, Riverview Theatre, Broadway and 100th Street, New York City.*

"GODS OF FATE"

"The train wreck and the fire in this picture took our audience by storm. These scenes alone would carry any picture in a big way, but when combined with a story of such absorption as that about which this picture is built, an exhibitor can rely absolutely upon winning the fullest approval of his audiences." *D. K. Bimberg, Broadway Playhouse, Broadway and 103rd Street, New York City.*

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"UNTO THOSE WHO SIN"

A Selig Red Seal Play. Written in Five Soul-Stirring Acts by James Oliver Curwood. Featuring for the First Time in Selig Spectacular Dramas, Vivacious

FRITZI BRUNETTE

and Her Dazzling Gowns!

"The Wages of Sin Are Death"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S. PAT. OFF

GLADYS HANSON

Famous Frohman Star

is presented in

"THE HAVOC"

in 5 Acts

Born to love, desperate in her loneliness, a woman Sins.

Come days of bitter anguish, nights of blighting torture—a soul harrowed by the fires of a self-made Hell.

Comes repentance with the light of pure love; comes humility and Peace.

H. S. Sheldon
author

Arthur Berthelet
director

Essanay
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SIGN POST No. 8

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Rex Theatre

STRICTLY MODERN AND FIRE PROOF

Sorg Opera House

Middletown, Ohio

V. L. S. E., Inc.,
New York City.

Gentlemen:

On Saturday February 5th we had our first Anniversary at the Sorg. We tried an experiment, which we think is the acid test of merit. We had booked 'THOU SHALT NOT COVET', after seeing the picture, and wanted to see how much confidence our patrons had in the V. L. S. E. Program. We did nothing in the way of advertising except run two slides. As you know, this is not our regular method of presenting your productions, but we wanted to see just what influence the name V. L. S. E. had with the public.

WE DID A CAPACITY BUSINESS ALL DAY.

The reason is we have always made V. L. S. E. our magnet, not any certain production or producer but the program as a whole. We will certainly bring 'THOU SHALT NOT COVET' back at the first opportunity, as it was one of the most pleasing pictures we have ever shown. The acting of Kathlyn Williams and Tyrone Power is beyond criticism.

Our big house is one block from the main street. We get ten cents straight at all times, while our competitors, with a better location, are showing the so-called '$2.00 pictures' for five cents. We are doing the business of the town, and cannot tell you how glad we are for having secured the V. L. S. E. program. The other service is no competition whatever to us, and we shall continue, as we have in the past, featuring V. L. S. E., feeling sure that you will give us the very finest productions obtainable.

Thanking you for your courteous treatment, and again assuring you that I am an enthusiastic V. L. S. E. 'booster', I am,

Very sincerely yours,

Sorg and Rex Theatres,

C. E. McClure

"I know not how to govern our own course save by the proven experience of others."

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The World's Greatest Fashion Show

The modish gowns on the beautiful models which appear in the fashions every week, in the HEARST-VITAGRAPH NEWS REEL, make your audiences believe they are in Lady Duff Gordon's, or on Fifth Avenue with Maurice.

Your patrons are made to feel that they can reach out and shake hands with these beautiful girls who are wearing for inspection the smartest creations of Paris and New York.

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The risibles of your patrons will be aroused by the antics of Herriman's "KRAZY KAT," and they will ache with laughter and laugh with tears at the "JOYS" and "GLOOMS" of TOM POWERS.

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The HEARST-VITAGRAPH pictures from the War Front are so vivid that your patrons can almost hear the booming of the guns.

It is no wonder that successful exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
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EXECUTIVE OFFICES
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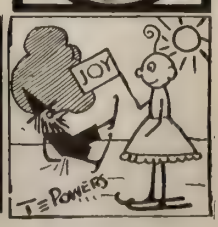

VITAGRAPH

"The Vital Question"---

Do you think you could forgive her
If she were short on honor
And long on love?

"The Vital Question"---

Has a woman a right
To her own life and her own love
In her own way?
Has she a right
To her own visions, her own dreams
And her own El Dorado?

This FIVE-PART

Vitagraph Blue Ribbon Release

Features

Virginia Pearson

In a picture in which
You can almost hear the heart-beats.

Released Monday, April 3rd
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

"THE ESCAPADES OF MR. JACK"

are glittering comedies
that crinkle and snap
with every picture.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

The Maker of a Million Laughs a Day

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Following the Sunday Stories in all the Hearst Syndicate papers

These stories are read by seven million people
every Sunday—

And these superlative one-reelers are seven times
as funny as the funny Sunday stories.

This Week's Adventure

"MR. JACK TRIFLES"

How would you feel on
"a morning after" to sit
down to breakfast and find
that your wife's maid was
the girl of the night before?
Mr. Jack slips and slides through
a thousand flashes of crackling
dilemmas with a laugh in every flash.

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 20th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

"SEPARATING FROM SARAH"

Two-act drama, March 21

Presenting
Harry Dunkinson and
Florence Oberle

CANIMATED NOOZ PICTORIAL NO. 7

Cartoon, March 22
By Wallace A. Carlson
The Funniest on the Screen

"I WILL REPAY"

Three-act drama, March 25

Presenting
Marguerite Clayton
John Junior and
Edward Arnold

Released through General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

"THE DISCARD"

"THE MISLEADING LADY"

"CAPTAIN JINKS OF THE HORSE MARINES"

"A DAUGHTER OF THE CITY"

"THE ALSTER CASE"

"THE RAVEN"

"THE CRIMSON WING"

"THE MAN TRAIL"

"A BUNCH OF KEYS"

"THE BLINDNESS OF VIRTUE"

"IN THE PALACE OF THE KING"

"THE WHITE SISTER"

"THE SLIM PRINCESS"

"GRAUSTARK"

Released through the V. L. S. E.

COMING

A NEW

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

ESSANAY

1333 ARGYLE STREET

CHICAGO

The Strange Case of MARY PAGE

NOW HENRY WALTHALL TAKES COMMAND!

In The Coming Episodes of Essanay's Absorbing Series Mary Page's Defender Leads The Chase After The Slayer of Dave Pollock.

Away From the Courtroom They Speed, Hot on The Trail of a Wild, Weird Clue.

Edna Mayo is Mr. Walthall's Co-Star. Lucile (Lady Duff Gordon) Designed Her Gowns. J. Charles Haydon Is The Director. The Tale Is Jammed With Throbs and Thrills.

Book It Now Through The General Film Co.

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1333 Argyle St., Chicago

George K. Spoor, President

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A film subject of extraordinary popularity, wide-spread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

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In a Film Novel

SCENARIO BY RUPERT HUGHES
STORY BY MRS. RUPERT HUGHES

In Twenty Chapters of Two Reels Each

Now being filmed and to be released through my offices about May 1st.

Details to be published later.

Geo. Kleine

805 East 175th St., New York City

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A Film subject of extraordinary popularity, widespread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

GEORGE KLEINE

The Most Conspicuous Success of the Present Season

is

THE MISHAPS OF MUSTY SUFFER

With Harry Watson, Jr.

A series of *Ten One Reel Comedies*
conceived and directed by
Louis Myll

One-a-Week

Now booking through the Kleine Offices

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GAUMONT Photo Plays released through the MUTUAL FILM CORPORATION are five reel features that CROWD EXHIBITORS' HOUSES!

For the Best Balanced Program be sure to book Gaumont Mutual Masterpictures, de Luxe Edition, and these

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You Can Always Win the Applause of Your Patrons by booking Photo Plays with these

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AMERICAN *Presents*
A Five Part Subject-

OVERALLS

With the Favorite Stars

Rhea Mitchell and ***William Stowell,***
in a forcefully compelling drama of big achievement. To be released ***March 18th*** as one of the Mutual Masterpictures, De Luxe Edition. Directed by Jack Halloway.

Snappy New American Short Subjects

In The Shuffle

Three Reel "Flying A" drama, with Edward Coxen and Winnifred Greenwood. Director — Thomas Ricketts — Released March 28th.

The Ranger of Lonesome Gulch

Three Reel "Mustang" drama, with Tom Chatterton and Anna Little. Director—Tom Chatterton—Released March 24th.

A Trunk An' Trouble

One Reel " Beauty " comedy, with John Sheehan and Carol Halloway. Director—Arthur McMackin—Released March 29th.

The Improbable Yarn of McQuirk

One Reel " Beauty " comedy, with Orral Humphrey and Lucille Ward. Director — Phil Walsh—Released April 2nd.

The Mutual Film Corporation is the sole distributor of American films throughout the United States and Canada.

AMERICAN FILM COMPANY, Inc.,

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL PICTURES

Search Me!

Here's a new Vogue Comedy brimful of sure-fire fun. Patty M'Quire and Priscilla Dean in antics that'll make your patrons roar with laughter.

Released March 23rd.
Jack Dillon, Director.

Devilish Business

Rube Miller, the clown of clowns, in a bing-bang adventure in funny-land. It's a corker.

Released March 26th.
Rube Miller, Director.

Book Vogue Comedies—they're all the go.

Distributed Exclusively by Mutual Film Corporation Throughout United States and Canada.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN SAMUEL S. HUTCHINSON
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Slapsticks With a Reason

MUTUAL SPECIAL FEATURE

A Box-Office Tonic

Here's a prescription for sick box offices, and for those that are healthy and want to stay that way.

Book "The Girl and the Game!"

Helen Holmes in this great railroad film novel is a sure, safe tonic that will put the flush of dollar-health in any box office.

Thousands of exhibitors have proved this fact. Now it's up to *you*!

Tremendous Publicity Means Dollars to YOU!

These great newspapers publish the story of "The Girl and the Game" week by week.

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

A new, two act chapter of "The Girl and the Game" is released each week. Thirteen are now appearing.

For booking information apply to "The Girl and the Game" department of any Mutual exchange in America.

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

Here's Newspaper Back-
The following are some
That are running the
PATHE'S Most in-
The IRON

Boston Post
Minneapolis Journal
Newark Sunday Call
New York Evening Sun, (Daily)
New Orleans Times-Picayune
Omaha News
Philadelphia North American
Pittsburgh Leader
Salt Lake City Tribune
St. Louis Republic
Syracuse Journal
Portland Oregonian
San Francisco Chronicle
Seattle Post-Intelligencer

Buffalo Times
Bayonne Times, (Daily)
Birmingham Age-Herald
Charleston News & Courier
Columbus Dispatch
Dayton Journal
El Paso Times
Elizabeth Times
Evansville Courier
Fall River Herald, (Daily)
Hartford Post, (Daily)
Jacksonville Metropolis

There's a strong paper in this list that's backing you up in your territory Mr. Exhibitor

ing With a Vengeance!

of the many newspapers stories and advertising of tensely dramatic of all serials

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Charlotte News
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Cleveland Leader
Des Moines Capital, (Daily)
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Denver Rocky Mountain News
Indianapolis Star
Kansas City Post
Los Angeles Tribune
Fort Worth Record

Jersey City Journal, (Daily)
Kankakee Republican, (Daily)
Louisville Herald
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Providence Tribune
Richmond Virginian
Milwaukee Free Press
South Bend News
Springfield, Illinois State Register
Tacoma Tribune
Terre Haute Tribune
Waterbury Democrat
Dubuque Telegraph-Herald

Produced by Feature Film Corporation

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents FLORENCE

IN THE POWERFUL FIVE PART GOLD ROOS-

The Woman's

Adapted from Mrs. Maravene Thompson's novel by A.S. Levino and Harvey Thew. Produced by The Arrow Film Corporation.

A strikingly original story, interpreted as only Miss Reed can do, abounding in pathos, heart interest and dramatic situations

RELEASED MARCH 21ST

REED

TER PLAY

Law

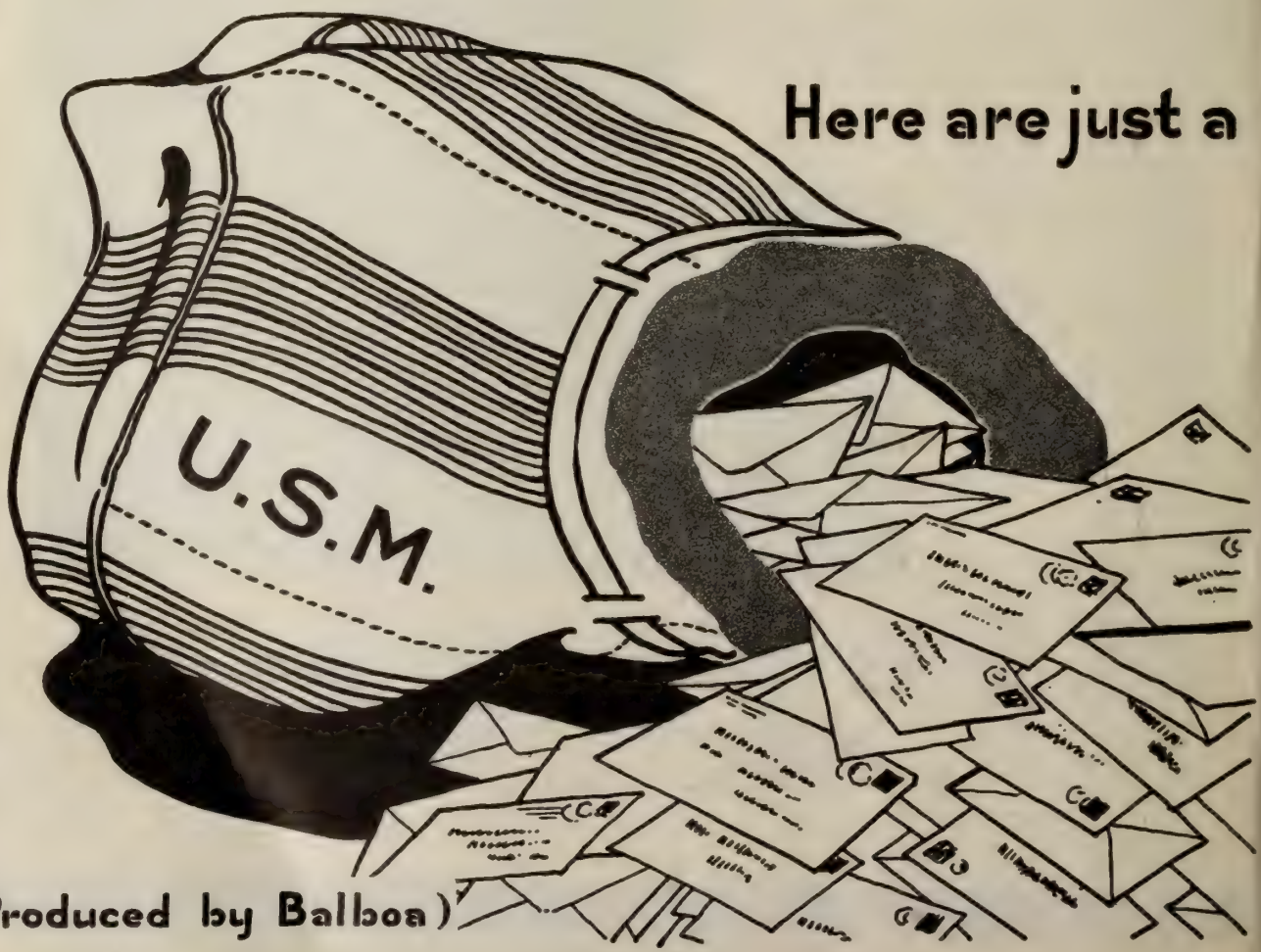
The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

When a busy man takes the time

The RED is Good— you

Here are just a



(Produced by Balboa)

and trouble to write and say

CIRCLE

can rest assured that this great

PATHÉ serial is

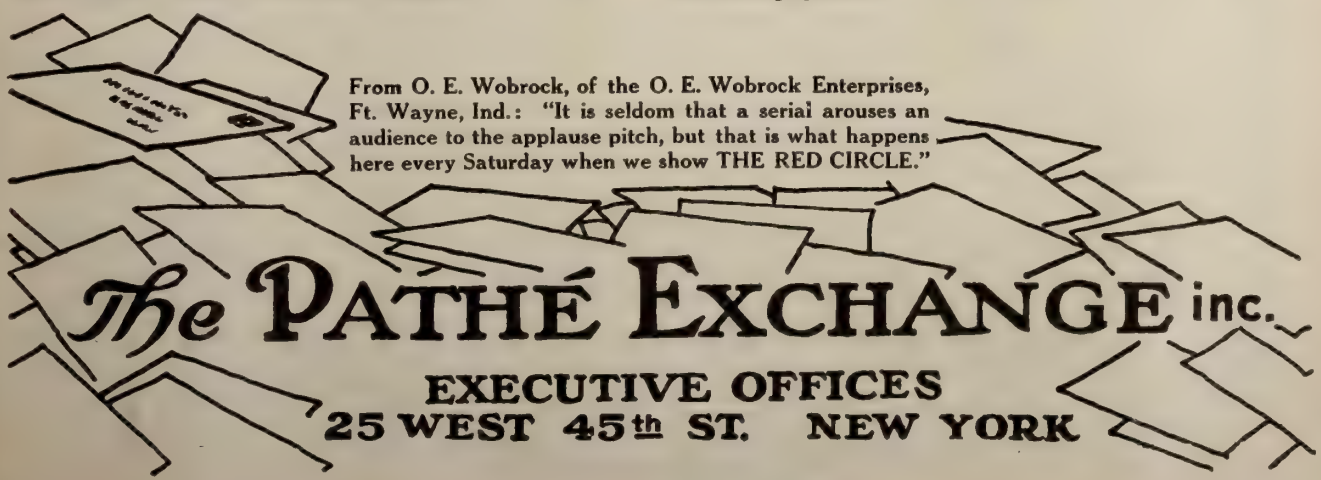
Getting the Money!

few of the letters:

"We wish to advise you that we started THE RED CIRCLE last night and it was the first time since a show started in Montgomery City that we had to turn the people away. All standing room was taken fifteen minutes before time to start." Rex Theatre, Montgomery City, Mo.

Messrs. Zanone and Michael, proprietors of the Majestic Theatre of Lima, O.: "The first presentation of THE RED CIRCLE played to 1468 paid admissions!"

A. H. Hagen, Mgr. of The Nibo Amusement Co., Iris Theatre, Denver, Col., writes: "The opening episode of THE RED CIRCLE has given us one of the red letter days in the history of the Iris Theatre. We have had the *greatest attendance in our history* and, best of all every one who saw Ruth Roland in the introductory picture of this wonderful story of heredity, romance and humanity was tremendously pleased. We feel sure that by far the greatest majority of those who viewed the first episode left the theatre with their minds made up to see all the succeeding episodes."



From O. E. Wobrock, of the O. E. Wobrock Enterprises, Ft. Wayne, Ind.: "It is seldom that a serial arouses an audience to the applause pitch, but that is what happens here every Saturday when we show THE RED CIRCLE."

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

By

George Bronson Howard

A Startling Theme—Stories of Absorbing Strength—
Stars of Proven Popularity, Marin Sais and Ollie Kirkby

Monday, March 27th

Is the date of the first release

"The Little Monte Carlo"

Fifteen two-reel episodes, each a complete story

Every Form of Publicity Aid Ever Devised—at Prices That Have Set the Film World Agog! Ask your Exchange Manager How You Can Secure the Striking Twenty-four Sheet ABSOLUTELY FREE!

Newspaper Aid on a Gigantic Scale—Stories in such papers as the New York World, Chicago Record-Herald, Philadelphia Press, Boston Herald, Pittsburgh Press, Baltimore News, Minneapolis Tribune, Buffalo Times, Milwaukee Sentinel, Albany Times-Union, Toronto World, Wilkes-Barre Independent, Montreal Mail and News, Peoria Journal, Jacksonville Metropolis, Springfield (Ill.) State-Journal, Elmira Advertiser, etc., etc.

A Special General Film Release

Kalem Company

235-239 West 23rd Street, New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

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J. F. Chalmers.....Vice-President
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(*The Index for this issue will be found on page 2096*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 25, 1916

Facts and Comments

WE DEPLORE the holding of two expositions of the moving picture art within one week of each other. Of course nobody questions the legal right of either the Board of Trade or the Exhibitors' League to hold as many expositions as they please and whenever they please. To get the best results for the industry, however, one big exposition will serve the best interests and add most to the prestige. The Exhibitors' League has heretofore held its exposition either in June or in July and to move it to within one week of the Board of Trade date seems like sharp practice. It is sure that the two expositions cannot be successful and it may be now that neither of them will come up to expectations. It would benefit the industry to have one united exposition in which all branches are interested and for the success of which every man in the industry could work with enthusiasm. It goes without saying that co-operation cannot be expected where methods such as the arrangement of dates above referred to is followed.

* * *

A CONSERVATIVE and very successful exhibitor in a college town of the Middle West complains with much earnestness of the surfeit of sex-problems on the screen. Laboring under a wholesome and entirely justifiable sense of indignation he says that he is "in favor of a nationally controlled censorship if it will do away just a little with the sex-problem." Alas, how true is his complaint and how utterly wrong is his proposed remedy. Censorship has been tried in the ancient and in the modern age of civilization and has been found woefully wanting. This is the hurdle which no advocate of censorship is able to jump over: "Who is going to censor the censors?" Their decrees cannot rise above their source, which is human nature with all its failings, its imperfections and, as Mr. Hodkinson so aptly puts it, with all its "variable standards." How easy to frame an indictment against the abuses of the press which indeed are neither few nor small. We freely admit these abuses, but we bestow freedom on the press because of its usefulness in disseminating knowledge and discussing public affairs and criticising men in public office. Even thus it is with the freedom of the screen. There are and, we fear, there always will be, abuses of the screen at least while human nature remains what it is. We cannot entirely abolish these evils, but must be satisfied with minimizing them. Legislation can prevent men from stealing, but it cannot make them honest.

* * *

HEREAFTER snakes, bugs and spiders will not be allowed to appear on any screen in the City of Portland, Ore., unless due notice of their coming is given in a proper sub-title, the latter acting as a sort of noiseless rattle. If you do not want to see the crawling things watch the subtitles and close your eyes. How can we tell when the wriggling is over? Mrs. Local Censor will arrange for that. She says just tell your neighbor to nudge you in the ribs. Portland is running into a labyrinth of complications.

* * *

TIMELY indeed is the plea made for quality irrespective of length. There is, we trust, just enough of the element of art in the motion picture to make quality triumph over length. The striving after length has resulted in "padding," which is unquestionably one of the real handicaps to the exhibitor. There is no doubt at all that the short length has been neglected both by producer and exhibitor. In too many cases it was unfortunately true that the short film was a poor film. The inverse of the proposition that a long film was bound to be a good one has proven an awful delusion as pretty nearly all our readers must know from painful personal experience. We certainlv do not believe that the multiple reel has run its course; on the contrary we believe that its possibilities are inexhaustible like the moves in a chess game. We are, however, thoroughly convinced that a return to high quality in short lengths will be a distinct benefit not merely to any particular group of producers, but to the industry as a whole. The high-quality short reels are the very roots of the screen's popularity.

Gordian Knots*

By Louis Reeves Harrison.

GORDIUS came driving his team of oxen into the Phrygian public square and, in view of the fact that the people needed a leader, dedicated his wagon and yoke of oxen to Zeus, tying them to the temple so that the ends of the knot could not be seen. Inasmuch as no one could untie the knot, Gordius was made King of Phrygia, thereby showing a better reason for leadership than many rulers of the present day could offer. But along came Alexander and cut the sacred knot with his sword, just as some of our photoplaywrights are doing in an attempt to force themselves Alexander-like upon the public.

It requires but little ingenuity to so entangle the characters of a crime story that no swift and clever untangling can be made—the whole art is to devise a puzzle which can be reasonably solved at the crisis, yet which has all the appearance of hopeless complication if the guilty keep silence. The easy and customary way out is for the real criminal to experience a change of heart. "I can not see the innocent suffer. I am sorry to say that I did it."

A change of heart is quite human. It is an every-day occurrence among many millions of the unwise, and it may easily be an act of wisdom to change one's course rather than perpetuate a struggle against hopeless environment, but no small degree of skill is demanded to make its application to a story situation entirely satisfactory to an audience. To render it plausible, not jarring to common sense, it should be brought about through a shifting of motion, or through the introduction of some entirely new and powerful influence.

A change of mind, or a change of heart, in one of the leading characters must be closely preceded by a recognizable good reason for the change. To bring it about with scant portrayal of motive is often to arrest one line of action and take up another in a purely arbitrary and Alexandrian way, certainly not a convincing way for people of common intelligence, never an expert way of meeting a difficulty. A story may be otherwise satisfactory and utterly fail from lack of attention to the why and wherefore of a transformation of purpose on the part of an important character.

There is always risk of destroying interest by bringing into a story something which does not spring from the essence of its subject, especially after the characters have been well established. While anything extrinsic may be added to give the story new force, the selection of that addition is of much higher importance than may at first sight appear. Such matter, called "adventitious," is often among the first to be eliminated by an author who carefully revises his work. It is apt to divert attention from the main line of action.

Conversion was recently handled with great skill in a short story. A comparatively young professional man is about to marry a woman he detests because her wealth will enable him to carry out the ambition of his lifetime, when he becomes acquainted with a sporty young lady at a summer resort without the formality of an introduction. He becomes fascinated by the sporty girl and starts in for a last good time while he is yet free to do so. He assumes that she is well "protected" from the elegance of her attire and from the fact that she has a motor car of her own. He plunges with the little money he has left and entertains her with reckless prodigality.

He unbosoms like a weakling, bragging of his family and social connections, even betraying a measure of condescension in telling the sporty girl that he loves her and would like to marry her. His character is carefully painted as so conceited as to be highly amusing because he takes himself seriously, and we are glad to discover that he is mistaken about the sporty girl. She is really an adventurous young lady of wealth intent on amusing herself for a few days while awaiting the advent of her father. We feel that there is something coming to the egoist but it is not what *we* expect.

At the last moment the young man's habit of self revelation brings to light new matter. In spite of his many weaknesses, he has struggled through college and has drudged during his best years to accomplish a really laudable ambition. A sudden change takes place in the girl's heart. She accepts his proposal of marriage, delighted that he has loved her while thinking her poor and not altogether worthy, and she staggers her suitor by announcing her great wealth. The sudden and surprising change of sentiment is so clevely handled that it provides an unexpected termination without shocking credulity.

The complication grows more interesting as it progresses, and it comes in the nature of gay surprise that the entanglement is not slashed in the commonplace, the Alexandrian, way, but it is all in the handling. The Gordian knot was united with rare skill. The girl's deep pity and her fine recognition that the man who unselfishly loved her needed only such support as she could give rendered plausible a conversion otherwise beyond the bounds of common sense.

The regular way of tying one of the characters up in a financial knot is to have him speculate in a stock which the villain controls. It is an Alexandrian way to have either virtue or vice triumph by any such means. That an unimportant individual should control the stock market is on a par with that control of public opinion which a reporter-hero obtains through his newspaper articles. None of us is so much superior to the rest of us that he can ordinarily exert such power, a power too rare to be a demonstratable probability in a play.

It is in closer relation to logic for the man who is to suffer a reversal of fortune to be the leading factor in such reversal, a simple enough matter when one realizes how many lines of business are successfully conducted during long periods on a slender margin of reserve. A business man's bank relations often constitute the sword ever hanging over his head, or a Gordian entanglement may quite logically result from a crisis preventing the collection of accounts to meet outstanding obligations. A swift presentation of his affairs at the outset permits a sudden change in his fortunes without straining credulity and even a solution of his difficulties with a happy ending.

If a knot of great difficulty is to be tied, why not state a set of circumstances from which a financial entanglement might reasonably be made. The effect need not be less entertaining that it is a probable sequence of events in real life. There are logical routes into any manner of complication and entirely believable ways out again without resort to Alexandrian methods, well within the realms of what is real and convincing to human nature in general.

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Now or Never

By W. Stephen Bush.

NEVER before in the history of the world have there been such opportunities for gaining the lion's share of the South American film market. Without undue pride or boasting we may claim that the American producer has invaded Europe with astonishing success. I found the American film in all my travels in Europe, in the little towns no less than in the big centers of population. It is surely a cause for wonder that the South American market has so far been neglected. No film man has ever returned from a trip of observation through Latin-America without recording his conviction that American films will "go big" in the sister republics to the south of us. I have sat time and again in our Broadway motion picture theaters with natives of Latin-America and they were outspoken in their belief that at least fifty per cent. of American-made films will be acceptable to South American audiences. Recently we have pointed out in these columns how American producers by catering to the special wants of Latin-America can easily gain a lead over all competitors. The rich treasure houses of Spanish and Portuguese literature are virgin territory from the filmer's point of view. There are plenty of materials in the fertile soil of that literature which will make good film plays for all mankind without regard to nationality. A good library, a good Spanish or Portuguese scholar, an intelligent native of Latin-America, a little power of selection and the work may begin at once. No European producer has ever attempted to specialize along these lines. Latin-America will appreciate our sympathetic study of its peculiar tastes and needs.

We ought to remember, too, that never before have the South American countries been more prosperous and never before have they had more purchasing power. Never before have they been cut off from their wonted European supply. Now or never is the time for the American producer who wants to garner the profits which this market promises.

Last but surely not least there is the great medium of communication between the film men of the two continents, Cine-Mundial, the Spanish edition of The Moving Picture World. No smoother channel has ever invited the navigator into new seas to conquer. No better pilot could be had at any price. The same spirit of service which characterizes all the efforts of The Moving Picture World animates Cine-Mundial.

Progress of the Organized Exhibitor

By W. Stephen Bush.

ALMOST significant feature of motion picture development is a revival of the spirit of organization among the exhibitors of the country. The feeling among exhibitors that they must get together is in evidence in every state.

It has been slow and laborious work to bring the exhibitors together. Indifference, the insistent daily demands of the management of the theater, previous efforts that have resulted in failure—all these elements handicap the organizer's work. There is a sentiment that the exhibitor has certain just grievances and that for the redress of these grievances no less than for strong constructive work it is necessary for him to organize. He is too apt, however, to forget. The moment the pressure stops he puts off guarding against a recurrence of the evil.

The Moving Picture World has been the consistent supporter of the exhibitor in his efforts to organize. That's why we take the liberty of telling him that he owes it to himself and to the industry at large to overcome his indifference and to take his duty toward the organization very seriously. If in some respects the work of organizations is still crude and inarticulate, there is no reason to be discouraged. The past history of the motion picture gave but scant encouragement to initiative and enterprise on the part of the exhibitor. He is just beginning to find himself and to discover the importance of his place in the councils of the industry. It is easy to scold him, to show impatience with him, but it is much more to the purpose to help him and give him credit for what he has accomplished.

The plan of establishing a National Bureau of Information, Advice and Assistance exclusively for the benefit of the exhibitor has received the hearty indorsement of the state convention which has just ended its sessions at Albany. There is no doubt that such a bureau will be indorsed with equal enthusiasm at the National Convention to be held in Chicago, July 11th to 15th.

The Wrath of the Censor

By W. Stephen Bush.

THAT censor boards maintained by the state are bitterly and personally hostile to the screen as such is once more demonstrated by the remarkable document which J. Louis Breitinger, the great Torquemada of Pennsylvania, has sent to Harrisburg, asking for more power.

We earnestly recommend the perusal of this strange official effusion to all who may have any lingering doubts as to either the danger or the perfect idiocy of any system of censorship. At its best or if you please at its worst the Board ought to be nothing more than an agency of repression. Breitinger and his Catonian Sages, however, are now going much further. They actually assume to dictate to the producer before he begins to think about a scenario. They scold the public for attending the motion picture theaters in spite of the Board's frantic efforts to destroy the industry. They resent the attempt to convey any moral lesson via the screen, saying that this task belongs exclusively to church and school. Incredible as it may sound they even deny that the motion picture has any educational value.

Such is the inexorable logic of Fate. Once depart from the dictates of common sense and turn your back upon the lessons of the past and there is no telling when and where the road to folly will end. I do not believe that the Grand Inquisitors will get more power from the state. The people of Pennsylvania are Americans and they cannot help laughing at the censors. The last legislature took the sting out of censorship by allowing an appeal from the Breitinger-Overholtzer combination. In due time several severe shocks were administered to the combination by the Courts of Common Pleas in Philadelphia and elsewhere. If the censors were not delightfully impervious to ridicule and wholly insensible to the lashes of irony the lecture read to them recently by Justice Barratt would have burned up their conceit like fire consumes straw.

In their attempt to fathom and regulate the psychology of the screen the "dread" inquisitors have invited attention to their own psychological conditions. If this attention is unwelcome it surely is nobody's fault but theirs.

We learn that just like its prototype the Grand Inquisition of Spain the Pennsylvania imitation has surrounded itself with a host of "Familiars," secret agents provided with tin badges and "beating" their way into motion pictures hunting petty violations of the law. We are told that these pests are becoming unbearable in spite of the fact that by virtue of a recent judicial decision they may now be safely chased out of the operator's booth.

Editor Brisbane Talks Bluntly

Enlivens Trade Board Dinner to Newspaper Men by Statements That Arouse Other Speakers.

THE dinner given on Sunday, March 12, to the cartoonists and "colyumists" of New York newspapers by the publication committee of the Motion Picture Board of Trade was marked by an interest not exactly anticipated by its promoters. Arthur Brisbane, editor of the Evening Journal, was the first speaker to address the 125 diners gathered in College Hall, Hotel Astor. Mr. Brisbane surprised his hearers at the beginning by stating that of the motion picture business he knew very little. He was speaking extemporaneously except from such notes as he had made during the opening remarks by Arthur James, the chairman of the committee and the toastmaster of the evening, and the introduction by J. W. Binder, the executive secretary of the board. The surprise occasioned by the opening remark was quickly transformed to amazement when Mr. Brisbane said the moving picture, so far as it is merely a melodrama or a story, is only a moneymaking proposition, and whether censored or not he did not in the least care.

"But the censorship of the moving picture will become an established fact," the speaker continued, "and it may in the future be a very serious matter because at the present time the moving picture is an amusement; and its success is based upon the stupidity and lack of intellectual development of the human race." Mr. Brisbane said a lot more, all of which emphasized his lack of information about the motion picture as it is today and part of which seemed to indicate that his immediate neighbors at the table were unable to point out to him some of the great accomplishments of the picture manufacturers.

Several of the following speakers paid their respects to the editor's views of the motion picture—Mr. Brisbane had departed immediately at the close of his speech to catch a train and therefore the subsequent proceedings lost some of the tensity that otherwise would have prevailed J. Robert Rubin, counsel of the Motion Picture Exhibitors' League, who followed Mr. Brisbane, made one of the most effective speeches of the evening. William M. Seabury, counsel of the board; Herbert S. Houston, president of the Associated Advertising Clubs of the World, and Commodore J. Stuart Blackton were the other speakers.

"The Fifth Estate, the motion picture, reaches out to its older brother, the Fourth Estate, and asks co-operation in resisting the destroyer of art, the foe of progress, the common enemy, the censor," said Mr. James, in opening. "The spoken, the written, the drawn, the sculptured, the painted, the acted word, alike in their common purpose, the expression of thought, cry out against the oppression of those who seek to make all men conform to the narrow confines of their bigotry, their undevelopment, their prejudices and cant. To yield at all to censorship is to put our mental, our artistic, our very moral liberty into the keeping of others. Our physical freedom was worth dying for a century ago. Surely our greater freedom of thought and its expression is worth fighting for today.

"Censorship is without the shadow of a defense among a civilized and an enlightened people. We readily concede, or I might better say, we proclaim that morals on the screen differ not at all from morals of the spoken drama, of the newspaper and of the pulpit. We believe with all other men who have a thought for the uprightness of the community in which they live, that there are proper rules governing public exhibitions and amusements and to such proper regulation we cordially subscribe.

"But censorship, whether it be the censorship of the daily newspaper, or of the pulpit, or of the motion picture, we solemly, earnestly, indignantly resent because we know of no man or group of men great enough, godlike enough, to take our art and enslave it and make it do their bidding."

Speech of Mr. Brisbane.

The remarks of Mr. Brisbane were in part as follows:

I am one of the few living men who has never seen Mary Pickford, or Charles Chaplin, or Theda Bara, or Miss Clark—I believe she comes in there. All I have seen is the Durbar and Scott's north pole pictures and "Carmen," which I couldn't escape, because it was given in Mr. Hearst's house and I happened to be a guest there. (Laughter.) I have great respect for the men who are developing the financial value and the real genius of those people, but I don't think that I should be bothered about it. Now, as to the censorship, I do not think I can become very much excited about it. There will be no censorship without the consent of a majority of the people of the United States, and I do not think they will consent to any very extensive or universal censorship. The moving picture, so far as it is merely a melodrama, a story, a tragedy, or a joke, a comedy, is only a moneymaking proposition, and whether it is censored or not I don't in the least care.

The censorship of the moving picture will become an established fact, and it may in the future be a very serious matter because at the present time the moving picture, all it amounts to today, at least the modern moving picture, is that it is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race. The success of the moving picture is due to this, gentlemen: We are a race of animals. We have been standing on our hind legs only five hundred thousand years. We have been using speech about one hundred thousand years. We have been using the written word, as a race, only fifty years. I can remember myself less than fifty years ago, when I was a boy, I used to sit and read to a dozen people on my father's farm, because not one of them could read. To educate mem, in a word, and to get them to make their own moving picture, is extremely difficult. It takes a high order of intelligence to take a sufficient number of lines, and pictures, and manufacture them into a film.

Now, to go back, we have stood on our hind legs for five hundred thousand years, and we have been able to read, as a race, for fifty years, but we have used our eyes for at least twenty millions of years on this

Dinner Given by Publication Committee of Board of Trade to New York Cartoonists and "Colyumists."

planet. The lobster has an eye on the end of a stick, and he may have been your great great-grandfather many times removed, and he was looking for a moving picture or something he could grab with his claw and eat, or something that would grab him and eat him. You know the lobster, of course, grabs the jelly fish, and the jelly fish gets the lobsters, all by the use of their eyes. With the moving picture now you get all your impressions by the use of your own eye; we select our husbands and our wives by our eyes, and everything is done by the eye, which is the greatest of all human factors. And this has been done for twenty millions of years with absolute ease.

One of the big factors in politics, if it were used, and I believe it is going to be, would be the moving picture. I believe that in the next campaign the man that studies this and uses genius to get at the facts will find it a very large factor in the result. For instance, if they take what I believe you call a "close up" picture of some of the things which may happen, you will do something worth while. (Applause.) For instance, a picture at Delmonico's, a table with Tammany politicians, and just a close up of Mr. Murphy's fork with peas on the end of it, which he is trying to balance; a picture of the city deposits being given to Interborough lawyers and directors, and the inside of No. 26 Broadway—which is the Standard Oil Headquarters. I really believe, and this is not in any sense a joke, that if you would, and I would advise you to do it, as I did advise a man in the last campaign, to take pictures of some of the people who are high in authority in the city, for instance, a picture of the Mayor of the city going home in his automobile—which you pay for—and then a picture of yourself, or your daughter hanging on to a strap, and say, naturally, that these people are with the Interborough, because they don't ride in the subway. If you put those pictures out the people will look at them and see them and believe them.

Those are pictures which I would not like to see censored—I think the censorship of ordinary things is not a menace. The things that need censorship are not the ordinary things. You don't need to do things out of the ordinary in order to make your business succeed, or to gain popularity. I have been an editor of newspapers in this city for twenty-eight years. I began with the Evening Sun twenty-eight years ago, and ever since then I have been with that and other papers, the Sunday World and the Evening World and the Journal, and all my experience has been that nothing is gained by making any concession to indecency.

I made a memorandum here on my card that you could make more money out of a Childs Restaurant than you could out of the old Haymarket The only thing is that it takes a certain amount of ability and persistence to make money out of a Childs Restaurant, but it doesn't take very much to hire a woman to degrade herself and give an indecent exhibition.

Now, one of the things that you want to establish is standards. Establish something, so that it will become and be a standard for your business. One of the great purposes, I believe, to which the moving picture can be put is that of education, educational films. Today the newspaper is a regular bill of fare, such as you have tonight,—not a mess of olives, or soup, or bread, but it is a little of everything. Now, the moving picture will become that in the future. You will have your theatres where there will be a limited bill of fare,—pictures of the day's news, the things that are worth while, rapidly done; where you will have the story, whatever it may be, of love or mystery, and where you will have a certain amount of education, and things of that sort, and I wish that some of you would concentrate on the problem of making educational films where a man like Arliss can impersonate Disraeli, and, I believe, Lincoln.

I believe when you make films of that sort, for instance, of Abraham Lincoln, it will be good fifty years from now, if taken as of that period when Lincoln lived, because dresses do not change, as you know; the facts don't change, the patriotism doesn't change, and thus you will have a picture of Lincoln when he was a boy. You will see him there, with his knife and his shavings, and you will have a picture of his haphazard, worthless sort of a father and his gigantic mother, Nancy Hanks. And so, as with him, you can have it of others in the same way, and they will be educational and will live and be useful for many, many years and can be used many, many millions of times. You could do this with Washington, just as you could with fifty or sixty others worth while; and exhibit them in different parts of the country, and use them year after year.

You want to make your moving picture industry a great big industry, with great big standards, not merely a message of amusement for the public, but something which will settle down into a regular business like Marshall Field's. In literature, any one can name a certain number of master works, ones which every one knows, and which can be readily picked out. Now, among the millions of pictures that you have today, I do not think that you can find any one who can do that. That should be one of the main purposes of the moving picture field, and you should include it among some of the things that I have suggested. Tonight I asked some of the people here if they could name me six of the greatest, the six greatest, most successful, moving pictures in your industry. Now, you can mention fifty or sixty or a hundred books, but they gave me "The Birth of a Nation," and "Carmen," and "The Battle Cry of Peace," and then they couldn't agree on the rest. I turned to them and said: "Gentlemen, you spend many millions of dollars a year on your pictures, and yet, although you should be able to, you cannot state whether there are six or twelve or sixty great pictures that you have, and that is because you have not gone far yet; you are absolutely at the beginning of your business."

It is a great business, of course, with great big forces moving it, but its great work is for the future. Why, every school in the world will soon be teaching by the moving picture. Astronomy can be taught by the moving picture, so that the child can see and understand it at five years of age. We know about astronomy, because we studied it years ago, when we were young, but astronomy cannot be taught in the old way until the students are twenty or eighteen years of age. Now, you can do these things in the school, and you can educate the children and teach them astronomy, and they will learn it, and they will like it, and will learn it because they like it.

The moving picture will make intellectual digestion absolutely perfect. It will be a real education, presented in a real way, and in an attractive way which everybody, not only the school children, will recognize and appreciate. And, going back for a moment to the use of the moving picture as a political asset, if both sides in a great campaign will use the moving pictures, not only of a man at the beginning of the day, but a picture of where he goes next, and what he does, and the condition which he is in at the end of the day, you will have a great political education for the people. If you will do this, and pursue this policy of watching, not only will you tell the people what is happening daily, but the moving picture will carry the election and editors will be "has beens." (Applause.)

Mr. Rubin, in opening expressed his surprise at some of the statements uttered by Mr. Brisbane. He regretted that a man possessed of such great power had not given more time to investigating the picture, to seeking out the better subjects. "Too many persons neglect the motion picture," said Mr. Rubin at one point. Mr. Rubin spoke in part as follows:

No industry of which I have knowledge has a history so filled with romance as has the motion picture industry. It is awe-inspiring when one realizes what happens—how men become millionaires over night; how players though devoid of skill become popular idols, drawing salaries in excess of that of kings and potentates. However, the artistic side of the motion picture has kept full pace with the material side. The motion picture performance is no longer the exhibition of a few reels of claptrap melodrama.

Through the motion picture, the world is wiser, humanity broader, the people happier. It is the greatest boon to civilization since the advent of the telephone. It entertains, informs and instructs. It is a veritable schoolhouse in itself.

Look at its other side. It carries with it an investment of over $500,000,000. It is said that 2,900,000,000 persons attended the motion pictures last year. Think of it, nearly 3,000,000,000 people interested enough in the motion pictures to attend. Can it be doubted then that this art or industry reflects the ideals of the great mass of people. And surely, if it speaks to and for the people, it must tell the story of life, and if it tells the story of life it must be free to speak truthfully, to reflect life as it is, as does the drama and the press. It cannot be doubted but that the same ideal underlies them all, and the law should present the same attitude to them all.

But while the press and the drama find themselves guarded by the great walls of the constitution of the state, the newer art, this infant industry finds itself facing strangulation by an almost forgotten paternalistic institution called the censor, for there is now pending in this state and before the Congress of the United States and before the Legislatures of eleven different states censorship bills, requiring that each film to be released be submitted to a Board of Censors, who shall state whether or not the picture shall be exhibited to the public.

I fear the public has not been interested in the censorship problem. Unfortunately, the public is accustomed to be unmoved. It leaves the great fights of life to be waged by those with a pecuniary interest, forgetting that in these battles their rights are involved, and that their rights are being litigated, and they have failed to make themselves parties to the litigation. I fear the people do not realize what censorship means, from what it comes and where it leads. When I stop to reflect on the history of censorship, I am horrified. As I know it, the censor is an ancient institution like the rack and the whipping post, born in the house of autocracy, the offspring of bigotry and intolerance and the servient tool of tyranny and despotism. It was an institution that played havoc with your journalistic and literary craft and your memory should not be so short but that you know of its consequences.

Press censorship was the rule in Europe, but when the onward rush of civilization and democracy came and drove tyranny and despotism from their trenches it drove out censorship. Even then it was not the people who led. It was the great authors, such as John Milton, who desired above all "the liberty to know, to utter and to argue freely according to his conscience," but when once the people were aroused to the full consequence of censorship, they rushed madly to the aid of the great authors and the great thinkers of the time.

This attitude was first shown in England in the seventeenth century, when they drove the press censorship from the statute books; then in Holland, and then by the revolution of 1848 from Central European countries, and until by the revolution of 1909 even Russia abolished the pre-publicity censorship, so that today every civilized country in the world is free from the pre-publicity censorship, though in Russia the author may still find if he criticise too severely the ruling powers that his work may be suppressed, but even there it is not necessary to secure permission to publish. Prior to the war, the last relic of censorship in Europe was the dramatic censorship of England. But the dramatic censor of England since 1901 has not had the power that is given to the Board of Censors under the law proposed in this state. There, while the dramatist could submit his manuscript to the censors for their approval, it was not necessary, but could always publish it, chancing the attitude of the local officials, which, in fact, is similar to the situation now in vogue in this country. It is, therefore, astounding to find that in republican America, in democratic New York, in the twentieth century a bill requiring great entertaining, informative and instructive productions to receive the consent of three individuals before the public is permitted an opportunity to see them. To one whose mind is filled with thoughts of liberty of utterance and conscience, the idea is abhorrent; it is opposed to the spirit of democracy that has so long prevaded this country; it is opposed to the spirit of the constitution of the Empire State and it is unnecessary and impracticable.

Under the guise of morality, religious bigotry may be rampant. If the censor may forbid a picture because it treats a religious subject in a manner distasteful to him, he may next forbid the treatment of any subject that does not meet with his religious views, and then we will have a religious board, the board thrown in the malestrom of politics and religion, with the politicians fighting vigorously for the political patronage of the censorship office. This is not fanciful, gentlemen; it has been done. In various states where the censorship has been in vogue one picture or another has been tampered with because a religious subject was not treated in the manner or according to the viewpoint desired by the censor.

There must be a union of you men of might with these people of power. There must be an alliance of the art, of the motion picture and the profession of the journalist. There must be an offensive and defensive wedlock, and let tonight be a call to arms to all interested in the freedom of thought to fight the common enemy—gag rule.

Mr. Seabury said the two chief questions of interest to the industry at this time are: What are we going to do about censorship, and how are we going to do it?

As a preface to these inquiries, he commented upon the existence of censorship in Kansas, Ohio and Pennsylvania and the present status of various censorship bills throughout the country. He pointed out that there are approximately four separate censorship bills pending before the Committee of Congress. Two such bills are pending before the Legislature of New Jersey, one pending in New York, one in Maryland, and one in Kentucky, and he indicated that during this year only about eleven State Legislatures had been in session, while next year approximately thirty State Legislatures would convene, and it might reasonably be expected that there would be a corresponding number of censorship bills in these states. He said that the only effective and practical

method of opposing censorship was by educating the public and informing them as to the vicious principles upon which censorship is based.

Mr. Seabury commended to the attention of the newspaper men the article, "If Shakespeare Fell Among the Censors," by W. Stephen Bush, and also a recent magazine article by Channing Pollock.

Mr. Blackton quoted De Wolf Hopper as remarking that there are two classes of men who are privileged to use the expression "we"—editors and men with a tapeworm. He expressed the fear that Mr. Brisbane had been speaking in a dual capacity. He called attention to the fact that a film portraying the life of Washington had been issued as far back as 1905; that all of the plays of Shakespeare had been transferred to the screen; and he said that Abraham Lincoln had been shown on the screen in dozens of instances.

At the end of the speaking several films were shown. Among these were, for entertainment, "Fatty and the Broadway Stars" (Keystone) and "Goodness Gracious" (Vitagraph). Then there were several subjects showing cutouts by manufacturers and by censors. It was after 1 o'clock when the party broke up.

Assisting Mr. James in the arrangements for the dinner were Paul Gulick, vice-chairman, and T. M. Alexander, secretary of the publication committee.

Among those present other than the men already named were:

Charles Urban, of London, inventor of the Kinemacolor picture; E. Gluecksmann, Buenos Aires; E. A. MacManus, Hy Mayer, Franklin P. Adams, Winsor McCay, F. M. Follett, Fontaine Fox, Rollin Kirby, F. Opper, Cliff Sterrett, R. L. Goldberg, T. A. Dorgan, Hal Coffman, C. Allen Gilbert, Charles R. Macauley, R. M. Brinkerhoff, Donald Crisp, Harry Dulls, Lambert Guenther, Mr. Marcus, Ray Rohn, Herb Roth, H. T. Webster, W. A. Starrett, Robert Carter, Jack Ranck, George McManus, Tom McNamara, F. M. Glackens, Gene Carr, Harry Grant Dart, Mr. Frueh, George Herriman, Bob Dean, F. A. Eaton, W. H. Holcomb, W. H. Holcomb, Jr., Alexander Woollcott, Burns Mantle, George Worts, John Semler, T. R. Dibble, Randolph Lewis, Frank J. Price, Bide Dudley, Charles Condon, Frederick F. Schrader, R. M. Cleveland, Reginald Foster, Frank Ward O'Malley, E. B. Hatrick, Charles Harding, Harvey Thew, Jack Wheeler, Charles E. Moyer, H. I. Day, Cranston Brenton, W. D. McGuire, Thomas G. Wiley, William L. Sherrill, Rufus Steele, Robert Pool, Will C. Smith, Leon J. Rubinstein, Fred Hawley, Edward Earl, William Barry, E. L. Masters, Ewan Justice, E. A. MacManus, Walter Smith, Maxwell Swain, B. P. Schulberg, John C. Flinn, Carl Anderson Edward Weitzel, John Klein, John R. Freuler, Orrin G. Cocks.

Brenton Takes Issue With Brisbane.

Cranston Brenton, chairman of the National Board of Censorship, was one of those who heard Mr. Brisbane's address at the Trade Board dinner. In a statement he issued on Tuesday Mr. Brenton said:

Arthur Brisbane is always so well informed it is surprising that, at a gathering called together in opposition to the legalized censoring of motion pictures, he should have charged the producers who had invited him as their guest of honor with an absence of intelligence in every phase of their business except that of making money, should have attributed even their financial success to the "stupidity and lack of intellectual development of the human race," and should have emphasized his utter indifference to the whole question of the legalized censoring of their films.

After proclaiming complete ignorance of motion pictures as a whole, he proceeded, in a long and brilliant speech, to demonstrate the truth of this assertion. He has seen but three motion pictures—one of these under protest—yet he advised the industry to develop their films along lines that have already been brought to such approximate perfection that little is left to be done even if his most extreme recommendations should be rigorously followed. Such questions should, however, be left to others to answer, and I shall confine myself to the one matter for which he showed his contempt—that of legalized censorship.

It is my privilege to represent the National Board of Censorship of Motion Pictures as its chairman. The National Board came into being some seven years ago at the request of the Motion Picture Exhibitors who suggested, by the way, our present name, to act as a court of review and advice before their films are shown to the general public. It views and passes on virtually every film produced in the United States. The 225 members who make up the National Board of Censorship all serve as volunteers, without pay. They have not the remotest financial interest in the motion picture business, and so are impartial observers who approximate more nearly than any small group of paid legalized censors could public opinion in regard to films. This board is, unqualifiedly, opposed to all forms of legal censorship—federal, state and local, because it believes such censorship to be undemocratic and to threaten the fundamental principles of free speech and free expression. It feels qualified to object, through its extensive opportunities of observation, to legalized censorship because of the inherent dangers in allowing the output of the fourth or fifth largest industry in America to be controlled by a group of three or four censors appointed by any political party and open to the sinister influences that such offices invite, and it knows that no such group could possibly view efficiently the national production of motion pictures that taxes the best attention of its 225 members and the activities of its paid staff.

Mr. Brisbane's one contribution to the opposition to legalized censorship, voiced in his speech, was based on the dangers of possible political control.

The National Board, in this connection, would call attention to the work of politics in Oklahoma at the time when Al Jennings was a candidate for Governor of that State. The story of his life, called "Beating Back," in which he told the history of his outlaw career and his return to the life of an honest citizen, which had appeared in serial form in a prominent publication, had been "filmed" for the screen. This moving picture was circulated in the State as part of his campaign propaganda, with the result that many voters were won to his support, and popular belief in his integrity created. Thereupon a bill was introduced into the Oklahoma Legislature looking toward the prohibition in that State of any film which dealt with "the history of a notorious criminal, such as a bandit or gunman." The evidence is that this bill was introduced at the behest of the political party whose interests Mr. Jennings was opposing, with the obvious object of defeating his campaign.

Another interesting question is presetned by the case of the temperance film, "John Barleycorn," which, according to the Philadelphia Press, a prominent member of a legalized censorship board, who admittedly represents large liquor interests, attemtped to keep from the motion picture screens of his State.

These incidents should be sufficient to demonstrate the evils of legalized censorship, and yet similar illustrations of the unfortunate effect of politics on motion picture censoring might be multiplied from many sources, and these will obviously increase if legalized censorship is generally adopted.

As chairman of the National Board, I am very glad to record my opposition to legalized, pre-publicity censorship—particularly as I might, because of a possible misunderstanding of the term censorship in the title of our board, have been considered the one arch offender against whom the dinner was given in protest.

William Bertram

DIRECTOR WILLIAM BERTRAM is due all the credit for the accuracy of action and photography in "Snow Stuff," a three-part "Mustang" subject in the Buck Parvin series by Charles E. Van Loan.

In days not long ago Director Bertram "cruised the big timber" on a still hunt for the yellow metal, "punching" his dogs and following his sledge over the snow and ice of the frozen North.

When he was given this subject he started negotiations with erstwhile friends at Valdez, Alaska, through whom he could secure the necessary "props" for the appropriate handling of the story.

When the dogs were received Director Bertram had little difficulty in teaching his leading man, Art Acord, and his leading lady, Dixie Stratton, the art of handling the brisk little animals and the guiding pole of the sledges.

The subtle humor of the author, Charles E. Van Loan, comes to the surface in a bubbling fountain of mirth, and the cast does justice to the situation in hand. "Snow Stuff" is scheduled for release through the Mutual service on March 24.

William Bertram.

The Dinner to Frohman

Object of Festivities Requests That Interest in Him Be Transferred to Actors' Fund.

DANIEL FROHMAN has written a letter to the committee who had tendered him dinner asking that this function be abandoned or at least postponed, and asked to have the interest transferred to the forthcoming efforts in behalf of the Actors' Fund. In the letter he says:

"Those of my friends who are concerned in this compliment would make me happier by considering, instead, the needs of the Actors' Fund, and as there is to be held a ball of the Allied Arts of the Theater at the Astor on March 30, which includes all those interested in the stage, moving pictures, vaudeville, literature and the drama, that they manifest their interest instead by substituting this event for the testimonial to me, and to make this ball not only representative, but by aiding it with their patronage, a great success."

The letter was addressed to Samuel Goldfish, J. Stuart Blackton, A. L. Erlanger, J. E. Brulatour, Walter Damrosch, Otto H. Kahn, John W. Rumsey and others.

NETTER IN NEW YORK.

Leon D. Netter, who has been connected with Sol L. Lesser in his Coast enterprises for the past four years, arrived in New York Saturday. Mr. Netter will remain in New York indefinitely and in all probability will identify himself in some of the propositions which Mr. Lesser has now pending.

Pan-American Conference

At Buenos Aires, from April 13 to 15, International High Commission Will Consider Many Points of Interest to American Producers and Exporters—Paul Cromelin's Memorial of Motion Picture Copyright Reforms.

By W. Stephen Bush.

THE United States Section of the International High Commission, which meets on the 3d of April in the city of Buenos Aires, sailed on the armored cruiser Tennessee, having on board a complete and interesting program of films made in the United States. These films, which will be shown at Buenos Aires, not only to the various sections of the High Commission, but to the Argentine public generally, were secured through the timely action of Paul C. Cromelin, of the Cosmofotofilm Company. The list of films contributed by the various companies is as follows:

MUTUAL FILM CORP.—"The Victim" (N. Y. Motion Picture Co.), "The Brand Brothers" (Eclair), "Everyheart" (Beauty), "Animated Cameraman" (Novelty).

THOS. A. EDISON, INC.—"The Catspaw," "Cartoons in a Sanitarium."

UNIVERSAL FILM MFG. CO.—"The Riddle of the Silk Stocking" (Imp), "The Cage of the Golden Bars" (Gold Seal), "In the Shadows of the Pyramids" (Gold Seal), "Blue Blood and Yellow-Backs" (L-KO), "Lady Baffles No. 2" (Joker).

COSMOFOTOFILM CO.—"The House of Temperley" and "The Bosun's Mate" (London Film).

VITAGRAPH CO.—"The Isle of Regeneration," "The Right Girl," "Following the Scent."

THANHOUSER CO.—"The Five Faults of Flo."

LUBIN MFG. CO.—"The Great Divide," "Tillie's Tomato Surprise."

WORLD FILM CO.—"The Senator."

The International High Commission will consider various subjects of the most vital interest to American producers who are interested in the Latin-American markets. Topic No. 1 deals with "The Necessity of Better Transportation Facilities Between the American Republics and Means of Securing Them." Another subject which will be discussed and acted upon is "Improved Banking Facilities," with its kindred branches, such as extension of credits, financing of private and public enterprises and the stabilizing of International exchange. Another question of much importance will be "Uniformity of Customs Regulations and Classification of Merchandise." The sessions of the International High Commission will last about two weeks and will also consider the question of patents, trade-marks and copyrights.

The copyright situation in the Latin-American countries is in a state of confusion. Under the present system the American producer has very little, if any, protection against infringers and pirates, and he has to have recourse to somewhat bothersome and expensive proceedings if he wants to protect his works against unscrupulous persons. The Secretary of the Treasury, William G. McAdoo, is the chairman of the United States Section of the International High Commission, and he has been memorialized on the question of a better protection of copyrights in Latin-American states by Paul C. Cromelin, whose knowledge of the subject is thorough and who has dealt with its practical features for many years and in many countries. Mr. Cromelin's plea is an exhaustive one. He advocates the adoption by the Latin-American countries of the following provision in their copyright regulations:

"The acknowledgment of a copyright obtained in one State, in conformity with its laws, shall produce its effects of full right in all the other States without the necessity of complying with any other formality, provided always there shall appear in the work a statement that indicates the reservation of the property right."

Mr. Cromelin points out the various formalities which have to be observed under the United States copyright law and briefly describes our system of registration. He then goes on to say:

> The registration is in fact one of the necessary conditions upon which the copyright is granted. Our law provides further for the compilation and publication of copyright entries so that if a manufacturer of motion pictures desires to use a work and is uncertain whether or not such work is copyrighted, he has a source where he can after diligent and careful search reasonably satisfy himself upon the point before beginning to expend money on the negative. The making of an original negative of a motion picture photoplay is usually a very expensive undertaking running into thousands of dollars, depending upon the story, artists used, difficulty in obtaining suitable settings, etc. It therefore becomes of paramount importance for him prior to going ahead to satisfy himself that he is not infringing some author's rights.
>
> As our relations with our Pan-American neighbors develop, original stories, the copyrights in which belong to citizens of those countries, will undoubtedly be used as the basis for motion picture plays. Now in many countries there is no formality required today in the matter of conferring copyright upon the producer of a literary or artistic work. Its publication automatically vests in the author or his assignee the copyright. There is no uniformity today in the Pan-American republics as regards registration. In some countries, notably Chile, Guatemala, Honduras, Mexico, Paraguay, Peru, San Salvador, Venezuela and Nicaragua, no time is specified within which the formality of registration must take place. In other countries the time varies from within fifteen days from time of publication in Argentine to two years from such time in Brazil.
>
> In the case of an American citizen, registration is an absolutely necessary essential in order to obtain a United States copyright. So also must the citizens of all other countries with which we have copyright treaties or with whom we have established reciprocal relations, register their works in the United States to secure copyright, with the exception of a citizen of those Pan-American States which have ratified the Buenos Aires convention in 1910. It would appear to be beyond question that without having ever to register in the United States he is entitled to all the benefits of our copyright law provided he has complied with whatever requirement his own country makes and on his work he indicates in some manner the reservation of the property right. The continuance of such an arrangement is fraught with grave danger to every manufacturer of motion pictures. He may make a picture of a story which originated in one of those countries. There is no way for him to tell from what may be a typewritten scenario or an unlawfully typed copy of the work offered him that it is a work in which copyright subsists. So far as the sale and distribution in the United States is concerned, the matter is serious, but we have at least provided for a limit to the amount of damages recoverable in case of an innocent infringement. Section 25 of the Copyright Law of the United States contains the following:
>
> "* * * and in the case of the infringement of an undramatized or nondramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, such damages shall not exceed the sum of one hundred dollars; and in the case of an infringement of a copyrighted dramatic or dramatico-musical work by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work, and that such infringements could not reasonably have been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for the distribution to exhibitors of such infringing motion picture shall not exceed the sum of five thousand dollars nor be less than two hundred and fifty dollars. * * *
>
> "* * * But the foregoing exceptions shall not deprive the copyright proprietor of any other remedy given him under this law, nor shall the limitation as to the amount of recovery apply to infringements occurring after the actual notice to a defendant, either by service of process in a suit or other written notice served upon him. * * *"
>
> It will be observed that even in the case of what was originally an innocent infringement, the copyright proprietor is entitled, in addition to damages, to every other remedy given under our law and the limitation as to the amount of recovery shall not apply to infringements occurring after the actual notice to a defendant, either by a service of process in a suit or other written notice served upon him.
>
> These other remedies include delivery up of all infringing copies, negatives, etc. It will thus be seen that even with the limitations made by our law the consequences of an infringement may be very, very serious. It is not this alone, however, but the remedies which the copyright owner may have in damages when the motion picture is brought into his own country or into the other countries of the Union, which makes it serious for the manufacturer or his assignee.
>
> We believe the convention should be amended in such a way as would provide for a system of registration and an exchange by the various nations adhering to the Pan-American convention from time to time of a complete list of copyright registrations filed with them, these to be published in a manner similar to that followed by the Register of Copyrights at Washington under the name of "Copyright Entry Books."
>
> We understand that a petition has reached you through the Register of Copyrights at Washington which was signed by the Victor Talking Machine Co., Thomas A. Edison, Inc., and Columbia Graphophone Co. bearing on this same matter and they have proposed an addition to Article 3 reading as follows:
>
> "* * * and provided that no copyright owner shall be entitled to enforce any claim for infringement of his copyrighted work in a signatory State occurring prior to the filing of an entry of such copyright in the Copyright Office of such signatory State by the Copyright Office of the signatory State in which such copyright was originally granted, and the Copyright Office of each signatory State shall be required to forward to the Copyright offices of each of the other signatory States, each month a complete list of copyright registrations effected during the preceeding month."
>
> We heartily approve of and indorse their petition as quoted above and urge the importance and necessity of such action upon you with a view to avoiding probable and numerous lawsuits which are sure to arise unless some such system is adopted. We believe such a course to be necessary in order to avoid international legal difficulties, involving, necessarily, great expenses and possible damages.
>
> In conclusion we commend to your serious consideration the clauses in the United States Copyright Law as amended by Act of August 24, 1912, relating to motion pictures. We believe that if there is uncertainty on the part of the representatives of other Pan-American countries as to the kind of internal legislation they should originate in their respective countries covering the copyrighting of motion pictures, they might well make use of the experience we have gained and adopt and make a part of their Copyright Law the good feature of our Law to the extent this could possibly be done. This would be a strong move in the direction of Uniformity of Laws respecting an important division of the law relating to copyright and would of necessity in the last analysis prove of benefit to all concerned.

Mr. Cromelin's memorial has appended to it the formal approval of the Motion Picture Board of Trade and of many other producers who are not members of the board. It is expected that the United States Section will submit Mr. Cromelin's ideas and suggestions to the International High Commission. With the great opportunities presented in South America to our producers, action on Mr. Cromelin's memorial will be of the greatest importance. The Moving Picture World will print in both editions (English and Spanish) an account of the proceedings of the International High Commission in so far as they relate to motion pictures.

Kleine Exalts Quality

President of General Film Company Outlines Plans and Policies in Exclusive Interview—"Quality Must Triumph Over Length"—False Rumors Are Denied—"G. F. Manufacturers United in Friendly Rivalry."

By W. Stephen Bush.

CONVINCING, courageous, sure of his ground, George Kleine, the new president of the General Film Company, proposes to wage relentless war against certain superstitions and heresies which, in his opinion and in the opinion of many disinterested persons, are working great injury to the entire industry. Mr. Kleine was a figure in the industry almost at its dawn. The motion picture in its ever varying phases from the day of the fifty feet length to the monster productions of today has ever been his study and his care. Conservative by nature and constructive by habit, Mr. Kleine is well qualified to point out the besetting evil of today and to suggest and recommend the proper remedy.

I found Mr. Kleine in his room at the Republican Club on West 40th St. with many illustrated newspaper clippings before him, all dealing in words or in pictures with Billie Burke, whose star in the firmament of films is now so much in the ascendant. He hopes that the Billie Burke series will take the best of the motion picture theaters by storm, he swears by the magnetism of the beauty with the Titian hair; there will be a grand drive for the Fortress of Popularity and there will be a veritable "drumfire" of advertising from the machine gun to the biggest howitzer. Mr. Kleine spoke of all this with the cheerful calm of the general who has completed his preparations and is about to "tell Gridley that he may fire." Billie Burke, however, was mentioned only in an incidental way after all. He used the coming serial as an illustration of the cardinal point in his campaign against certain superstitions and heresies above alluded to.

"Nothing either prophetic or historic this time," laughingly exclaimed Mr. Kleine when he saw me. "You know," he continued, with a quiet but very expressive smile, "this business of ours changes constantly, and if a man will take the pains of checking up predictions he will get all the prophets in trouble. We never know today what may happen tomorrow." He presently added in a more serious tone: "Behind all this change, however, there must be some permanent principle, some rule by which we may guide ourselves." Whereupon he went at his subject full tilt.

Retrospect on Feature Development.

"What is a feature film?" he asked. "We accept the basic definition that a feature film involves length. This was true for a short period. To my mind a feature is a film of any length which stands out much above the average in quality, in interest to the public. Its elements may be the attractive personality of a star or some other new and unusual attraction, consisting, for instance, of a new subject or of the original treatment of a trite one. The chief qualification is that it must be different from the general mass of films. There is a law working out in the matter of features. The feature of today may be the commonplace of tomorrow. If you review the evolution of the film since 1908, you can demonstrate the workings of this law I have in mind. There had been sporadic releases of more than a thousand feet as long ago as 1907. I had a multiple-reel, called 'Pierrot,' in 1907 for which special music had been written by Leo Wurmser. It had been made for special concert work, but there was no market for it and by the time multiple reels came into vogue my 'Pierrot' would have been impossible from a photographic point of view, the art having improved rapidly in the course of a few years. You no doubt remember Pathe's first 'Passion Play' and the 1,400-foot film, 'Napoleon,' also released by Pathe. The broad sweep of the business, however, adhered to the standard length of a 1,000 feet up to 1911, when, in the regular course of development, we became acquainted with two-reel productions, which were then conspicuous but which gave way in turn to three-reel features, until they in turn became commonplace and ceased to be features. 1913 saw the advent of features of exceptional length: 'Quo Vadis,' eight reels, followed by 'Les Miserables,' eleven reels; 'Last Days of Pompeii,' eight reels; Selig's 'Spoilers,' in 1914; Annette Kellermann in features of many reels, to the numerous seven and ten reel productions of this day. Up to the present moment, features of seven reels and longer have not been made in such quantities as to rob them of their character as features. There was still an extra effort in all of them, whether it consisted in special attention being given to the scenario or whether it was in the quality of the cast or in the specialization of the artistic or technical end.

Origin of the Five-Reel Production.

"With the need of theaters for a dependable service, combined with a desire to give the best and to pay special attention, there arose a demand for a long film which could at the same time be turned out in frequent intervals. This, to my mind, was the origin of the five-reel feature. The five-reel feature, therefore, is today in the same position as a two-reel production was four years ago and is rapidly undergoing the same evolution. Just as soon as a class of films is made in great quantities and released at regular and frequent intervals it ceases to have unusual attraction. On this account both manufacturers and exhibitors are straining for something more than the ordinary five-reel feature. The change in the last six months has been notable, owing largely to an overproduction of these films. Both the exhibitor and the public have lost much of their interest in features of this length. At the same time, it is a demonstrable fact that the public are more eager than ever for noteworthy films; but this craving is satisfied with increasing difficulty. Length alone is not sufficient, a long film must have some such quality as 'The Birth of a Nation' or 'The Battle Cry of Peace' and others of the very few in this class. Again the rule applies: Frequency of issue will rob any film of its character as a feature. We can say that if any company were able to produce a regular supply of feature films equal in power to 'The Birth of a Nation' they would, by reason of the frequency of issue, lose their character as features. I have therefore arrived at this conclusion: We must subordinate length to quality. The quality must be of such character as to embrace all of the film virtues.

The Coming Triumph of Quality Over Length.

"When our industry or art develops to such a point that length is entirely subordinated to quality, and the exhibitor no longer bases the price he is willing to pay for his films on their length, I believe that we will obtain subjects in single reels which will show as great drawing powers as the ambitious features of the past. That such a movement has been developed, although, to some extent, unrecorded, is demonstrated by the demand for Chaplin films and for strong serials. In these cases we have a two-reel issue for which many exhibitors are willing to pay as much as for five-reel features. Exhibitors have complained that well-known film stars have been taken out of program releases and placed exclusively in so-called feature films. This condition is due entirely to commercial reasons. Salaries have advanced to such a point that popular film stars cannot be used in program films because the returns do not warrant their employment. This condition, however, is but temporary, I believe, and is being affected by such development as the high scale of prices the exhibitor is willing to pay for two-reel Chaplins and serials. I firmly believe that in the not too distant future manufacturers will be financially reimbursed if they have the courage to place their greatest stars in one, two and three reel lengths. It is often said that many so-called feature films at 5,000 feet could be profitably reduced from an artistic standpoint to 3,000, and even to 2,000 feet.

General Film Company Keenly Alive.

"Speaking for the General Film Company," continued Mr. Kleine, "I want to say that the manufacturers who supply its films are keenly alive to present-day conditions. Business men must be conservative. It cannot be asked of them that they place in their short releases stars of the first magnitude, as in some cases the salary of a single artist may consume the entire proceeds derived from the sale of the film. There will be instant response, however, if public and exhibitors show proper recognition of the reappearance of some of the best-known film stars in program releases.

Film Business a Breeder of Rumors.

"The film business has always been a breeder of rumors. The present period has its customary crop. Among them is the statement that one or more of the manufacturers that have for years supplied the General Film are about to withdraw. The advertising which will appear in the Moving Picture World will give the forcible lie to these reports. I wish to say that at no time have the manufacturers had the interest of the company more at heart nor has there ever been a more earnest attempt to supply a high grade of film. I have been in close touch with all these manufacturers and I know that at no time has friendly rivalry been more keen among them. Each one is trying to produce better films than the other. It is a fact generally acknowledged among exhibitors and in the trade generally that the program of the General Film Company is the best upon the market, and if

a weak spot develops here and there, as must happen in every group, it is receiving the most earnest attention. Let the exhibitor take a broad view of his obligations to his exchange and to the manufacturer, paying a fair price for his film service based, to some extent, upon his income, and the manufacturer will be enabled to employ both the technical and artistic best that can be procured.

Public Tires Periodically.

"We must not overlook the fact that the public periodically tires of that which becomes familiar. This was true in respect to the fifty-foot film in 1898, of the three-hundred-foot length in 1900, and it is true of the various lengths which carried either mediocrity or similarity of subject within the passing of the year. The essence of the film business is novelty. I mean novelty without vulgarity or indecency. We simply must get away from the hard and fast application of the yardstick as a measurement of value. We must get away from the old insistent routine of length and regard the commercial decencies of the situation. We must realize that one foot of film may be worth more than some other foot of film. Indeed, one foot of film in one production may be worth a thousand feet of film in another production. With the Billie Burke serial I propose to demonstrate the ultimate earning power of a short length film with proper advertising, which you may be sure it will get. It will, thus advertised, earn what in the film business will be considered fabulous sums. If a film draws fabulous amounts to the box office, the man who makes it is, it seems to me, entitled to his share of it."

Mr. Kleine's words gather force as he goes along, and the impact of them is direct and decisive.

Footage No Test of Merit.

"The keynote of all serious-minded people in the industry today is the doctrine that the value and the earning power of a film does not depend on its length. Footage is no criterion or test of quality, and never can be."

I mentioned here that there were exhibitors who would gladly subscribe to that statement.

"I know that, too," said Mr. Kleine, "and I want to add that we manufacturers are entirely dependent on the exhibitor for his co-operation. The exhibitor, we hope, will do those things which are clearly indicated by business conditions and by co-operation enable the manufacturer to do his share, among other things, to employ the best talent in films of any length. It is an imposition upon the public and a threatened fatality upon the business to have it said with truth that a short film is a poor film or, to put it the other way, that the best films are the longest. Quality in short lengths needs specialization and emphasis to make it known to the fullest extent. The lack of these adjuncts has made programs suffer. There was a day, and it is not gone entirely, when men looked upon films just as so many reels, no matter what was on them. The exhibitor who insists upon quality must be willing to differentiate in his payment in the prices that he pays. There are but two ways open to the manufacturer: He must either lessen the output or pay decent prices for his staff, etc. The idea of so many dollars for so many thousand feet is all wrong. Such arbitrary measuring of values is impossible in the final analysis. You remember the splendid three-reel features, 'Christopher Columbus' and 'Cinderella,' issued by Selig; the settled law which I mentioned before has made such features of the past the commonplace of today. What we need is novelty divorced from length."

When a man has such clear conceptions of his policy and knows how to put it in such admirable language, the interviewer finds his occupation seriously imperiled. There is nothing for him to say, except perhaps just this one word: The program of Mr. Kleine will not be suffered to remain a mere theory. He is essentially a man of action. He will try out to the utmost limit the ideas and plans which have taken root in his mind—all of which means that in the near future the ship which Mr. Kleine commands will dash on with "Full Steam Ahead."

THREE EQUITABLE-WORLD STARS IN LEGITIMATE.

Three of Equitable and World Film stars are to leave the screen for a few weeks to take part in important legitimate revivals. Charles Cherry, who is to be seen in "Passers By," will appear in "Idlers"; Alice Brady is to appear in "Little Comrade," which will allow her the featured role; while Jane Grey, last seen in "Man and His Angel," will be seen with Mr. Cherry in "Idlers." These stars are permanent screen artists for World and Equitable and will put in their spare time at the studio.

Pictograph Editor Takes Vacation—Why Not?

From Paramount Picture Corporation Press Department, Chas. E. Moyer.

George R. Meeker, editor-in-chief of the Paramount Pictographs, the magazine of the screen, and the first serious attempt to visualize the thoughts of America's greatest thinkers and to teach vital subjects through the medium of the screen, has been granted a two weeks' leave of absence, to recuperate from the arduous duties with which he has been confined during the past few months. Mr. Meeker has given to the motion picture industry "the first new thing" in a number of years. Mr. Meeker will spend his vacation at Palm Beach.

"Making people think" in this pleasurable manner, the work of which Mr. Meeker has accomplished in carrying out an ideal of William W. Hodkinson, president of the Paramount Pictures Corporation, has received no end of favorable comment from every section of the country. It has already been looked upon as a great influence throughout the country. One of the kindest compliments that has been paid to the work of the Pictograph Department is the following:

"So it is that they teach; they become a motion picture university of thought—a university where industry, manners, charity, politics, safety-first, or any of the great humanities of life can be portrayed. Its instruction is given in such a pleasing form that the audience—the pupils—never for a single instant realize that they are actually being taught; they feel as if they were being amused. But they think, they think deeply, and of vital things. Their thoughts will mould their opinions and their opinions will mould their characters; their characters will be the character of the whole nation. Character rules empires."

Upon Mr. Meeker's return to New York next month he will take up a variety of interesting subjects to be portrayed upon the screen through the Pictographs.

George Larkin

GEORGE LARKIN has long had a reputation for daring, for doing those things that stand out on the screen and provide a thrill for picturegoers. Mr. Larkin's success, however, has not depended upon his exhibition of nerve; he has done much in the way of straight dramatic work. And he has been on the screen for nearly nine years.

Mr. Larkin's stage experience began in 1900, and covered specialty and stock work as well. In 1907 he joined the Edison company, remaining there for three years. From 1910 to 1912 he was with Pathe, and then for a year he was with Eclair. In 1913 he went to the Pacific coast, where he played in the Pathe and Kalem companies, later joining the Universal forces. He will be especially remembered for his participation in the making of "Trey of Hearts," in which he was featured in the male lead.

George Larkin.

In the Selig-V-L-S-E subject, "Unto Those Who Sin," released on March 6, Mr. Larkin is seen in the leading male role opposite Fritzi Brunette. This picture was made on the coast shortly before Mr. Larkins's recent return to New York. While here he was a leading member of the cast of "A Circus Romance," produced by the World Film. At present he is playing opposite Jane Grey at the Triumph Equitable studio in "The Surrender."

Among his intimates Mr. Larkin is known for his skill and taste in "wearing clothes." He is known, too, as a good fellow, in spite of the extreme care he exercises in keeping himself at all times in the best of physical condition—"as hard as nails."

Chicago News Letter

By JAS. S. McQUADE.

Threatened British Prohibition of Foreign Films and Film Stock.

IN AN Associated Press dispatch from London, a few days ago, I read an account of a great meeting held in the Guildhall, that city, to inaugurate a national savings campaign. The keynote of the speeches made by men prominent in the Cabinet was for economy in everything. Economy and productive energy were required from all workers in order to meet the great emergency of the nation.

"The question is how we can take millions of men from the workshops and farms and yet provide for all the needs of the civil population and the army millions in the field," said Earl Kitchener, Secretary of State for War, at the conclusion of his speech. "If those left behind work only as hard as they did before and all the consumers consume as much as they did before the war, our problem will be unsolvable."

Chancellor of the Exchequer Reginald McKenna finished his address by saying that the only way to avoid heavy taxation was for the nation to save. He moved a resolution that the meeting recognize that no sacrifice was too great to assure victory, and that it pledged itself to use all means to that end.

This foreword will enable the reader to grasp the situation in the British Isles at the present time, and to consider from a wider viewpoint a question that now confronts the renting and exhibiting departments of the moving picture business in Great Britain. The question involves a British blockade on all films of foreign make and on raw film stock.

A Newspaper Campaign in Favor of Prohibition.

While the government as yet has taken no action—or at least has made no announcement of taking such action—the newspapers owned by Lord Northcliffe—the Times, the Evening News and the Daily Mail, all of London—have been agitating in favor of such prohibition for some time past. The following letter from a civilian, named H. Grahame Richards, was printed in the Times:

With regard to your leading article, entitled "The Coming Taxes," will you permit me to point out that at present we purchase from America almost £2,000,000 worth of films per annum? An embargo on the importation of these films would result: (a) In an immediate saving of about £2,000,000; (b) in valuable economy as regards ship space; (c) in the expansion of a profitable industry in this country; (d) in the increased educational value of films, inasmuch as at least 60 per cent. of American pictures at present displayed in this country could be disposed of with beneficial results. I refer to those dealing with specious social problems and the exploits of Black Hand gangs, which appear to be having markedly deleterious effects on the minds of the rising generation. At the same time, stamp and license imposts could be increased on home produced and displayed films without serious inconvenience either to producer or spectator.

This letter brought forth the following editorial in the Times, under the heading, "Films Good and Evil":

In defending a dubious economy of £50,000 a year by the closing of museums, Mr. Asquith described it as "a comparatively small item in a large number of economies in a great variety of departments and directions." It is certainly small in comparison with the economy which a correspondent suggested in our columns yesterday, namely, the prohibition of the import of foreign films. The case against the foreign film, as Mr. Grahame Richards pointed out, is complete and unanswerable. We are buying American films to the extent of £2,000,000 a year at a time when there are only two legitimate objects on which English money should be spent. One of these objects is the promotion of victory in the field; the other, which is closely allied, is the promotion of a sound national spirit in the people at home. The importation of American films, so far from promoting either of these objects, is a direct obstacle to both. By sending money unnecessarily to America, the buyers of these useless films, and their accomplices who witness the display of them, depress the American exchange and so increase the cost of every useful article which we buy from America.

Nor do these films, obtained at such a cost, promote the national well-being. The majority of them are concerned with little that is of good report, for they portray an atmosphere of crime and intrigue and back-stairs humor in the crude colors of a sham romance. We should be the last to deny the value of the cinematograph in the social life of to-day. Even these American films, especially those which dramatize history, have a certain value at the right time and place; but there is plenty of drama and history in the making around us to-day for English people to play their part in without fixing their attention on these exotic productions. And their importation in ships badly wanted for other purposes must tend to exclude from public display the useful and patriotic films which the home industry is producing. In education, strictly so called, there is an unimagined future before the cinematograph. But to the failure of our education in the past, so far as it has failed, is due both the vapidity of mind to which the cinematograph in its debased forms is now made to appeal, and the insolence of the promoters which sees in purses temporarily swollen by the accident of war nothing but an opportunity of sordid gain at the expense of the public taste. It is very rarely that a Government can find ready to its hand so easy a means of promoting morality and the national causes by a stroke of the pen.

Notwithstanding that the Times editorial pronounced Mr. Richards' case against foreign films unanswerable, the editor of the London Bioscope (a trade paper) showed in the issue of February 17 that Mr. Richards was wrong in his figures and possessed of a childish knowledge of the industry.

Answering the point (a), he states that the gross value of imported films, according to the official estimate, is £900,000 per annum, and that, on this, £300,000 is paid as import duty; also that commissions, rent, advertising and other charges amount to about 75 per cent. of the gross value, "leaving, roughly, about £375,000 net profit to return abroad."

He cites an instance where a British importer of American films, during the period from October to January (since the film duty has been in force) had actually received from abroad £2,000 **more** than he had sent to America, this being accounted for by the fact that London, being the center of the world's film export business, the second-hand dealer who buys in England to send abroad never sends any money out of the country at all. And then he cites one firm's current orders, all of which bring money **into** the country, viz., 46,000 feet for Japan, 48,000 feet for Spain and the Philippines, 64,700 feet for France—with a further 46,000 feet to follow—72,000 feet for Scandinavia and Russia and 14,000 feet for Africa.

The point (b), which is childish, he dismisses with the remark that the few cubic inches occupied by a film in transit may be considered negligible as compared with ship space.

In answering (c), he shows that a film blockade would destroy rather than develop the British film-producing industry. In the issue of February 10 he shows that of the films available for use in British moving picture theaters 90 per cent. are of foreign manufacture, leaving only 10 per cent. to supply the necessary programs if the blockade were in force. If the importing of films were stopped, it is shown that there are only sufficient unreleased films to last six months. And this would lead to the closing of most of the picture theaters after the expiration of that time, as there are not enough British producers to keep the theaters going, granting even that patrons would continue attending the theaters as formerly.

But there is another question to be considered in this connection. Great Britain has not got a single manufacturer of raw film stock. The producers depend solely on imports. The present holdings are not large and would soon be exhausted if a blockade were enforced. Then British producers, exchanges and picture theaters would be forced out of business and the entire trade ruined.

It is estimated that £30,000,000 ($150,000,000) sterling of British money is invested in the moving picture industry in the British Isles; so that the loss, temporarily, would be great. Nearly half a million people would be thrown out of employment; 5,000 picture theaters would be closed and their owners made bankrupt, and the great masses of the people would lose their chief amusement.

In the light of all this it is astounding that a British producer of films should be in favor of a blockade on foreign films. Yet this is confirmed by a letter written by E. H. Montagu, European agent, in London, for the Selig Polyscope Company, and published only **in part** by the Daily Express (another of Northcliffe's papers) under the sarcastic headline, "Backward Britain." Mr. Montagu's letter, as published in that paper was as follows:

Letter of Selig's European Agent to the Daily Express.

Referring to the article on British films, published in the Daily Express on February 10, I am afraid you have been led astray owing to the fact that your article is based on an interview with a British film manufacturer, who has taken good care not to give you the real truth.

In the first place, I would like to point out that I am an Englishman, as are all the other agents for American films, and I think we are as patriotic a body as will be found anywhere.

With regard to the figures as to the value of foreign films imported from America being £1,113,000 for last year, I would like to point out that London has always been the center of the world's film trade, and it is from London the majority of American films are sold for Australia and all other British Colonies (except Canada), the continents of Europe, Asia and South America.

If the trade done in American films with these countries is taken off the above-mentioned figure, it will be easily ascertained that the amount of importations for Great Britain alone does not exceed £500,000, for the foreign and colonial trade, according to actual figures, amounts to over 50 per cent. of the total trade done here by agents for American films.

The "English Manufacturer" is also wrong in assuming that the photoplay has only existed in America for eight or ten years. Is he so short in memory that he cannot recall the first pictures ever shown in this country at a first-class theater? Does he forget what a feature for years the Palace theater made of the American Bioscope pictures, and how all classes of the public used to enjoy seeing them?

I think this was some sixteen or eighteen years ago. Personally I can recall no English pictures being shown at that period; and, if they were, they made no such impression, and were of little moment.

In the United States the film industry, according to official figures, is the fifth largest industry in that vast country. The Americans have specialized, they have seen the future in the business they have invested their money in, and worked for the future of their trade. The British manufacturer—and it is a Briton who says so—has, I am sorry to say, made very little progress. He had never, until the Americans had built up the cinema, seen any future in his trade. He was content just to rub along and make a bare living.

Many of the original British manufacturers, and the ones who made the best British films ten years ago have gone out of business.

I am indebted to William N. Selig, president of the Selig Polyscope Company, for a copy of the Times editorial and for the clipping from the Daily Express; also for the following excerpt from a personal business letter recently received from Mr. Montagu, which will be read with interest:

An Excerpt from Mr. Montagu's Personal Letter to William N. Selig.

I do not know whether your papers have said anything about the newspaper agitation over here to stop the importation of films into this country, but it has been taken up very actively indeed by the Northcliffe press, comprising the Evening News, the Daily Mail and the Times, and has been worked very well. Personally, I cannot see why they have taken up this industry in particular.: The amount of money remitted to America must be very small compared with the amount of money remitted from other industries. I enclose the editorial that appeared in yesterday's Times, which may interest you, and which shows you the line they are working upon. I also enclose a clipping from the Daily Express giving a letter I wrote them, which they did not publish quite in full.

The trade is getting out figures to show how small the amount at stake really is, and nothing approaching even one million, much less the two million pounds they talk of.

One never knows with a war on what may happen. I think a good way, instead of stopping the business altogether, would be to deposit the money here at the bank of England, and receive in return English Government 5½ per cent. bonds, which would not be saleable in this country until a year after the war. We should remit these bonds, which would, of course, be saleable on Wall Street at the current price of English government securities. You could either hold them or sell them, as you needed the money.

The exhibitors here are absolutely of the opinion that cinemas would not be able to continue if the importation of foreign films were stopped. I must say I feel positive they are right. My own idea is that within six months, 75 per cent. of the cinemas would be closed. The other 25 per cent. would manage to struggle on with old films.

Before closing this article, it is only fair that justice should be done the British producers of films who are not all actuated by the motives of "The Manufacturer" referred to in Mr. Montagu's article, in the Daily Express. In the issue of February 10 the Bioscope held that the British producer "with that large-minded generosity which is typical of our country has always welcomed fair and free competition as being the best possible condition for any industry."

In the issue of February 17 appears the following statement from the Hepworth Manufacturing Company, Ltd.: "We gladly welcome all competition. We do not ask people to see our pictures because they are British, but because they are good. Therefore we should look with disdain on any attempt to protect us against competitors in so far as the purpose was merely to protect us."

Chicago Film Brevities.

At an informal luncheon given at the Hotel Sherman Wednesday afternoon, March 8, by Aaron A. Jones, a Chicago committee was formed and also sub-committees to engage in the moving picture campaign on behalf of the Actors' Fund in Chicago. On the Chicago committee are: Aaron A. Jones, William N. Selig, George K. Spoor, Ike Van Ronkel, F. M. Brockell, Nathan Ascher, Alfred Hamburger, Fred W. Schaefer, Mark Heiman, James R. Quirk, Watterson R. Rothacker and William K. Hollander. On the executive committee are: Mayor William Hale Thompson, honorary chairman; Aaron A. Jones, active chairman; William N. Selig, treasurer, and James R. Quirk, secretary. Messrs. Jones, Ascher, Hamburger, Schaefer and Heiman pledge 10 per cent. of their receipts on May 15, the date selected for the raising of funds, promising also the same percentage of the receipts from about 110 houses belonging to them and those affiliated with them. On Thursday, March 9, 118 theaters in all were signed up to give the percentage of their receipts already stated. The Chicago committee expects to get the same percentage of receipts from over 600 moving picture theaters in Chicago. "New York guaranteed to raise $100,000," said Mr. Jones at the luncheon, "and if Chicago doesn't surpass that, then I'm mistaken about our liberality. Theatrical people are among the very first to respond to the support of a charitable cause, and I am sure the public will recognize this by helping us to raise a large fund for the Actors' Home on Staten Island, N. Y."

* * *

Illinois Branch No. 2 of the M. P. E. L. of America has issued the following call for a state convention: "To all exhibitors of Illinois: You are hereby notified that the state convention of the Motion Picture Exhibitors' League of Illinois, Branch No. 2, will be held Tuesday, March 14, at Room 210, Masonic Temple, at 12:00 noon, prompt. As important matters relative to the National Convention to be held in July will be taken up, your attendance is earnestly requested." This announcement was not received at this office in time to appear in the issue of March 18, as it should have been.

* * *

The Paramount opening at the Studebaker on Saturday, March 4, was a big success. The house had taken on an attractive appearance and everyone was much pleased with the change. The new stage setting evoked numerous exclamations of delight, and the music accompanying the pictures came in for its due meed of praise. The Martin Ballmann orchestra furnished music that really interpreted the films, not a mere fixed program for the sake of music alone. Business has been excellent all through the week.

* * *

The Colonial management informs me that Triangle programs have been growing steadily in favor at that house, and that the receipts for the week ending Saturday, March 11, will show a considerable increase over the opening week. "The Raiders," directed by Thomas H. Ince, and featuring H. B. Warner, is the feature for the week beginning Sunday, March 12, and Keystone's "The Village Blacksmith" will furnish the comedy. Mr. de Manby is proving himself a worthy substitute for S. L. Rothapfel in the directing management of the house.

* * *

Delayed deliveries on steel and special equipment materials caused by abnormal conditions for which the war in Europe is directly responsible, makes necessary the postponement of the official opening of the new laboratory and studios of the Rothacker Film Manufacturing Company in Chicago, which opening was originally announced to take place early in April. The buildings proper are entirely completed, and the general equipment, such as perforators, printers, drums, tanks, etc., will be installed by April 15, but special cranes, carriers and labor-saving devices will not be delivered until a later date, and from present promises and indications it is Mr. Rothacker's belief that the new laboratory and studios will not be completely in operation until some time between May 1 and 15. In the meantime the Rothacker Film Manufacturing Company maintains the present plant at top speed, and will continue to operate it until the very moment the new plant is ready for complete occupancy and operation.

* * *

An opinion, given by Corporation Counsel Ettelson, of this city, one day last week, caused Chief of Police Healey to notify commanding officers in the various districts not to interfere with the exhibition of moving pictures in theaters where prizes are awarded for the solution of mysteries. Mr. Ettelson holds that this form of advertising is not a lottery and that it is in compliance with the law. Some time ago a police order was given to stop the showing of pictures of this type, in the belief that it was a form of gambling. The Corporation Counsel holds that skill only is involved in such a contest.

* * *

A mysterious fire that started in the Argyle theater, 4930 Broadway, shortly after the theater closed Wednesday night, March 8, is being investigated by the police. Pedestrians declared that the theater was burning in three places when the fire was discovered. During the blaze several small explosions were heard, indicating that cans of gasoline might have been placed in the house. According to the police reports, there has been labor trouble at the theater since a moving picture operator was discharged. Since then an attempt has also been made to break into the house. The loss from the fire is estimated at about $10,000.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SIR HERBERT LEAVES LOS ANGELES.

Beerbohm-Tree, the Distinguished Actor-Manager, Says Goodbye and Is Given Farewell Dinner.

SIR HERBERT BEERBOHM-TREE, the eminent English actor, who has filled a photoplay engagement here at Mr. Griffith's studios, departed this week for the East.

Sir Herbert was given a sumptuous farewell dinner the day before he left. The dinner which was elaborately served in the Parlor F of the Alexandria Hotel, was a great success.

Douglas Fairbanks acted as chairman and during the evening he called upon the following for speeches: David Wark Griffith, De Wolf Hopper, Constance Collier, William Farnum, J. C. Epping, Dustin Farnum, John Emerson, Bennie Zeidman, Courtenay Foote, Iris Tree and Mrs. De-Wolf Hopper.

Mr. Griffith, in his address, said in part:

"On the eve of your departure, Sir Herbert, I, on behalf of the studio, call you our 'friend'; with more sentiment I could say 'love,' for, Sir Herbert, with your great democracy, you have won the love of the entire studio, from the executive down to the property men."

De Wolf Hopper added to his reputation as speech-maker with his brilliant tribute to Sir Herbert, as artist, comrade and co-worker.

Douglas Fairbanks, who has developed into a parlor magician, entertained the guests with some sleight of hand tricks.

In addition to those who made speeches the guest list included Vera Lewis, Jack Conway, Viola Barry, Eric von Stroheim, Clare West, John Fairbanks, Mary Alden, Charles Eyton, Winnifred Kingston, Frank Case, Mrs. William Farnum, Ralph Lewis, George Hill, Kathlyn Williams, Mr. and Mrs. Ihmsen, Mr. and Mrs. Raymond Wells, Mme. Rabinoff and Douglas Gerard.

Douglas Fairbanks read this telegram:

> To Sir Herbert Beerbohm Tree: Expressing the sincere feeling of the entire membership of the stock company of the Fine Arts studio, and of every employe, from the lowest to the highest, I want to assure you of the warm place you have won in every one of our hearts by your unfailing sympathy and democracy. We wish you a pleasant journey and an early return.
>
> FRANK E. WOODS,
> For the entire Fine Arts Studio.

Sir Herbert then responded to the requests for a speech and in part said:

"This telegram from Mr. Woods is very dear to me. I have experienced many eventful things in my career, but no event shall be treasured as much as my stay at the Fine Arts studio. I was very happy every moment, and greatly appreciated your courtesies and kindness. How can I be otherwise than happy, being a bohemian at heart myself? I admire the ideal democracy that obtains at your fine studio." He concluded his speech with a quotation from "Twelfth Night," "'Come what may, I adore thee so that danger shall seem sport.' I depart tomorrow but I shall return soon, my dear friends."

On the following day Sir Herbert was escorted by a party of his friends, headed by the president of the Triangle, Harry E. Aitken, to the Salt Lake depot, where he boarded the 2.25 train for New York. As the train was pulling out of the station two Fine Arts cowboys fired guns in farewell, while the bystanders cheered.

In reply to Mr. Wood's telegram, Sir Herbert, while on the train, sent the following:

> Frank E. Woods,
> I was deeply touched by your telegram last night, and by the feelings that prompted it. Will you kindly express to the members of the stock company of the Fine Arts studio, and to all the employes, my deep gratitude for the expression of their good will, and assure them of the joy I felt during my stay in the good fellowship and sympathy of the community? Pray, dear Mr. Woods, accept also my deep appreciation of your own unfailing courtesy.
>
> SIR HERBERT BEERBOHM-TREE.

Director John Emerson is now at work on the concluding scenes of "Macbeth," which will be released probably in nine reels, and handled as a special feature production.

Sir Herbert will probably return to Los Angeles in June to appear in another Fine Arts production.

KALEM ELKS BENEFIT.

The Film Men Pull an All-Star Program Winner and Deservedly Clean Up Big.

On Thursday night the Glendale lodge of Elks gave what they termed an all-star vaudeville for the benefit of the building fund of that lodge. "All-star" is a much abused word these days; but there has probably never been a time when it had a better right to be used than in connection with this entertainment. If the entertainment committee had made known in Los Angeles the list of talent that was to be represented on the program they could have sold every seat in the house at $5 each, and every purchaser would have received his money's worth. Even the big benefits in New York seldom gather a greater galaxy of stars than appeared on this bill and they never mentioned it in town. Just read this list:

James Neil and Edith Chapman-Neil appeared in "The Lady Across the Street," a one-act comedy by Julian Street, and in it they were supported by Frank Jonasson, Harry Williams, assisted by Harry McCoy at the piano, who put over a number of the song hits that have made him one of the most popular composers of the day. Frances Ring and Lawrence Wheat put on a corking one-act sketch by Hector Turnbull, "Oh, Doctor." They were assisted by Jack Ward, Thomas Meighan and Russ Powell, and landed the sketch a sensational winner. Ruth Roland, the popular Balboa star, surprised everybody by her singing. She possesses a beautiful voice and sang with an artistry that was delightful. Harry McCoy presided at the piano for this number. Miss Roland need never worry about what to do if she gets tired of the screen. Mae Murray, the famous Ziegfeld Follies star, assisted by Stafford Pemberton, put on some dance numbers that almost caused a riot, and Theodore Roberts stampeded the house with two dramatic readings.

Victor Moore did one of the turns that have made him famous, and George Melford and Tom Forman, with James H. Horne and Louise Mineugh appeared in Robert Hilliard's famous vaudeville playlet, "The Littlest Girl," by Richard Harding Davis. It was beautifully done. To top it all the orchestra under the direction of Julius Bierlich showed just how good an orchestra can be under competent directorship.

George Melford was chairman of the committee in charge, and he may flatter himself on setting a standard for entertainment that few cities in the East or West will be able to equal. The only bad thing about it was that he did not let the Los Angeles public know of it. There is a gold mine for somebody in a repeat performance.

James Horne and all the rest of the Kalemites were on the job.

LASKY FOOLS COURT.

Anita King, Forbidden by Court to Do Hazardous Fall With Automobile, Does It Before Attorney Serves Papers—Laughs on Court.

The other day, out in Hollywood, there was much laughter. Said gurgles were caused by one demure maiden, Anita King, who can pilot an automobile across the continent and still live. For the motoring story, "The Race," which features the intrepid Paramount girl driver, a car is supposed to race along the roadway, approach a river where a bridge has washed out, and leap twenty feet into the waters, with the girl at the wheel all the time. This was all very well, but Anita wrote to her sister in Chicago that she had to do this stunt for the camera. The sister thought driving across the land was risk enough for the nervy miss, so she wired her attorneys in Los Angeles to enjoin the Lasky Company from allowing Anita to pilot the car over the brink.

On the day that the leap was to be made, Attorney Neil

McCarthy, of this city, phoned the studio that he had secured an order from the superior court, enjoining the producers from allowing Anita to do the stunt. The person who answered the phone said, "Surely, come out and serve the papers, we will be glad to follow your instructions." BUT meanwhile, the company was out near a suburban town where a bridge had been washed out by the recent rains, and the scene was made without any accident, Anita at the wheel. By this time the attorney was stretching his legs under the table in Mr. Lasky's private office, waiting for the head of the concern to arrive so he could serve his papers. But, lo and behold, the company returned from the location and the papers were served but the stunt had been done, so there was nothing for Mr. Lawyer to do but shake hands with the cool-headed Miss King and return to his office.

THE CHILDREN'S OPINION.

City School Superintendent C. A. Olney and several teachers will be busy for some time finding out "what's what and why" in the motion picture world, according to the children of the city grade schools and the Intermediate High School.

As a part of the Child Welfare Week campaign, a prize of two dollars is offered for the best composition written in the grade schools and in the Intermediate High School on the subject: "What Kind of Movies I Like Best, and Why."

The plan of the child welfare committee is to get the child's viewpoint on a matter that is most important in the shaping of children's ideas of life. The composition contest closed today. The teachers of each grade school will pick out the two best compositions on the subject from that school; about ten of the best papers will be selected from the Intermediate High School and a special committee will then go over these best works from the young authors and select the winners who will receive, in good cash, enough money to see twenty more pictures, presumably of the kind they like best.

We will endeavor to present a copy of the prize-winning composition next week.

INCE BUILDS MUSIC STUDIO.

To facilitate the difficult task of composing music for the big feature "He Who Returned," Producer Thomas H. Ince has erected, in the mountain fastnesses of Inceville, an improvised projecting room, with adjoining quarters for the young musical wizard, Victor L. Schertzinger. The structure has been built with a view to providing the composer with accommodations that will best enable him to perform his daily duties in an atmosphere of absolute quietude, instead of being intermittently disturbed by the unavoidable noises about the studio.

Twelve reels of film spectacle, constituting the finished production of "He Who Returned," the mighty peace subject which Thomas H. Ince has been making for the past ten months, were delivered, this week, into the custody of Schertzinger, who henceforth will devote his time exclusively to the arrangement of incidental music, preparatory to the first public showing of the feature. The work has been given Ince's final stamp of approval and an early premiere is now practically assured.

Schertzinger is now engrossed in what he declares to be the most responsible task ever assigned him. Since the inception of the Triangle Film Corporation he has been composing the incidental score of each Triangle-KayBee subject made under the Ince supervision, but never has he tackled a work of such importance as that of writing the music for "He Who Returned." He says, however, that he is confident of being equal to the task and of producing a score that will be a valuable asset of the spectacle. He attributes his confidence in a great measure to the inspirational possibilities in the production.

"I have seen 'He Who Returned' a number of times," said Schertzinger "and on each occasion I have observed numerous features that had escaped my previous notice. From beginning to end it is replete with wonderful chances for beautiful music. And the welcome fact is that it affords opportunity for diversity in composition. The battle scenes are without doubt the most vividly realistic I have ever seen on any screen and in this frame of mind I know I can proceed without having to draw on my imagination. I feel that my work will be pleasurable, in fact, any composer finds his work enjoyable if he is enthusiastic."

No further plans have as yet been adopted for the initial showing of the big picture. Adam Kessel, Jr., president of the N. Y. M. P., is still in Los Angeles, holding daily conferences with Producer Ince and it is expected that a decision will have been reached within another fortnight.

HORKHEIMER NEARLY BEHEADED.

President H. M. Horkheimer, genial head of the famous Balboa film concern which is producing some of the biggest features now being released, came near losing his life this week at Long Beach, the home of Balboa.

Being unwilling to assign any one to a hazardous task which he would not undertake himself, he came within a few inches of being beheaded by an aeroplane, the cinematographing of whose flight he was directing on the beach. It was during an aerial race between Aviators Christofersen and Daugherty.

A Balboa truck, with a moving picture camera mounted on it, stood a short distance in front of the artificial birds. On it were, besides the chauffeur, Mr. Horkheimer and Roland Groom, the cameraman. When the gun announced the race on, the truck shot out at a forty-mile speed. On came the fliers at sixty.

For some reason Christofersen's forward planes did not work properly and his machine failed to rise rapidly. Overtaking the truck in a very few seconds the birdman sailed over it, not a foot above the top of the camera. Although the men ducked they did not believe at the moment it would save them.

The beach was lined with spectators. All held their breath for it looked as if a tragedy was about to be enacted. Even while he bent low, the cameraman did not neglect the "grind," thereby obtaining one of the most realistic close-ups of an aeroplane flight ever recorded on celluloid. It will be included in a forthcoming Balboa release and, as such, give those "out in front" the same sort of cold thrill that went through H. M. Horkheimer and his cameraman when both thought that their last moment had arrived.

Directors of the Long Beach Chamber of Commerce this week made an official inspection of the Balboa studio. They were amazed at its completeness. Although the plant has been in operation almost three years now, it was the first first-hand knowledge many of these business men had of the big industry. That which is near at hand is often so common that people fail to look into it. On the same basis, tourists know more about California than most Californians. And so with the moving picture studios, people from far away can tell you more about them than those living in the vicinity. Norman Manning, Balboa's business manager, escorted the visitors through the plant, after which they were entertained by H. M. Horkheimer.

SELIG PLAYERS GO EAST.

Thomas Santschi, Bessie Eyton, Leo Pierson, Eugenie Besserer, Cecil Holland and other Selig players making a party of twenty-five under direction of Colin Campbell, left for Chicago Wednesday last week. They are scheduled to appear in "The Crisis," a feature play to be produced at the Windy City plant. This is the first time charming Bessie Eyton has been out of her beloved native state. It's also the first time in seven years that Thomas Santschi has been east of the Rockies, he being one of the small band of pioneers who went with Francis Boggs to California in 1908.

Los Angeles Film Brevities.

After several weeks of scene shooting away from the studio, William H. Thompson, the veteran character actor, who is now appearing exclusively in Ince-Triangle plays, returned to Los Angeles from the rocky coast of Monterey, in northern California, where he enacted a number of scenes for the current feature in which he is appearing as star. Mr. Thompson in this story by C. Gardner Sullivan plays the part of the keeper of a light-house, a role which offers him unexcelled emotional opportunities. The company is now engaged in making interiors on one of the stages at Culver City. Walter Edwards is directing the production.

* * *

Hooray! After a month's absence in the East Jackie Saunders is once more at the Balboa studio. There is joyful news for Jackie's fan followers. She brought back a score of complete outfits of new clothes. They are such stunners that each one will be shown on the screen in Pathe Weekly.

* * *

Dick Stanton and a gang of light men, flare holders and extras, together with a corps of cameramen under the eyes of Ed Uhlman and Fred Granville, photographed an outdoors night scene on Broadway.

The film shows an election screen on a building, with a surging mass of people in the street below. Traffic was interfered with and automobiles were forced to nose their way against and through the vast crowd.

One hundred and fifty extras, spread throughout the vicinity of the action, led the crowd of curious spectators, who, realizing that they were going to be "in the picture," took up the action with great zest. I am safe in saying, because I was in the open window with Director Stanton, and yelled myself, that this will make one of the largest and most realistic scenes of its kind ever screened.

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The old saying is that "It's an ill wind that blows no good," but modernize it and we can say "It's an ill rain that brings no good," for "Flooded With Trouble," and "A Rainy Day at the Studio," are two comedies which will come smiling out of these recent rainy days. Rube Miller, director of the Vogue for Mutual, saw no reason why all that water should go to waste, so far as art was concerned. He hurriedly mixed up a lot of typewritter ribbon with some paper and a few thousand feet of film and made a film comedy.

* * *

Phunphilm Director Hal Roach, who has been producing some screamingly funny comedies for Pathe release, has departed for the great New York.

He was given a rousing farewell at the depot by members of his fun company. Mr. Roach goes to the East to confer with the heads of the firm which is marketing Phunphilms. While away the players are working under the direction of Gilbert Pratt who has been playing leads.

* * *

Los Angeles has now a Colored Picture Show. For the past few years the colored population round and about Central avenue have clamored for a theater of their own. The Angelus theater at 934 Central avenue has been secured by two colored gentlemen, Messrs. Gordon and Williams, and will open under the new management Monday this week. It will be conducted in a high class manner, and at the opening prominent people have been requested to make short addresses on educational subjects.

* * *

Marie Doro has arrived at the Lasky studios and started rehearsing on a picture play written by Hector Turnbull and prepared for the screen by Jeannie MacPherson.

* * *

Harry Leon Wilson, the author of "Ruggles of Red Gap," has been the guest of Thomas Meighan for the past week. Mr. Wilson, together with Irvin S. Cobb, of Saturday Evening Post fame, and George Horace Lorimer, editor of said publication, and Charles A. Van Loan, the baseball writer, are taking a brief vacation at the Grand Canyon. Mr. Meighan had also intended to join the party and his trunks were packed ready to go when he was called to appear with Blanche Sweet in "The Sowers."

* * *

J. L. Franck, who plays the part of Father Gaspara in "Ramona," the Clune feature production, has joined the Lasky Company this week. Miss Mabel Van Buren, also a Ramona player, has joined the Lasky forces.

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Harry Mestayer, the popular Selig star, has laid up in the hospital for several days with an acute but not serious illness. He is expected to be up and around again this week.

* * *

Hobart Bosworth gave Robert Leonard a punch in the eye the other day and knocked him out. It was an accident and occurred during a game of handball at the Los Angeles Athletic Club. Bosworth and Leonard frequently limber up after a strenuous day at Universal City by indulging in handball and other athletics at the Los Angeles Athletic Club and they were playing at the time with David Kirkland and Del Henderson. Leonard ran after the ball on Bosworth's side of the court just as Bosworth struck out for the sphere. His hand collided with Leonard's optic and the big director was sent sprawling over the court. He was knocked clean out for fully five minutes. When Leonard recovered consciousness he said: "If I could only get as much punch in my stories as Hobart Bosworth has in his good right hand I would never have to worry."

* * *

Director Henry McRae of the Universal Film Manufacturing Company's Pacific Coast studios, created a sensation in Hollywood one day this week when he turned some lions loose on the lawn of one of the finest residences. To see the kings of the animal world prowling about the shrubbery and gardens gave an unlooked for thrill to anxious mothers and nurses of the vicinity, and there was a quick departure from the streets, doors were hurriedly slammed and windows locked. Inventories were quickly made of the youthful members of the families and many were on the point of sending to the police for help, but it was soon found that Director McRae knew his business and there was nothing to fear.

* * *

Director Lloyd B. Carleton this week filmed an elaborate ball room scene at Universal City for "The Way of the World," a five-reel feature starring Hobart Bosworth. One of the biggest sets ever built at Universal City was made especially for this scene, in which one hundred and fifty people took part.

* * *

Lule Warrenton, who returned this week to Universal City after a six weeks absence from the studios on account of an attack of pneumonia, was taken ill the day of her return and is confined to bed again. The attending physician says that Mrs. Warrenton's condition is not serious, that she merely overtaxed her strength and will soon be able to resume work again.

* * *

R. E. (Dick) Taylor, one of the best known newspaper photographers in the United States, who has been a member of the San Francisco bureau of the International Film Service, has arrived in Los Angeles to become the head of the bureau here. His offices are in the Chamber of Commerce building. Taylor has been snapping the big news events of the country for the past twenty years, and his work is widely known in newspaper offices. His work has taken him all over South America. He is well known in Los Angeles and has many friends here who have welcomed him to the city, where he is to shoot for the weekly.

* * *

The ever beloved Kathlyn Williams has moved into her beautiful new home on one of the fashionable boulevards. Saturday night Miss Williams, assisted by Mme. Juan de la Cruz, gave a reception in honor of Mr. and Mrs. Tyrone Power. Miss Williams has been appearing in Selig feature pictures with Mr. Power. Miss William's home contains many collections of art treasures including Indian relics, Japanese vases and several paintings of great value.

V-L-S-E Program

Contains Important New Lubin and Vitagraph Releases—Edna May Featured Among Them.

FROM the V-L-S-E comes the announcement that the famous Edna May picture produced by the Vitagraph Company, in which the former star of the widely-known success, "The Belle of New York," is featured, will be available to exhibitors on April 10. This is the picture which Edna May is said to have received $100,000 for appearing in. Its title is "Salvation Joan," and gives Miss May an opportunity to again appear in the role of a Salvation Army worker in which she won such widespread success on the stage The picture is in seven reels.

General Manager Irwin also announced that the title decided upon for the picturization of Albert Payson Terhune's novel, "Dollars and Cents," which elicited so much comment when it appeared in serial form in one of the popular magazines, is "Dollars and the Woman." This has been produced by the Lubin Company under the direction of Joseph Kaufman, and features Ethel Clayton and Tom Moore. It will be released on March 20.

"The Fires of St. John," produced by the same company, which Edgar Lewis has been directing in Florida for several weeks past, and in which Nance O'Neil is starred, is scheduled for release April 3. The picture calls for the fullest play of the star's dramatic talents, and because of the powerful story is said to be one of the most forceful productions which the V-L-S-E has released thus far.

Lubin will follow these two features with another Daniel Carson Goodman story, entitled "Life's Toll." Many of the scenes in this production were taken at the Ice Gardens of the Biltmore Hotel, and pictures some of society's cleverest skaters enjoying their favorite pastime. Other scenes were filmed in the Metropolitan Opera House in Philadelphia. The story is a big drama of a young woman's betrayal and the punishment meted out to her traducer.

E. S. MANHEIMER LOSES SON.

Leon Manheimer, aged thirteen years, son of E. S. Manheimer, president and general manager of the Film Exchange, died on March 8 of septic poisoning. In the sudden death of his son, after a brief illness, Mr. Manheimer suffers an unusually severe loss, for the manly nature of the boy made him an exceptional companion, beloved by all with whom he came in contact. Leon was an athletic, healthy lad with a remarkably alert mind. Mr. Manheimer always regarded him as his dearest pal.

Porter Returns from South America

Special Representative of Famous Players and Lasky Companies Has Spent Four Months Studying Conditions.

WHEN E. M. Porter, of the Famous Players Film Company, arrived in New York on the steamer "Byron" on Sunday last, he had completed a four months' journey of investigation through South America as special representative of the Famous Players and of the Jesse L. Lasky Feature Play Company. Mr. Porter's investigation of film conditions in South America showed that the large majority of motion picture subjects now being exhibited in the principal cities were imported from Europe, and that only a few inferior films were being exported by American picture men.

Mr. Porter states that the American producer has a great many ill-founded illusions concerning the film condition in South America, which must be eliminated before he can adequately cope with the situation there.

"During the course of my stay in South America I visited most of the principal cities on the Atlantic coast," said Mr. Porter in discussing his trip, "including Rio de Janeiro, Buenos Aires, Santos, San Paulo, Montevideo, Bahia and Rosario, and I can safely say that the average motion picture theater in these cities compares very favorably with the houses in the United States.

"One of the peculiar things about Argentine is the fact that there are more 'cinema bars' than theaters. These 'bars' are cafes in which films are exhibited, and these replace the usual theater in many towns, outside of Buenos Aires especially.

"Another peculiar Argentine custom consists in dividing the performances into four sections, each running an hour. When you purchase your ticket you state whether it is for the four sections or, if desire simply to drop into the theater for an hour, you buy a ticket for one section.

"Each of these sections consumes about one hour's time. But the performance seems longer than that because the managers there divide a reel which we ordinarily term a 'single reel' into three parts. The lights are flashed up for an instant, and the spectator has the unconscious impression that the performance is longer than is really the case. This attempt to create the impression of greater length films proves conclusively that the time is ripe for the exploration of four and five reel features.

"In Brazil, the very interesting custom obtains of having a huge lobby in the first class theaters. Here the patrons sit and listen to an excellent orchestra if they arrive during the middle of a performance, as they are not permitted to enter the house proper while the show is in progress. So generally is this custom in force that it has become a daily habit to array one's self in one's best clothes and to display them to the admiring throng. It has become, in fact, a veritable 'peacock alley.'"

During the course of his study of motion picture conditions in South America, Mr. Porter took the occasion to introduce several Famous Players or Lasky productions to the theater managers.

"I took Mary Pickford in 'Tess of the Storm Country,' Geraldine Farrar in 'Carmen,' Pauline Frederick in 'Zaza,' Blanche Sweet in 'Secret Orchard,' William Farnum in 'The Sign of the Cross,' and Marie Doro in 'The White Pearl.'

"These pictures were all wonderfully well received, and in many instances I was told by various individuals that they had no idea the American producers were turning out pictures of this exceptionally high grade. It later developed that the exporters of the foreign made films which now practically monopolize the South American market have taken great pains to give this impression concerning American films.

"One of the most interesting exhibitions which I held was that in the New Theater in Buenos Aires. Arrangements were made to hold the entertainment in the afternoon, and invitations were especially issued to the officials of the city, the most important exhibitors, and members of the press. An orchestra of eighteen pieces was engaged to play for the performance, and everything was arranged in accordance with our best precepts.

"As every one knows who is at all familiar with life in Buenos Aires, society there must have its tea at exactly five o'clock. Nothing is permitted to interfere. I believe that if the city were burning down, society would repair to the big hotels which were not actually burning in order to have its tea. I therefore planned to have the performance over by five, but various things interfered and there was still another entire picture to be run at five.

"The greatest enthusiasm had been manifested by my guests, among whom were the mayor of the city and at least fifty persons who were prominent in society, but I was thoroughly prepared to have them depart at the customary hour. But not one of them stirred! Every person in the theater remained until six-thirty—a fact which the manager declared to be even greater proof of their enjoyment than the applause with which they received the films.

"Of course Buenos Aires is celebrated as one of the greatest operatic centers of the world where all the internationally famous opera singers appear. It is here that Geraldine Farrar has scored one of the most distinguished successes of her phenomenal stage career. Particularly did she triumph in the operas 'Carmen' and 'Madame Butterfly.' It was natural then that Buenos Aires should have been delighted with the Lasky adaptation of 'Carmen,' in which the star repeated the triumph which she had previously scored in the opera itself.

"When it was learned that the Famous Players had made a photoplay adaptation of 'Butterfly' with Mary Pickford in the title role, there were many protests because the film had not been included in my list."

Though he was not yet ready to discuss the business details of his trip and the resulting arrangements, Mr. Porter declared that he considered the journey an unconditional success and that the information which he was able to gain at first hand was far more valuable than that which he had received from many sources before his departure. The films which he showed were everywhere pronounced to be infinitely superior to those which the managers were exhibiting, and it was only with the greatest difficulty that he was able to convince his spectators that the particular films which he had taken with him did not represent the exceptional but rather the average productions of the Famous Players and Lasky Companies.

Vivian Rich in "The Silken Spider"

JUST at this time, with the newspapers of the country carrying graphic stories of young women who, in a moment of trustfulness, yielded to the lure of an insincere love, the message of warning eloquently enacted by Vivian Rich in the three-part "Flying A" feature entitled "The Silken Spider," will be welcomed by indulgent fathers and mothers as a timely guiding message to innocent daughters against the remorse-building crimson path.

Vivian Rich.

Vivian Rich portraying the part of a motherless girl in an environment of luxury and high society, through whose veins courses the red blood of vivacious youth, in her search for life at its best, yields to the "lure" of an insincere man, and drains the cup of veiled poison, learning too late of her misplaced confidence. Disowned by her stern father, the young woman is saved from a tragic death by her hands through the interest of a young minister who proves to her the honesty of his love.

With Miss Rich as the daughter, George Periolat as the father, Alfred Vosburgh as the minister and Louise Lester as the young woman's stepmother, the cast is complete, and their efforts and abilities give to the screen a moral masterpiece, which was released March 7.

IDA MAY PARK'S LATEST—"THE FULL CUP."

Ida May Park, one of the Universal scenario writers, has written a story which at last satisfies her severest critic, namely, herself. It is an original five-reel feature, called "The Full Cup," and is being produced by Joseph De Grasse. For some time Lon Chaney, Director De Grass's talented character actor, had been importuning Miss Park to create a strong Italian character for one of her stories, and Miss Park has made this son of Italy the central figure in her story.

Lasky Defends Position

In Pictures Exposing the Evil of Drink Facts Are Not Distorted as Claimed by Liquor Association.

IN the resolutions unanimously adopted at the twenty-third annual conference of the National Retail Liquor Dealers' Association at Washington, D. C., in February there appears the following:

"Another unfair and dishonest advantage that is being perpetrated upon the liquor business is that of the moving picture industry. In the vast majority of displays of moving picture films portraying conditions surrounding the retail liquor trade have been so preposterously, untruthfully magnified by those operators who are paid vast sums by the opposition to our business for the purpose of developing to an unreasonable degree of untruthfulness displays of scenes of actual occurrences in legitimate bar rooms."

In view of the fact that one of the most widely discussed photoplays which bore on the evils of drink was "Kindling," produced by the Jesse L. Lasky Feature Play Company, Samuel Goldfish, executive head of the Lasky company, states that he believes a denial that any ulterior motives prompted the production of this picture should be made in justice to the hundreds of exhibitors who are showing "Kindling" in their theaters.

In this Lasky production there is shown some of the degrading effects of unrestricted liquor traffic in the slums. The Lasky Company took every precaution that the scenes depicted, which now seem singled out for attack, should not lose their effectiveness by exaggeration and untruthful representation. Even before the photoplay was shown to the public several sociologists viewed it and enthusiastically indorsed all the scenes of tenement and street life.

Other producers besides Mr. Goldfish have voiced similar opinions since the widespread circulation and distribution of the reports and resolutions of the Washington conference.

DOROTHY GALLAGHER HURT.

Miss Dorothy Gallagher, who was recently engaged by David Horsley to play the part of Kara, the squaw, in the five-reel production of "The Hidden Law," featuring Margaret Gibson and William Clifford, was seriously injured while on her way to the studio on the morning of February 22, necessitating her withdrawal from the cast.

CLAWSON REJOINS UNIVERSAL.

Elliott J. Clawson, well known in Los Angeles photoplay circles, this week joined the Universal City scenario staff.

Prior to this move, Mr. Clawson was in the employ of the Morosco Company, where he was engaged to write feature scenarios for that company's production. Among the latest of his stories of note is "Madame La Presidente," in which Anna Held was featured.

Mina Jeffries

MINA JEFFRIES began her screen career as Mina Cunard, for she is the sister of Grace Cunard, the Universal actress-directress. Mina was born of French parents about twenty years ago. Like her sister she was educated at Columbus, O., She had no yearnings to go on the stage, such as assail so many school girls, although she was always interested in the theater from the point of view of the audience. Although she had had no previous training the family talent stood her in good stead, and her roles are growing in importance all the time.

Mina Jeffries.

She made her screen debut under the auspices of Francis Ford, who is co-director with Grace Cunard. One of her recent parts was in the Laemmle release, "The Living Lie," a three-reel drama of the Paris Latin Quarter, in which she did some fine work in the leading feminine role. She also appeared in the leading role in "The Quarter Breed," a Western three-reeler. Miss Jeffries is dark, with large expressive eyes, which betray her Latin ancestry, and has luxurious dark curls. She is an ardent sportswoman, a great rider and a good shot. She loves clothes and she knows how to wear them. Her French ancestry is apparent in the way she puts them on. She likes Western roles, too, in which she lays aside fashionable gowns for short skirts and simple shirt waists, and she looks just as swell in them as in the more elaborate garments.

CUB PLAYER'S BEREAVEMENT.

Following closely upon the death of his infant son, Louis FitzRoy received word of the death of his father at San Francisco, February 22, and immediately left for that city to be present at the funeral. Mr. FitzRoy is playing character parts in Cub Comedies and is also assistant to Director Milton Fahrney.

HOME OF DAVID HORSLEY, LOS ANGELES, CAL.

Though engrossed in operating his producing companies, contriving new mechanical devices, running for Congress, fighting censorship and doing numerous other things, David Horsley still finds a few moments to spare to look out for his personal comfort. Just now he is settling down in his new $50,000 home in Los Angeles.

Mr. Horsley says it is so cozy that when he leaves it, even for only a few hours, he experiences a sense of self-denial. It is a beautiful home. It is located in Gramercy Place, one of the finest sections of the city. The building itself is large and comfortable-looking, surrounded by broad lawns artistically laid out and dotted with trees, shrubs and vines. The interior has been furnished after Mr. Horsley's own idea and imparts an atmosphere of quiet coziness.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE town perambulator has before him a letter from a Middle West journalistic friend, who takes exception to one of our recent statements that the newspapers "reek with filth." He says the statement should have been qualified—that some newspapers, etc. This qualification he asks in justice to his own publication and others he has seen, although he admits that his time is too much occupied to admit of inspection of all newspapers. We cheerfully submit to his demand for an apology and agree to an amended statement that there are some newspapers that do not "reek with filth," just as there are moving pictures which partake of the same state of purity. Our western friend is one upon whose corns we did not intend to tread. Our remark was an artillery discharge against the general charge made by the pro-censorship people that moving pictures "reek with filth." So that our friend of the West may know just where we stand we will say the greater the circulation, the greater the capitalistic backing, support and patronage the newspaper has, the more filth may be found in its columns if officially censorized. Its wide-spread publicity and prominence is taken as a license to delve to the very depths of every family in the universe. Suits for slander, divorce and breach of promise are treated as natural adjuncts to that license. The lives of the participants, from birth to date of litigation, are dug up, turned over and put in print remorselessly, and the prints go into the households to be read by the father, mother and child without the least compunction of conscience on the part of the publisher, or the law-makers of the land. Even the so-called reformers read the accounts with avidity. They tell you they have a reason for doing so. Some say just such accounts based upon facts taken from real life gives them inspiration for sermons and guide them in their teachings to deter repetitions. We have known theological students who claimed that their tuition could have but one real finishing touch to qualify them for their calling, and that was practical experience in the field against which their life toil was to be directed. In fact, we have known certain members of the ministry to make the same declaration, and some very prominent members, too. Those of the latter who sought the field of work have, as a rule, either fallen helplessly by the wayside, or have received such a jolt from their supporting congregations that they quickly receded to their legitimate work and are now standing in their pulpits and by the Good Book. The students, as a rule, have managed to "get away with it."

* * *

But the (some) newspapers go on forever. They dig in the mire and turn up the filth. If a clergyman attempts to do likewise he is quickly written up as a trespasser and told to mind his own business. The law-makers take no hand to stop or curb the newspapers. The courts do nothing, and can do nothing, until there is a complainant. The newspapers have absolute license—the motion picture is allowed a bare existence. There is but one thing that stands between filth and its free publication, and that is not based in law, but on a court rule. "Sealed by order of the court." And it is in but rare cases that such orders are secured and the newspapers thwarted. "Sealed (or cut out) by order of the Board of Censorship" is the fatal hand that is arbitrarily laid upon the motion picture, backed by law. Is it fair, just, or equitable, that the illustrated press should be thus shackled and the remainder of the press allowed to go "scot free"? They speak of "the power of the press." It can exercise a stupendous influence for right, and frequently does; but unfortunately the power of the press in modern times has become an instrument of suppression of principle. Men who have done wrong, and are doing wrong, dare not come to the front, in spite of their conscience, fearing exposure which a well constructed press can make. Newspapers are no longer mere purveyors of news; but detective agencies with a license created by custom to make public all they know. They give the ins and outs with impunity and defy interference. If a law-maker attempts to curb that license the newspaper inspires a political movement that sooner or later makes him a political mummy. If the motion picture attempts to tell its story of human nature it is pounced upon by the Board of Censors. If by accident the picture gets by this board the exhibitor is pounced upon by the police, the Society for the Prevention of Crime, the Anti-Vice Society, the Board of Health, the Building Department, the Fire Department, the Board of Underwriters, and, if all these fail, the Bureau of Licenses puts him out of business. And behind all of this is the slimy hand of the so-called reformer who hoists his flag on the Fourth of July and shouts himself hoarse in the cause of "freedom of speech and a free press." There are newspapers that do not reek with filth either in the print of their columns, or the policies upon which they are conducted; and it is noticeable that the newspapers which do not come under this classification are those which have studiously avoided discussion of the constitutional status of official censorship.

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There is one thing our western journalistic friend writes of which is entitled to some thought on the part of the publicity departments connected with the companies making moving pictures. He says the publicity men waste a lot of time and space by long synopses of subjects. These advance notices, he says, often unnecessarily take up valuable time of reviewers who wish to be fair and liberal, but must be guided by allotted space. Some "write-ups," he says, are so ingeniously constructed that they cannot be properly blue-penciled and it is necessary to construct a new one from them. "The short, snappy stuff is the stuff that gets through the sheet," says the writer. And he is pretty near right. Next to the steady and well-paying advertiser the best friend of the printer is the press agent who knows the shortest way home.

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The chief topic of conversation in moving picture circles during the past week has been the contract Charley Chaplin is reported to have signed for the ensuing year. It is stated he is to receive a bonus of $150,000 and $10,000 per week, making a total of $670,000 for the year. Of course, there are many who say the real figures have been greatly magnified for advertising purposes, while others say that if he is to receive but $250,000 for the year he is more lucky than Rip Van Winkle was. Not having any personal knowledge of the reported contract, and not being connected with any of the parties connected with it, I am unable to say what Chaplin has signed up for, but from an opinion expressed to me by an old-timer in the moving picture business, I am inclined to believe that Chaplin is to get a sum nearer $600,000 than the smaller amount named.

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This is what the old-timer said: "You may all doubt and smile about what Chaplin is to get, but you cannot get away from the fact that he has made himself the highest-priced man on the screen today. I don't care what he was, or what he got, on the stage. It is simply a question of what his screen value is today. He is worth $10,000 a week to any company that understands its business. The Chicago company that had him last year admits that after paying him an unprecedented salary they cleared $1,200,000 on his pictures, and it is said they still have in hand a number of subjects that have never been released and which will be "velvet" to them. No one claims that Chaplin is a great actor, yet the greatest actor that ever lived could not command the salary he can. If I was in a position to handle him and could clear $1,000,000 in a year I would cheerfully give him $500,000 as his bit. You must understand that enormous returns have been received on Chaplin pictures that cost but $1,200 to $1,500 to produce, and perhaps less. Many pictures produced during the past year have cost $30,000—perhaps much more—and the returns have not been near the sum received for the Chaplin pictures. The secret of the Chaplin success has been the filling of a great demand at minimum cost. The Chaplin pictures have demonstrated one thing to the moving picture world. The moving picture actor has but one standard to go by in fixing his value. It is not his experience or ability as an actor, but the amount of money his pictures draw. This is a cue to both producers and actors. It is not the acting, but the action. Every move must be studied to catch and hold the public eye and make up for the lines that are unspoken. Some of the best Chaplin successes are founded upon the most flimsy sketch stuff of a generation ago, yet Chaplin has by action—and continued action—made them mints. I will go still farther in support of my claim that Chaplin is worth $10,000 a week and concede that his pictures will drop off a third during the ensuing year. This would leave the net profits of the producers about $800,000. Take out of this $670,000 for Chaplin's bonus and salary (disregarding the fact that last year's quoted profits were in excess of the salary paid Chaplin) and the producer has a net profit of $130,000, or close to 20 per cent. on the amount paid Chaplin."

Spokes from the Hub

By Marion Howard.

AT THIS writing the Hub is enjoying two rare treats in "Diplomacy" at the Park and "What Will People Say," at the Fenway. Marie Doro and her new "hubby," Eliott Dexter; Frank Losee, George Majeroni and the entire cast have all been heard on the oral stage in "Diplomacy," the first two with the all-star cast featuring William Gillette and Blanche Bates. This is one of the most effective screen versions of all, and a credit to the ones who made it. As the play concerns international spying the theme has added interest at this time. The "Newlyweds" played their former parts without a flaw, and it was a joy to watch them in the big scene. Petrova, in "What Will People Say?" again fills the eye and we do not miss the words one little bit, such is her power in pantomime. Fritz De Lint as the young naval officer made a big hit here, and Fraunie Fraunholz in a difficult part was the artist all through—but what a bout that was between the men in descending the stairs taking the rail along! A man who looked like a prizefighter sat near and "whooped her up" with a shout "Get him, Boy!" and how he did chuckle when the fight was over. All these interruptions only add to the "gayety of nations" and do no harm when they arouse the house to laughter. Petrova wears stunning hats, but they seem out of place at a private ball. I want to pay tribute to Alice Blache for her work in directing this film, with so much consistency and beauty of detail. Again we see the pets—this time a small black kitten held closely. The play might have been called "Mrs. Grundy." Comedy is furnished in the house party episodes around the kitchen scenes participated in by the guests as servants were minus.

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It is good news over here to learn that H. Cooper Cliffe has returned to an earlier love—the Metro family—and that he will once again be seen with Ethel Barrymore, for we recall vividly his fine work in "Final Judgment." He made himself solid round here in the speaking play years ago and more recently as "Nobody" in "Everywoman."

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The Park is giving us the Burton Holmes series of travel pictures and it is a joy to see them. Last week we were taken up the Hudson to West Point and saw the work of the cadets in their various evolutions. There was unusual enthusiasm in the house, especially when the colors went by

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One of the best pictures shown us of late was "He Fell in Love With His Wife.." one of E. P. Roe's best sellers and admirably done by Florence Rockwell and Forrest Stanley, who had an altogether different part from his last here—the priggish clergyman in "Tongues of Men." The matinee girl fans did not relish the fate of Page Peters., who is a favorite, and one impulsive one exclaimed "How horrid to throw him over that cliff, it must have hurt him terribly." Why undeceive the dear creatures! Romance and sentiment abound and the poor widower's experiences on the servant girl question were intensely amusing, Lydia Titus with one exception taking the lead in character work, and that one was the slavey, who had no mention in the cast but who well deserved our pen praise for not overdoing it. The farm scenes were exceptionally good and great praise is due the director for careful attention to detail. One thing marred the production and that was the hideous lines spoken behind the screen, and frequent exclamations. This is an added nuisance at this theater and not duplicated elsewhere—happily. We want our pictures in silence save for the music and that should be toned down. This house has an exceptionally good organ.

* * *

I saw a dear little short subject the other day called "Golden Lies," an Essanay offering with Bryant Washburn doing a fine bit of work in the line of self-sacrifice in order to prolong the life of the woman he loved and who had been stricken blind. She, however, did not return his affection; in fact, did not know of it, being in love with his scapegrace brother, a cad of a chap, who deserted the girl when she was stricken and went out of the country. She, not knowing of this, began to decline rapidly and nothing would console her, so a plan was concocted whereby the brother masqueraded as the lost one, wrote letters to her and wedded her. All came out happily, thanks to the girl's intuition. I would advise young folks to see this for its lesson.

The travel films are a delight always. I hope the picture showing the President and Mrs. Wilson entering and leaving Memorial Continental Hall in Washington will be seen by the D. A. R. everywhere, as the building was built by and for the "Daughters" all over the land. The party enters between the Virginia and Massachusetts column—two of the thirteen representing the original colonies and which face the Pan-American Building. They leave by the main entrance and one gets a fine look at the First Lady. As they vanish we are shown that eccentric person, Dr. Mary Walker, congratulating a young girl on having won the prize for her paper on "Preparedness"—the subject before the meeting indoors that day.

* * *

When we see the names of William or Dustin Farnum in a cast we may be sure of something well done, so I was prepared for the treat given us in "Fighting Blood." Particularly good is the photography, for we never once got away from the atmosphere, and a debt is due Director Apfel for the multitudinous details. There was a lot of human nature and red blood all through. The one thing that impressed us was the sudden conversion of Big Bill, capitally done by Willard Louis. This happened as a result of a fight with the parson, who is full of fighting blood (rightly inherited from his forbears) and is an athlete as well. No one previously had dared tackle Bill, who became after this the best friend the parson had during trying times. It had a good ending and there were many side scenes dealing with the story worthy of special mention.

* * *

In showing fashions why not select pretty actresses all the time and not those lopsided models who are too self-conscious by half. Recently we were treated to a sight of Arline Pretty showing the new high hats and she did walk offstage like a human being. Then we saw Lillian Walker ("Dimples") of "Green Stocking" fame wearing stunning gowns gracefully and smiling naturally.

* * *

In addition to one long subject, usually a Paramount, the Exeter theater is running short Universals on Sunday nights to large houses. Recently we saw "The Widow's Secret." J. Warren Kerrigan, who took the leading part, did it well. Mary Talbot made the mother stand out prominently, and the visions of her early married life were presented in a natural manner. The play is full of mother love which prevailed over all else,. including the wiles of a naughty siren. It is an old story well told, and one will not soon forget the closing picture of mother and son. On the same program we were shown a Pathe colored reel of Northern Holland with those wonderful windmills and picturesque water ways—to say nothing of the Dutch kiddies in quaint attire. The coloring left nothing to be desired—except more of them. Then we took a trip to Japan and saw some beautiful dances by the geisha girls, one with flags. For a comedy we had "The Whole Jungle Was After Him," a take-off on the man who brags of his alleged hunting in the wilds. In this we had a glimpse of the Universal City caged animals and during the story of the man (Othello fashion) the scenes were depicted showing that about all the wild animals in sight were killed by him. His room was decorated with skins (hired from a dealer) to give zest to his tale of conquest. Doubt was engendered in the mind of the heroine, out for a brave man, and so she called next day with a real tiger much to the embarrassment of the man who faced the jungle terrors (in his mind) and proved his undoing. Not much to write about, but it was too well done to be overlooked and showed skill in directorship. "Esmeralda" was the long story, and "Little Mary" has a strong following—no matter what she plays. Another good reel was "Her Steady Carfare," a neat little comedy naturally well done, especially by young Ray Gallagher and Betty Compton, a dashing pair.

GAUMONT SIGNS MISS GERTRUDE McCOY.

To its list of screen artists of stellar magnitude now at its Jacksonville studios, the Gaumont company now adds the gifted Gertrude McCoy. Miss McCoy is a great motion picture favorite both in this country and abroad, and her acquisition adds material strength to the roster of Gaumont players. The announcement of Miss McCoy's engagement does not come altogether as a surprise, since it was recently stated that the Gaumont policy in its five-reel productions would be to star photoplayers already famous upon the screen.

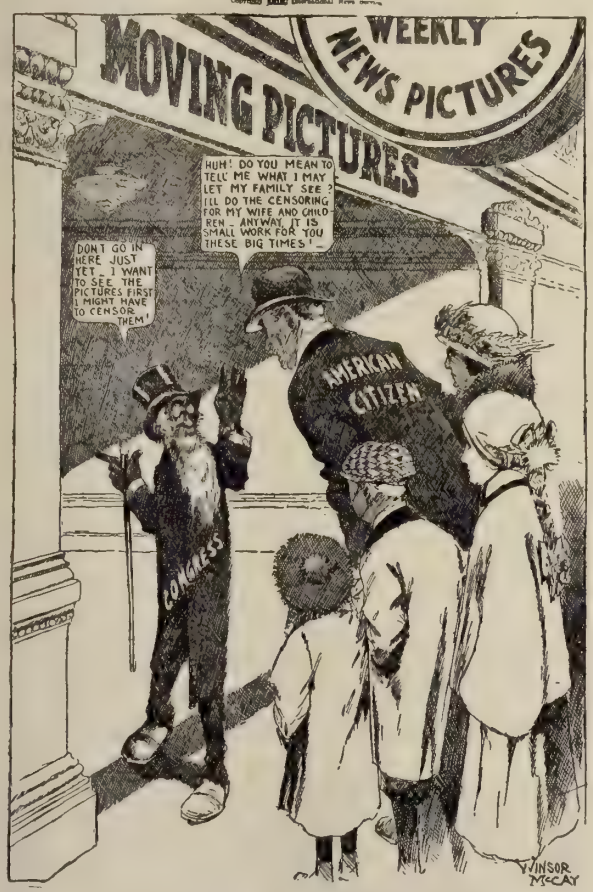
An Argument Against Federal Censorship

(From the Chicago Examiner, February 21.)

PENNSYLVANIA has a state board of censors for moving picture films. Recently these sapient guardians of the public ordered the Chestnut Street Opera House, in Philadelphia, to cut out seventy-five feet of film because they contained pictures of Kaiser Wilhelm and Field Marshal von Hindenburg. The board of censors says that it acted under authority of the statute prohibiting scenes that are "sacrilegious, obscene, indecent or immoral or that tend to debase or corrupt public morals."

The first impulse is to laugh at the ridiculous officials who are able to discover something sacrilegious or obscene or injurious to public morals in photographs of the German

THE BEST JUDGE!


MOVING PICTURES
WEEKLY NEWS PICTURES
HUH! DO YOU MEAN TO TELL ME WHAT I MAY LET MY FAMILY SEE? I'LL DO THE CENSORING FOR MY WIFE AND CHILDREN - ANYWAY, IT IS SMALL WORK FOR YOU THESE BIG TIMES!
DON'T GO IN HERE JUST YET - I WANT TO SEE THE PICTURES FIRST I MIGHT HAVE TO CENSOR THEM!
AMERICAN CITIZEN
CONGRESS
WINSOR McCAY

Emperor and his celebrated Field Marshal. By the same ridiculous mental process another equally absurd board of censors would forbid showing photographic likenesses of King George or King Albert or President Poincare. In fact, there would be no limit to the asinine decree a sufficiently asinine board of censors might promulgate.

It is for this very reason that the Examiner earnestly protests against the bill in Congress to establish a National Board of Censors of moving pictures. We maintain that the freedom of occupation and the liberty of publication would both be violated by such a censorship, and we cite this very Pennsylvania incident as ample proof that such violations of fundamental constitutional rights do actually occur when a small number of citizens are given arbitrary power to control the amusement and the instruction of their fellow citizens.

There is no reason to doubt that a federal board of censors would be just as arbitrary as a state board of censors. For it is the inevitable result of bureaucratic authority that the bureaucrats become species of petty tyrants—a sort of two-for-a-cent Czars, who usually wind up by adding corruption and bribe-taking to their pompous and absurd exhibitions of irresponsible authority.

Now the moving picture is at once a school, a university and a public press, and by every dictate of common sense, as well as by the commands and guaranties of the Constitution itself, it should be left at perfect liberty to exercise its tripartite function of amusing, informing and instructing the people. The laws which regulate other schools and other publications are in full force to regulate the moving pictures, to punish license and obscenity and viciousness—and those laws are ample and sufficient as they stand, without any censorship whatsoever.

We protest against this proposed censorship of the moving picture press on the same identical grounds upon which we would protest against any proposed censorship of the printed press. The constitutional arguments against one are on all-fours with the constitutional arguments against the other. But the moving picture is not only an entertainment and an instruction. It is also a moral force. It makes people innocently happier. And innocent happiness is as important to the best development of fine character as any other influence or virtue. More especially is the usefulness of the moving picture evident in the smaller communities, where, from the very force of the circumstance of minor population, the broadening influences of life have been somewhat lacking. The residents of these smaller communities now have brought directly to them the liberalizing effects of travel, of foreign scenery, of the customs and habits of other peoples, of the social conditions of the wide world. We can imagine nothing else so liberalizing, so instructive, so formative of character.

To be thus liberalizing, thus uplifting, thus popular, the moving picture must tell the truth and must be ALLOWED TO TELL THE TRUTH. And it will NOT be allowed to tell the truth if it is ever subjected to the restrictions of narrow-minded and stupid and bigoted and arbitrary censors. As Thomas Jefferson wisely and nobly said, the best governed people is the least governed people. Our famous Declaration affirms the right of every human being to "life, liberty and the pursuit of happiness." And every one of us has the inalienable right to choose the happiness that suits him best, subject only to the rule that he must not injure others.

So we have the guaranteed right to read and to talk as we please and to believe as we please and, as a natural corollary, to seek such entertainment of the eye as pleases us in the moving picture theater. This is not a privilege, conceded by any Congress or granted by any board of censors. It is an inherent, inalienable, natural right, a part of our existence, born with us into the world.

Just as each one of you has the absolute right to select and to read the newspapers and magazines which best please you, so each one of you has the absolute right to choose for yourself what moving pictures you will go to see. The only rightful board of censors is the public itself. And it is a board of censors which can be thoroughly depended upon to make bad pictures unpopular and financial failures.

The whole theory of our national life is that the majority of the people know what is best for the people and are entitled, of right, to have their way. The theory of a censorship is that the majority of the people do not know what is good for them and must not have their way, but the way prescribed for them by a handful of wiser overseers. We shall resist that un-American theory of government and social life, in whatever form it shows its ugly features, as long as the Examiner is printed. In the name of individual liberty, in the name of the constitutional guaranties, in the interest of good citizenship and of public happiness and education and advancement, we protest to Congress against this undemocratic, un-American, reactionary, bureaucratic proposal to institute, in this free country, a Russian censorship over the amusements and instructions afforded to millions every day by the admirable device of moving pictures—the most effective entertainers and teachers the wit of man has ever conceived.

METRO ACTOR INJURED.

Niles Welch, the popular juvenile actor, is in Fordham Hospital, New York, suffering from injuries that almost resulted in his death. Mr. Welch is working in the Metro production, "The Kiss of Hate."

Mr. Welch was playing the role of a Russian soldier in the hills of Westchester. He was directed to hide behind a huge boulder and when another player came along on horseback to spring out and stop his horse. Mr. Welch did as he was directed, but as he sprang out to grab the bridle rein the butt of the rifle the rider carried struck Mr. Welch squarely across the forehead. He fell to the ground and was unconscious for five hours. Both of Mr. Welch's eyes were closed within a few minutes, and for a time it was feared that he had sustained a fractured skull.

"Down in Front"

Moving Pictures and Moving Conversation.

By Hazel Conklin.

(Illustrations by Thornton Fisher.)

Mrs. McGabb Comments.

(Mrs. McGabb and her bosom friend, Mrs. Simms, invest ten cents each, saved by shopping for bargains, in a picture show to "rest up after the battle.")

Mrs. Simms.—Ain't this a grand thee-ayter, Ella! Look at them artificial flowers planted in front of the curtain! Ain't they natural!

Mrs. McGabb.—Yes. That makes me think: I wonder if them red artificial roses I got to re-trim my hat are goin' to clash with my cerise dress—the one I wear Sundays. You know, I didn't think of it until this minute. I meant to of got blue, but they were eleven cents apiece and the red ones only nine, and, besides, the color was brighter in

the red ones. Dear me, I hope I'm not goin' to have to trudge way down town here again to change 'em!

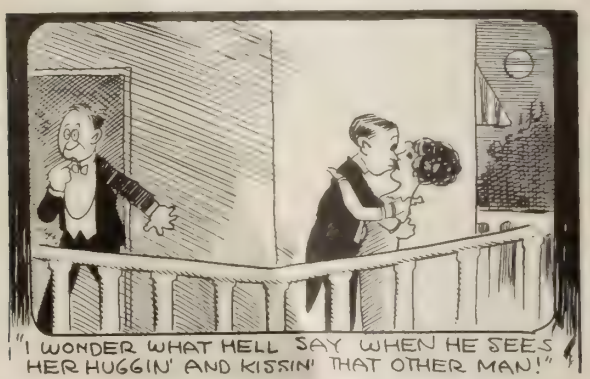
Mrs. S.—Listen, Ella, the people right in back are talking about you!

Mrs. McG.—Talkin' about me? Well of all the fresh things. I s'pose makin' remarks my bein' so stout?

Mrs. S.—No, only you've forgot to take off your hat!

Mrs. McG.—So I have! And, Josie, I just pinned that hat right on my head when you run over to ask me if I'd run down to the stores with you, and I ain't combed it since breakfast! Oh, well, nobody knows me in here, and if they don't like the looks they can look at the pictures. That reminds me: I meant to of got a frame for that picture Henry had took in his lodge uniform so's we could set it on the dining-room mantel. I never see him look so grand as he did the night he come home with it on after the parade. If we should have war he'd make a grand general. It had gold lace—that makes me think: did you see that lace they had for nineteen cents a yard? If I'd known a blessed thing I could have done with it I'd got a yard. I wish now I had; it might of come in handy for something.

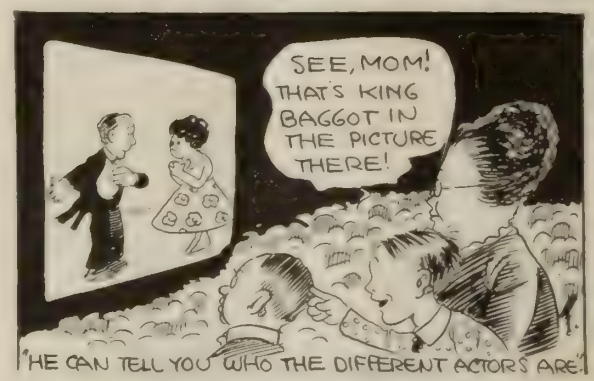
Mrs. S.—Look, Ella, ain't that ballroom scene swell! Did



you ever see such gowns! I wonder if they're made of real expensive material or just some cheap stuff made up to look rich in the pictures?

Mrs. McG.—That reminds me: those gowns we saw in the store for $11.98! They looked real good in the showcase, but when I had that red-haired clerk take one out for me to look at do you know, Josie, it almost come apart in my hands—and I was only pullin' on one of the seams to see how stout they were sewed. It ripped a good inch, but her back was turned, so I didn't let on. And, as stout as I am, get me into one of them cheap gowns and I wouldn't dast stoop over in it. But I wouldn't buy one anyway at that store. I bought a summer dress there once and it was a little mite too snug for me in the bust and hips. I only wore it two days and half the seams was ripped out, and just because I forgot to put dress shields in they wouldn't take it back!

Mrs. S.—Ain't this scene pretty, Ella! He's come out on the balcony lookin' for her. I wonder what he'll say when

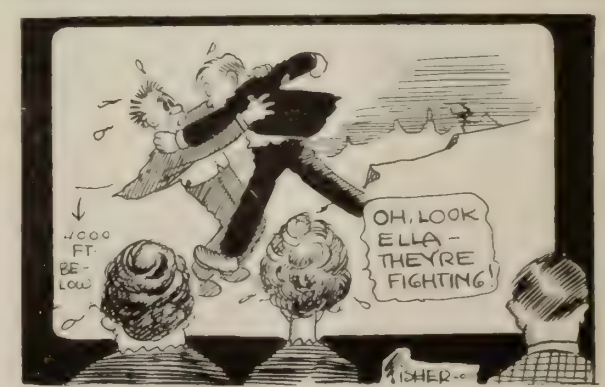


he gets around the corner and sees her huggin' and kissin' that other man! I wonder do they take these pictures by real moonlight?

Mrs. McG.—I don't know, but if my young Willie was here he could tell you. It's amazin' how much that child knows about movin' pictures! How he picks it up I don't know, but he can tell you who the different actors are even if they have whiskers one minute and the next minute nothin' at all. Which makes me think: did you see that gown that woman was tryin' on this afternoon? The "V" come down so far in the back that it almost met the one comin' down in front. Of course, I couldn't wear one of them anyway in the winter with my red flannel underwear which I have to keep on on account of my rheumatism; but it would be all the same if I did. I'd be blushin' so that no one could tell but what I'd kept it on.

Mrs. S.—Oh, look, Ella—they're fighting!

Mrs. McG.—I've had all the FIGHTIN' I want for one day! The way those women acted around the counter that had them waists on sale for eighty-seven cents! I'll bet I've got black and blue marks all over me. They didn't have no more manners than a goat. Why I had to push a woman



with all my might sos' I could get that size 42 before she got her hands on it. Good Grief, Josie, five o'clock. If we don't get out of here my Henry won't have no supper and he'll be cross as a bear! I like this place, don't you? It's so restful in here after a day shopping.

Mrs. S.—How did you like the pictures?

Mrs. McG.—The pictures? Good Land, Josie, I don't believe I remember what a single one of 'em was about!

MARGUERITE, WATCH YOUR FEET.

Even if Marguerite Clark did have a terrible time finding enough snow for the Alpine scenes in "Out of the Drifts," she owes a new accomplishment to this Famous Players production. It was during the filming of this play that she learned the difficult art of skiing.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

HUMANE MOVING PICTURES.

THE American Humane Society, together with the Massachusetts Society for the Prevention of Cruelty to Animals, recently offered a prize of $25 for a moving picture scenario which would best inculcate lessons of kindness to animals. Out of nearly fifty manuscripts received from writers in all parts of the United States, the one written by F. P. Swain of 177 St. Botolph street, Boston, was awarded the prize by the committee. The story centers in "Danny," a little "newsie" whose impulsive kindness is expressed in his dramatic efforts to protect dogs and horses. This picture, while commendable to the benevolent interests of the Humane Society, is also an acknowledgment by them that the moving picture is the greatest educational force they can use besides being the most powerful propagandist for their noble purposes, making the moving picture the educator of humane deeds.

Manufacturing Educational Films.

We are in receipt of a most welcome letter from J. T. Edwards, F.R.G.S., of Alameda, Cal., in which he gives particulars of a new enterprise for the production of films suiting all classes of educational work. The enterprise is indorsed and encouraged by many educational authorities in many parts of the country. "The work in the studio at Alameda is devoted exclusively to scientific and educational purposes—the object being to have this type of motion picture made in surroundings that are in keeping with the importance of the work; also to have different departments of education and science in the charge of persons whose knowledge is essential to this type of film," says Mr. Edwards. "Apart from the work in connection with the production of films, it is our intention to collect from the various scientific and educational societies throughout the world copies of films that would be of interest in this country and as far as possible to exchange our films for theirs—thus giving publicity and an exchange of ideas which cannot fail to be useful. Films under construction at this moment are a film dealing with the Montessori system, showing the entire work in connection with it, forming a most interesting and beautiful film in connection with the development of early childhood. Another subject is a film dealing with the geography of the State of California, particularly intended to show the navigable rivers, mountain ranges, means of communication, the area given over to cultivation, etc. These pictures will be of considerable interest and value in connection with geography."

Mr. Edwards favors us with a number of photographs of the studio and workrooms of the new plant. From these it is evident the concern is a most thorough one, well equipped and up to the times in every respect. We wish them every success in the venture and are glad to record another distinct advance in educational moving picture manufacture.

Educating Commercialism.

It is no new thing to read of moving pictures being used for commercial purposes. It is, however, somewhat new to find that they are being used in a sort of educational propaganda along distinctly commercial lines.

For the purpose of bringing New York more prominently before the people of South America a series of pictures are proposed which shall so present the city and its surroundings as to make it both attractive and alluring for either pleasure or business. According to the published idea, a certain New York hotel is arranging a scenario which shall serve the purpose of advertising the hotel as one of the most suitable stopping places in New York and it is also having views of the city shown upon the screen. As is common under such circumstances the plot is woven around a love theme and introduces a newly married pair from South America who make this hotel their stopping place. Their program of visiting New York is necessarily a most thorough and elaborate one. It is the purpose of the owners of the film to have it shown well throughout South America for the manifold purposes of causing other travelers to both visit New York and stay at the same hotel; no doubt this plan will have its good results. It is stated that a young man conversant with the South is to "cover" the country, making a visit to every possible theater and hotel where publicity will avail.

Thus the drama, the moving picture, scenic attractions and commercial advantages are interwoven in one common cause for mutual advantage.

Educational Value of Sunday Exhibitions.

It seems worth while to refer again to the question of Sunday picture exhibitions, only because it is very evident that the true and educational value of the moving pictures are being much hindered by a constant bickering over this matter. At the present the writer has before him about a dozen newspaper items from as many different parts of the country which have as headings "Opposition to Sunday Pictures," "Crusade on Sunday Movies," "Quarrels Over Sunday Shows" and "Victor in Sunday Movie Case." All these titles are a sad reflection on the whole matter of the proper use of Sunday moving picture exhibitions, and cannot fail to have a prejudicial effect upon the desired advance in the great benefits which we are always claiming for the moving pictures. Moreover, those who engaged in provoking these controversies should stop to consider to what extent they are helping or hindering the better growth both of the picture and the opinion of the public relative thereto.

In the first place it is a pity that the undesirable designation of "movie" should be attached to a Sunday exhibition. It is at the least undignified, if not positively vulgar, and is therefore entirely opposite to any educational purpose which a Sunday exhibition is sought to convey. If exhibitors will see to it that this word is abolished in so far at least as it is used with reference to Sunday exhibitions they will have taken the first step toward that respectability which they profess to acquire. This should be done in a positively open and if necessary an advertised manner. Refuse to have a Sunday exhibition slandered as a "movie." In the next place, let it be an ambition of exhibitors that the Sunday program shall be of such a nature that even the most fastidious cannot criticise. Safety lies here in the fact that educationalism must be the fundamental principle of that program. After this the most important thing is to endeavor to plan for and to earn the support of those of diverse views rather than to antagonize them. The law courts are poor places from which to secure good feelings in a small or even a large community. To seek for and to establish a community spirit is the best and highest ambition of those who are not in immediate accord on the question of Sunday exhibitions. There is no law on this matter which is of universal application. The city differs from the town, and the town from the suburb, and yet there is a law of adjustment which is very wide and capable of every possibility which can be used where there are wisdom and toleration. The old "Get Together" principle is one which has done much good. It is better therefore that the moving picture shall be taken from the court of quarrels and established in the court of harmony. These comments are written with the firm conviction that the question is one for the advancing of the best good of the moving picture, which is here especially along educational lines.

THE SILVER INDUSTRY AND THE MOVING PICTURE.

That the Silver Industry is important to the moving picture industry is emphasized by the "Metal Mining Industry," which states: "There are about 20,000 picture houses in the United States, using approximately 120,000,000 feet of film regularly. The average life of a film is but several weeks. Silver salts, used for sensitizing, are lost forever on being exposed to the light. It is estimated that 15,000,000 ounces of silver a year—equal to Utah's total production—are used for this purpose. A combined industrial picture, showing the silver industry and the moving picture industry would be another valuable addition to the Industrial series."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

News Posters.

WILLIAM LORD WRIGHT, of the Selig Company, sends in a very attractive poster gotten out for the Selig-Tribune news film. The poster is a one-sheet evidently patterned after the contents bill of the London newspapers, but more carefully done and printed in red and black on white, about the most striking combination possible. It stands out well from the pictorial paper with which it may be surrounded and it gives a rapid and comprehensive survey of any number. As evidence of the care shown in its preparation, the bills are not dated, so they keep alive (as much as a news film can) for those who use a delayed service.

It's N. G.

Bill ("William") Swanson got the National Guard of Utah to work in with him on "The Battle Cry of Peace." To him it was an advertisement for the film and to them it was a means of recruiting and advertising the Guard. All they did was to keep a rapid fire gun in front of the house and have some of their men there to distribute preparedness circulars. But don't ask your own militia to help you advertise the film. Offer to help them advertise the guard.

Doesn't Like Snakes.

Here is a letter from Steve Farrar, of the Casino, Eldorado, Ill., which is worthy the attention of manufacturers. He writes:

> I want to ask you a question: why in all that is for the betterment of the pictures, do producers allow their directors to use snakes in the pictures they produce? It seems that directors right now have the "snake craze." This week I have had three films with snakes used in the stories, and to top it all off in "A Night in the Show" last night there was a whole basket full of them for Chaplin and the company to play with. I know from experience that snakes on my screen are repulsive to at least 90 per cent. of my audience. I know of one case where a woman was a regular patron of mine for years, and one night she saw a film with a whopper of a snake in it, and for six long months she never came near a picture show. I have yet to see a picture where it helped the plot to introduce a snake in it. How do you feel about it?
>
> Well, business is good, but I am working myself to death. I am depending almost entirely upon hand bills of my own make up for advertising. By experience I have found that this kind of advertising appeals to my class of patrons more than any other kind I can use. You will notice that I put a big scare head on my bills and then follow it up with some descriptive stuff; if they don't want to read all the bill, they can get what is on at the Casino by just a glance at it.

We have explained to Mr. Farrar that there are few inventive directors and that when one of them gets a good idea all the others copy it, which is why the pictures are not so good as they used to be.

Steve is friendly with his opposition and they scrap in a nice sort of way that entertains the towners and does not hurt anyone, so when his competitor started "The Girl and the Game," Steve dug up a Kalem Helen Holmes and advertised her as "The Game Girl," putting one over very neatly. He is using attractive lines on his bills, but he does not get vicious or lurid. He does not overstate or misstate. He just gets a startling headline and then tells the facts, laying the emphasis on the comedy or the sensation in the pictures. This is better for his coal mining clientele than would be a more polite form of announcement.

Graft?

Looks like Tom North was getting to be a real newspaper man. Get this from the last issue of Pals:

> WHAT GROWS IN YOUR SECTION?
>
> This office was the recipient of two boxes of the best apples we have ever had a chance to eat, and while we have always had a soft spot in our hearts for PAL Mercy, it was nothing as compared to the feeling we have for him now. From now on he is "declared in" and we are all for him stronger than ever. Thanks PAL. We sure enjoyed them.

And at that he is entitled to all the fruit as well as the bouquets that came his way. That tricky headline is commended to other exchange organ editors.

Anniversing.

The Square Town Electric Theatre, Brooklyn, Mich., has been celebrating its fifth anniversary. Apparently they sold a course ticket for the three special programs for twenty-five cents, though no explanatory letter accompanies the ticket. They also use a souvenir folder, printed on excellent stock. The front is well displayed, but the printer evidently had no fancy faces for body type. For an anniversary try and get something a trifle more ornamental than a straight roman, but on the other hand curb the printer's tendency to use a face so ornamental that it cannot be read in the mass. The only real comment that is to be offered on this program is that there is nothing beyond the title page to signalize the anniversary. Some sincere little message of thanks to the patrons would have carried weight. The Square Town has been an infrequent visitor of late. They used to be welcomed quite often.

Enjoy a Look.

When you plan a program take some copies of the department over to the printer to give him an idea of what you want. Lately we reproduced the inside pages of the Lehigh Orpheum, South Bethlehem, Pa., but here is a recent front page that needs only the dated days and

the town name to make it complete. Add those, but note the excellence of the display. The design is drawn, but a really clever printer can get almost as good an effect if he has something besides letters in his cases.

Considerable Presswork.

It has been told that the Franklin, Oakland, Calif., gave a special show for the naval cadets at which the Mayor and other notables turned out as a reception committee, but from later papers that Rex W. Midgley sends it would seem that the press stunt has a snapper. The Mayor ordered out the police and gave the order to the Chief. The Chief went to the Commissioner who said he was not going to turn out the police every time the Mayor wanted to get into a moving picture, and now the whole town is talking about it and of course the Franklin, as the innocent cause, gets part of the mention. The house stands to net press work that will be measured in yards instead of inches.

Started Right.

Stage and Screen, a new house organ published in Bath, Maine, in the interest of the Bath Opera House and Columbia Theatre, was born with teeth and whiskers. The first issue is as neat and as newsy as many sheets are after considerable experience. It is a clean looking sheet. When you see it, you think you would like to look it over—and so you do. Then you ask for the succeeding issues. There is a complete absence of the breaks that might be expected in any first issue.

It talks about the house and the attraction and gives some general talk, but it is all done readably. There is a lack of superlatives, but a note of sincerity that is far better. You feel that the offering must be good and yet "splendid," "marvelous," "gigantic" and the like are missing. In the first issue there is an appeal for assistance of the patrons in making the houses to their liking. It is so well worded that it may be of use to others who know what they want to say without knowing how to say it.

> No doubt there are little things which arise from time to time which you think we should know, should do or should not do. It is those little things we want to know about. If there is anything connected with our theatres or our productions which can be improved and made more to your liking we want to know it. That's why Stage and Screen urges you to send to the management such suggestions as you may have. They will at least have careful consideration, and if they can be adopted rest assured they will be; if they are not feasible we shall be only too glad for an opportunity to explain why your ideas are not put into practice. In other words, we not only desire your patronage and good will, but we want your co-operation as well. We want every reader of Stage and Screen, and every patron of the Bath Opera House or Columbia Theater to take a personal interest in us and our offerings.

An appeal like that reads as though it were meant and not put in merely to help fill up. About the only thing that the paper yet lacks is an editorial department. This would give a real return in effect if done along the same lines.

Helping the Cranks.

With the majority of the exhibitors trying to do away with offensive censorship conditions, others seem to be doing all they can to aid those who contend that there should be censorship. Look at this

BEGINS TODAY
The Daring Film Drama
THE NUDE IN ART
"INSPIRATION"
A Noteworthy Product of the Thanhouser

advertisement which is taken from the house organ of a man who should know better; a man identified with the exchange and for a time the manufacturing end. It may make him a few dollars and cost him, and others, hundreds. "Inspiration" is not an exploitation of nudity and the picture is apt to disappoint those who are attracted by the advertising.

Putting on Style.

The neatest book of samples that has come to us in a long time is sent in by Geoffrey Jefferson, Winona, Mich., who has been running pictures in the State Normal College at Ypsilanti, Mich., on Fridays and Saturdays, but the teachers wanted an all-educational program and we gather they are running the show themselves. He sends in a scrap book neatly lettered in pen work, quite a work of art, but he is not showing off his pen-craft as much as his advertising. He writes that he has tried to make them different—and not black. The avoidance of too heavy type faces is desirable, but Mr. Jefferson does not seem to have caught the trick of putting a punch into his advertising. He gets a good display, and in this the compositor seems to have worked in with him, but he trusts too much to titles and to his press work. One four column advertisement, eight inches deep, carries only this:

The
SPLENDID SUCCESS
of the
Pease
Auditorium
Photoplays
Last Friday and Saturday evening is
A PROMISE of what is coming next Friday and Saturday.
THE LION OF VENICE
Friday
THE BANKER'S DAUGHTER
Saturday

Of these lines "Splendid Success," "A Promise" and the two titles are in large type. To back this up the press matter reads:

> "The Lion of Venice" and "The Banker's Daughter" are two entertainments certain to prove attractive. The former is particularly interesting for several reasons. The scenic effects obtained by Kleine in his production of the play are drawing cards, and is the the very setting of the drama—Venice, Italy. The fact that it is now within fifty miles of the great European conflict is an added point of interest.

There is not enough here to pull people in. There is nothing said to create a desire to see the performance. That there is fighting going on a half a hundrd miles from Venice will not enhance the entertaining value of a play *supposed* to be located in that city. Nothing is said as to the nature of the play attraction. There is no punch line. Twenty-four column inches are used to tell two titles and nothing else. Advertising serves two purposes. It tells what you have and it makes people desire to see your attractions. There is neither punch nor pull in an advertisement that merely tells you to "Buy your tickets now for Officer 666." It does not tell that the farce is a big Broadway hit, that there are six hundred and sixty-six laughs or anything of that sort. It merely tells you to buy tickets, but does not tell you why. Mr. Jefferson does as well as the regular photoplay theatre in the town, which has the same bald style of announcement, but by doing better he could have a house of his own.

Udell's.

Dave Udell sends in some more of his advertising matter for the Majestic, Paxton, Ill. One of the advertisements is introduced here because the display helps the text. Mr. Udell works in with the printer and most of his stuff shows up unusually well. In addition to the copy

We Manufacture the Oldest Necessity of Mankind---

What Is It?

People will say, "Bread, meat, fruit and vegetables are necessities of life." They are. So are homes, railroads, telephones, telegraph, etc.: but the real, true and genuine necessity of mankind is

Pleasure!

Without pleasure a community becomes deadened, hopeless and ignorant. The person who has no pleasure usually dies young and is subject to all sorts of diseases.

The greatest means of furnishing pleasure is the properly managed moving picture theatre.

shown here he sends in other good starters, most of them following the form of the reproduced advertisement and giving the top of the space to the attractor and the remainder to the house announcement. One reads:

Apple Butter, Limburger Cheese, Corned Beef and Cabbage; Also Onions

You couldn't sleep very well at night with a piece of Limburger cheese under your pillow; still they say it isn't bad stuff to eat.

There is nothing better than APPLE BUTTER when it is served up right and flavored according to your grandmother's dictations.

CORNED BEEF and CABBAGE for breakfast, dinner and supper, year in and year out, perennially forever and ever, become decidedly awkward and hard to take on.

Equal Dispensation

Of food, no matter how small the quantity (smaller the better), keeps the liver parallel and the appetite aforemast. Your sails can stand more fresh air seasoned with a little onion—especially at this time o' year. And so on—you know—really.

An Educational Reel, a Good Human Interest Drama And a Lively Comedy

Composes an excellent amusement bill o' fare. You cannot become tired of one and the same thing—the minute one thing commences to bore you "to death" something else takes its place.

For Example.

Tonight we have THE ANIMATED WEEKLY, current events, war news, Hy Mayer's cartoons, etc.: "THE MASKED SUBSTITUTE," a two-reel drama featuring Wm. Dowlan and a cute comedy, "SAVED BY A SHIRT," with Billie Rhodes and Ray Gallagher doing the saving stunt. This makes a diversified program consisting of many features.

This is no more than saying that the house offers a well-balanced show, but it says it in a way that sinks in.

Nothing Doing.

H. B. Gray, of the Royal, Carroll, Iowa, sends in a program for suggestions, adding that the printer is human and willing to change to get the best results. We'd like to give Mr. Gray a whole lot of suggestions, but about the only real comment we can offer is that he slip a piece of lightface rule under each dated day. It would give a little

touch of finish. The rule should be less than one point. Outside of that the only comment is that it is not a vest pocket, being too large to go into the pocket without folding, but that is merely a quibble. It is 4 by 5½ inches, light blue stock printed in green. The front is nicely gotten up, though the top line might be a shade smaller to permit the house name a little more white space. The hours of performance are boxed in and the admission prices are below this. The box serves to throw up the time table and at the same time obviates the necessity for cut off rule, always objectionable on a front page. Inside each day is paneled and on the back is a little smart house talk. Both Mr. Gray and the printer have done their best and they can stop worrying. It is only their second issue, but it is about as good as they can make it. Mr. Gray says he reads this department every week. Evidently he not only reads but understands it.

Just One Need.

The Lyric, Covington, Ky., sends in a copy of its house organ, a sixteen-page booklet called the Reel Revue. It offers plenty of general reading matter along with the talk of the current films, but so pretentious a sheet should have an editorial page. There is too little house talk, though they play the films up well. The film subjects are by no means all there is to a motion picture theater and some space should be taken each week for chats about house policies and kindred topics. People may like a house without knowing precisely why. Tell them that they may tell others intelligently. Give them definite reasons and then when someone else wants to know what sort of a house the Lyric is, they can pass the reasons instead of merely saying that it is "pretty good." The formal program should be thrown down and a better arrangement made. It is a good plan to use trade mark cuts where they will work in well, but the arrangement here is not good. The cut overbalances the small space allotted each day's attractions and the result is poor largely because there are seven cuts on three-fourths of a page.

Getting Busy.

Steve Farrar wrote that he was using only dodgers for the Casino Eldorado, Ill., but at his house in Harrisburg, Ill., the Orpheum, he is using page advertisements to get things started, with Triangle, V-L-S-E and Fox plays and what he calls a "real" orchestra. That is going pretty strong for a 9,000 town. It is a well planned advertisement, not showy, but large and legible, though one slip is in using the name of the house but once and that only in a six line letter. It is a good plan to use the house name top, bottom and in the middle where there is plenty of space and to make it stand out, either through the use of a large face or through the handling of white space. Outside of that it is decidedly well done.

Stunt Stuff.

Here are a couple of stunts from the V-L-S-E Clansman. If L. J. Scott isn't careful he'll have Kansas City down on him. We refuse to believe that the Kansas Citizenesses all wear knee skirts, and we do not believe in asking the patrons to ballyhoo for the house, but the suggestion that girls be hired to wear green stockings is a good one, particularly if they wear long skirts but hold them in such a way that it is clearly apparent from the front that the color may be determined from the rear. Then let them wear signs on their backs. "Rubber! If you want to see Green Stockings, go to the Dash theatre."

> A little help from some of the girls who attend your theatre will enable you to clean up on "Green Stockings." If you know them well enough to ask a favor, well and good—if not, then advertise for a dozen young girls. Offer any reasonable inducement to get them to wear the "Green Stockings" you will furnish them for a period of three days prior to your exhibition date. With dresses at the knee length, as they are now, everybody in town will be asking everybody else. "What the dickens is every girl in town wearing "Green Stockings for?" It will do the business—take my word for it.
>
> Every time you use a new idea in advertising you strengthen your hold on your patrons, as well as increase their respect for you as a live wire.
>
> Here's a bet you can't afford to pass up.
>
> Every girl doles on keen shoes and never has too many pairs. When you start to push "My Lady's Slipper," go to your leading shoe man and arrange to pull a "Cinderella contest." It may not be entirely new in your locality, but it will make a hit.
>
> Select a small size of the swellest pair of slippers in his stock—preferably a new style. Fix up a beautiful window display with the one small sized slipper, the central figure.
>
> Offer the pair free to the girl who can wear it.
>
> The merchant will no doubt gladly furnish the slippers if you will advertise it. Call it "My Lady's Slipper" contest. Decorate the window with photos from the play and pictures of Anita Stewart and Earle Williams. Close the contest the day before you show the picture and your newspaper will feature the contest and the winner. You will have everybody in town talking about it, and the merchant will sell every pair of slippers of that style.
>
> How about it?

Building Up.

The Rowland and Clark theatres have been adding to their string and the newly opened Strand in the Oakland section of Pittsburgh is the newest to come in on their combination program. The first issue is marked by a salutatory in excellent taste, dignified, but cordial and sincere, and then they run their houses to match the program outlined. In a recent issue of their Regent program they print a letter from a woman asking that the program be sent and saying that she goes to a house nearer home but pays carfare equal to the cost of admission to go to the Regent because of their better programs. That is the sort of advertising that counts and the omission of the name of the other house makes it clear that it is not a rap at an opposition theatre. That's the sort of testimony that counts.

The Bleich Secret.

George A. Bleich of the Empress, Owensboro, Ky., is a born manager, a man who does things well instinctively and who has developed that instinct into an art. He holds the confidence of his patrons and he does it by playing fair with them. Note this extract from a recent program:

> NOTE!—No extra admission price will be charged for this attraction. While the picture is a new one, is in big demand and is costing a big rental sum, and while I know double could be charged and secured easily, it is never my purpose to charge extra except I give you real value. "Jeanne Dore" is a good picture, it is NOT poor, but it is far from being great. Without Mme. Sarah Bernhardt it would be ordinary. Hence, no advance.—BLEICH.

Then when he does put the price up, he does not have to argue with the entire town that it is worth the money. They feel that it must be because he has said so.

He takes particular pains to advise his patrons as to the starting times. There is a schedule of starting hours and any departure from that time table is printed in the announcement of that particular subject. As he is running all features, this is important. Few managers realize that they can get the best out of their features only by telling their patrons when the first reel will be run. Many persons stay away from feature houses merely because they can never be certain when they can start with the opening act.

Three-House Now.

The Trail Magazine, the house organ of the Star, Trail, B. C. has been changed over to the Owl and will include the other houses of the O-Row-Nay circuit, the Orpheum, at Fernie and the Gem, at Nelson. The new issue is a 9 by 12 inch four pager and it will take a little time to get it in swing, but with a three house support it should be no time at all before it come into an eight or twelve with a real news value. One paragraph stands out in the initial issue. Here it is:

> Nelson will be visted, on Feb. 7th with "The Birth of a Nation" film. While this will NOT play our theatre, we are glad to commend it as a wonderful example of the Motion Picture Art. People who see this will understand what we mean when we advertise—"Not 'Movies' merely, but 'Honest to Goodness Photoplays'."

It takes nerve to praise the other show, but it pays if you are big enough to come out and boom for something big even if you do not have it yourself.

It is much the same spirit that prompts N. M. Trafton, who was credited with getting out the Trail to write in and give acknowledgment to W. A. Burton, who actively edits the sheet. With the three house combination and three towns to draw to, they should be able to get enough advertising to get out something more than a house organ. They can make it a local institution if they run it as they did the Trail.

A Good Yellow.

N. A. Goodridge, of the Thompson, Denver, sends in a couple of programs for criticism. They are four pagers, three by six and one-half, yellow stock printed in red. The combination is good only when the stock is right. Most yellows are a sickly shade, but here the stock is brilliant and showy and with a strong red ink it stands out well. The right shade is about that of the Spanish flag and if it starts to run off into a green it is better not to use it, for nothing is worse than a greenish yellow unless it be a yellow-green. The program is not elaborate, merely announcing the titles and the dated days, as a rule, but it works well and does all that is required of it. The back page is reserved for house talk or underline as choice dictates. It would be a good plan to split the page and run a short but strong house talk each week, setting in an eight point. The front page carries a cut of some player of the week and comment on the play, but this front page item does not add "to be shown here Wednesday" or whatever the day may be. It is not really necessary, but it would help a little.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Something for Nothing.

LATELY one of the popular magazines wrote up a woman who has made a quiet but decided success of her work. It gave her address. Immediately she was made the target by literally hundreds of boobs. She writes:

> The letters were interesting in a way. I never realized how "light" an opinion was held of the work, before. With about three exceptions, the people who wrote treated the work as a huge joke—with a check attached. A few letters showed a serious idea of the work and hence my request for some slips about your book, which I can enclose. I have written "get Technique of the Photoplay and study it" until I can write it backward with my eyes shut. And the mournful part of it is that I am now getting answers to most of the letters I wrote and a great many of them say accusingly "I can't afford to buy them books I seen advertised. Won't *you* learn me to write?"

And there you are. They cannot afford to sink money into a text book, but they can waste postage chasing after prominent writers and ask them to stop their profitable work and conduct a free school.

Half the time the people who write never mean even to try. They just like to write letters. This may not be understandable to many, but it is a fact. They have no correspondents. They like to get letters. It makes them seem important in their little country town. The successful playwright owes it to those who have helped him to pass along that aid, but he is not required to reply to every boob who in some manner comes into possession of his address.

Perhaps You, Too.

Herbert Blackman, enclosing a clipping from one of Herbert Kauffman's editorials in which the latter says "Since you have regularly received the same verdict of incapacity, why not begin to wonder if you aren't wrong?" adds his testimony:

> It is not hard to remember back to the days when I felt that the editors were all a set of bone-heads or thieves or worse. I was a long time learning the truth of the stuff in this little article. But I never won any success until I decided that the kicks I was getting in the "Bump Academy" were all *deserved.* I still get these kicks—plenty of them. But now, they mean to me that I am on the wrong track and I welcome them just like an engineer welcomes the red flag that saves him from a wreck. The guy who swells up when he gets a bump in the writing game ought to be disqualified. Selah!

Mr. Kauffman was not writing about photoplays, but he hits right where the photoplayers live. If you can't sell scripts it may be that the scripts and not the editors are wrong.

Once More.

One of the New York City branches of the Y. M. C. A. is to have a school of photoplay under the guidance of Henry Albert Phillips. In the press work sent out Mr. Phillips uses the same old gag: "I can teach anyone how to write a good photoplay," he burbles, "but since I am speaking for publication I want both to limit and expand the significance of that statement." Mr. Phillips can neither limit nor expand his statement. He cannot teach "anyone" to write a good photoplay. That is all there is to it, and the several hundred words he adds do not help at all. He can, because he is competent, guide the development of those who are qualified and earnest, but a Y. M. C. A. should not get itself into a class with the fake correspondence schools with any such misstatement as that "anyone" remark.

Ones.

Just because you know that nothing but five reels are in demand now, do not lose the trick of writing to the thousand feet limit. The time is coming when we shall have those back and there will be just as agonized a demand for these as there was for the five reels when the book and play supply began to give out. To keep up with the procession you must learn to write any length required, for there will probably always be a fluctuation in the market. They get tired of fives and turn to ones. In time they get tired of ones and turn to fives, just as slapstick lately had its second time on earth and is due for another widespread revival in 1918.

Starting Off.

Did you ever see a professional diver enter the water from the edge of the tank? There is no splash, just a clean-cut cleaving of the water. That is the way the author should slip into his story. There should be no fussing and fooling around, no labored explanation nor minstrel parade of characters. The explanation of the people and the premises should be given in the action and not before that. If you really are an author you can do this. If you cannot, you are not yet an author.

Listen to This.

When you are positive that there is something wrong with the editors because they do not take your stories, stop and wonder if there is not perhaps something wrong with you. Perhaps you are in the same boat a correspondent was a few months ago. He tells his own story:

> I feel greatly indebted to you for what I can realize is the progress I have made during the year I have been working—not such a great progress, perhaps, but enough to enable me to start off the second year with the sale of a five-reeler for $200, which probably is not a big amount to the real writers, but is certainly most encouraging to one who had grown very much accustomed to the printed rejection slip.
>
> After about six months of fruitless work, I became convinced that the real trouble with me was that I had no conception of the fundamental principles of the drama and the story building art. I, thereupon, quit sending out any stuff for several months and studied drama. Since then I have read some fifteen books which treat of the technique of the drama and short story, the most valuable of which, to me, was William Archer's "Playmaking." Another excellent work I have just completed is Chandler's "Aspects of Modern Drama."

It may not be a study of dramatic technique that will pull your stuff through, but if it does not sell there must be a reason, and it is up to you to find out. You cannot do this by sending to a revision company. All they will tell you will be to send them three and a half for revision and two dollars for typing. You must locate the trouble yourself and find out wherein your stuff fails. If you will find and mend the break you can sell, even to the five reel length.

Fancy Work.

Too many of the features resemble a patchwork quilt more than they do a play, but that is no reason why, in your scripts, you should carry to an excess the use of cut backs, close-ups, vignettes and all the rest. When a jobber finds that his goods are not selling on their merits, he does them up in fancy wrappers and gets rid of them. In the same way the producer tries to cover up his lack of story with a multitude of effects. Do not follow a bad example and do the same thing yourself. Write a story and you will not need to resort to such things.

Loose Leafs.

Although we told novice writers to keep away from the loose leaf style, they are trying it and one enthusiast sends in seven different forms, and then, just to show he knows all about it, he writes two or three short scenes on one page to "save room." A scene to a page is a scene to a page and not several scenes to some pages. Loose leaf stuff will not impress the editor unless properly and perfectly done and the proper way is the most simple. We use only one style of printing for cast, synopsis, costumes and scene plot, one for inserts and leaders and one for the action, three in all. Three colors are used, cherry for the advance information, white for the action and green for the insert sheets, the colors being employed to show visually the difference, a green sheet shows itself to be an insert for the scene that follows. Loose leafs should be used ONLY when asked for and not as a regular submission. They eat up paper at an alarming rate, particularly when a carbon is supplied, and a carbon should be supplied. A four hundred scene play will use close to a thousand sheets of paper. Don't fool with the loose leaf until you have not only arrived but have made it evident that you have come to stay. Then you will not need advice.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

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Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to the editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surpised at the number you cannot answer without a lot of study.

Question No. 129.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

How many sprocket holes are there to each ¼ inch of film? Ought all sprocket holes in all films to be the same shape and size? What shape do you think best, and why do you think it best? What thickness of film do you find to run best on your machines? What is the effect of thin film stock?

Operators' Union Directory, I. A. T. S. E.

Notice:—Each union is entitled to have its roster of officers, meeting night, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 182, Boston, Mass.

James F. Burke, president; Nat Max, vice-president; P. J. Young, financial secretary; John Fullick, treasurer; William C. Franke, business agent, and recording secretary, 119 Pleasant street. Meetings held first and third Fridays of each month, at 119 Pleasant street.

Amberlux Lenses.

The more the writer examines into the performances of the "Amberlux Lens," the more he is convinced that it has considerable very genuine merit. It is one of the few moderate-priced things that seem to really deliver the goods, in that it softens the light without destroying its brilliancy. As I have many times pointed out, the attempt to soften the light by means of coloring the condensing lenses most decidedly is not a good proposition, nor have I ever agreed very heartily with the tinting of screen surfaces, but the Amberlux lens seems to obtain the desired result without objectionable cutting of light brilliancy.

Well, this is a new one, and I guess, in view of the desperate situation of Brother Stricker, we will have to get enormously busy. Isn't it perfectly awful, Mabel dear, when even the rats evince a desire to absorb projection lore.

Now Wadda'y Tink o' Dat.

John Kinney, Amsterdam, New York, says:

> Could you tell me the best all-round book on moving picture operating and electricity? I had one of your books in New York, but let a young man friend have it, and it failed to come back. Do you think it is all right, and will answer the purpose? Do you know of something better? Please, as a great favor, let me know at once.

Now here is a good neighbor who deliberately invites me to use a hammer on my own proposition. Fine stunt that would be, wouldn't it? You might get me to look into the business end of a gun all right, but I'm darned if I'll pull the trigger at the same time. Seriously, however, I don't know of any work calculated to be of any large benefit to the moving picture operator in his practical every-day work except my own handbook. I should say that it certainly must be all right, because, though there were 10,000 copies of the last edition sold, there has never been a single kick registered by a purchaser. The second edition is, however, exhausted, and the new one won't be out for some weeks yet. I would advise you to get the new edition of the Handbook and Hawkins' "Electrical Guide." That combination constitutes the best operators' library I know of. Those who wish to go further may, however, add "Optic Projection," price $3.00.

New Sheet Steel Operating Room.

The Grinden Art Metal Company, Brooklyn, has evolved and is now ready to place on the market an all-metal operating room. They have presented this proposition to the Department and we have carefully examined into it; also we have watched the room assembled and disassembled.

The room is made of No. 18 and 20 gauge soft sheet steel, and is really a remarkably clever piece of work. By a series of semi-automatic locking devices two men are able to put the room together, complete, including the door and its spring, in less than five minutes and two men can take it down (sounds incredible but nevertheless true) in three minutes.

From this don't get the idea that it is a flimsily constructed affair,

however, for when assembled the construction and locking is of such ingenious character that the room is very solid and rigid.

At present the room is only designed for traveling exhibitors. Boxed for shipment it occupies a space approximately six feet, six inches long by two feet wide by about eighteen inches thick and weighs approximately 550 lbs. I can recommend this room to the consideration of traveling exhibitors.

The Grinden Company are considering placing the room on the market for permanent installation, but before I could recommend it for that purpose quite a number of changes would have to be made, and moreover I would have to see the room tested in an actual theatrical installation. The two points I am not certain about is whether or not it would be warmer than some other type of room, and would it be more noisy, or in other words act somewhat as a sounding box. I dont mean to say, or even insinuate, that this would be the case, but merely that these are two points which only a practical test could clear up. I don't think however, that either one of them would apply to any appreciable extent to the traveling exhibitor's room, because the traveling exhibitor's operating room is of necessity very small, and as a rule cannot be connected to the open air for ventilating purposes. It is therefore, in any event, rather warm, regardless of what the character of its construction may be; also the traveling exhibitor's operating room is too small to exhibit sounding box effects in any appreciable degree.

Prepare for the Worst.

Leon Brantley, Nacogdoches, Texas, says:

> Well, I have finally mustered sufficient nerve to "go to" those questions. Here are my answers to 118 and 119. And now prepare for the worst—I am going to *try* to answer some more; also I shall not get angry if you merely laungh, and throw these two in the waste basket. The poor waste basket has got to be used for something so ——.
>
> I have only one complaint to make, and that is the condition in which we receive our films from Jacksonville, Texas. It is something awful. Nothing unusual to find from twenty to fifty

feet of a reel wadded up in the bottom of the can under the other reels, and we literally never get a film that has been rewound. The following expresses my opinion better than I can write it: ! ! % — & ' (*) ?.

Brother Brantley, if I had you here I would call you names! Here you bring to my attention a particularly atrocious case of exchange mismanagement, and don't say one confounded word which will enable me to get after the thing. Why in the name of Gehenna didn't you tell me whether it was General, Universal, Mutual service, or what? Then I could grab off a handful of Mr. Exchange Manager's hair.

As to your answers to 118 and 119 they showed you to have a very good idea of the points involved. But don't send your answers in so late. Get busy—and that applies to some of the rest of you, too.

WAYSIDE NOTES (Continued).

Springfield, Illinois.

At Springfield, Illinois, I was met by a committee headed by Brother John Caldwell, President Local Union 323, and made comfortable at the hotel, Springfield has about fifteen photoplay houses, most of them of the "store room" type. Many of these stand in need of very decided improvement, both as to interior decoration, operating room, operating room equipment, and results on the screen. It seems to be the old story of too many small houses. There were, however, two, of those I saw, which could be justly dignified by the term "theater," one of these being a large, tastefully decorated ex-vaudeville theater. Its principal trouble lies in the very steep angle of projection, made necessary by the placing of the operating room at the top of the balcony. Its manager is, however, trying to overcome this handicap and doubtless will succeed, at least to some extent.

I am told that every manager and operator in the city was present at the meeting, and they certainly listened with close attention to the hour's talk I gave them, although some pretty plain language was employed in the endeavor to awaken them to the importance of high-class projection, better equipment, and less damage to the films.

The committee who had the affair in hand consisted of John Caldwell, President Local Union 323, Elmer Harris, Frank Palmison, Walter Bryner, George Hopper and John and William Hopper.

St. Louis, Mo.

For a long time I have had an idea that the St. Louis men, taken as a whole, were not overly cordial to the editor, or the department. I found this to be the fact, but believe that a personal meeting and exchange of views has altered this attitude, which was the result of a lack of understanding of what we are trying to accomplish. I find this almost invariably to be the case, by the way, when an antagonistic feeling exists. Once let the men get a clear understanding of our views, aims, and purposes and, except for a negligible precentage, I find that not only does resentment and opposition cease, but friendliness and a desire to co-operate takes its place. Now don't misunderstand me with regard to St. Louis. I already had warm friends in that city, but I now have many more.

At the depot, with the glad hand of welcome, I found International Vice-President Canavan and Brother Sam Caporal, fully equipped with a four-wheeled consumer of gasoline, owned, by the way, by Friend Caporal—class to St. Louis operators, huh! Secretary Stone was to have been there, but got tied up at the last minute.

Thanks to Ray D. Lillibridge of the village called New York, I received at Chicago a card entitling me to the privilege of the Racquet Club, but upon discovering that this was the St. Louis millionaires' club—the very ne plus ultra of St. Louis swelldom, I, while feeling duly grateful to Friend Lillibridge for his kindness, promptly vetoed the proposition in favor of that old standby of the traveler, the Planters Hotel, which is plenty good enough for any ordinary quill pusher, and possesses the advantage of being near union headquarters.

At the office of the Local Union No. 143, I met Brother A. L. Stone, secretary, whom I am proud to know for the reason that he is a broad-minded, broad-gauged man, and, by the way, I have met many of that kind on this trip. In fact, I have been very greatly encouraged by the improvement in projection everywhere, and, more than that, by the distinct improvement in the men themselves. Instead of the usual more or less (usually more) irresponsible, devil-may-care bunch of overgrown kids, which was the rule a comparatively s ort while since, whose conversation mainly consisted in more or less vulgar profanity, and whose most serious occupation seemed to be to upbuild and maintain a reputation as consumers of malt liquor in quanities, I found a large majority of the men to be sober-minded, clean-cut fellows having respect for both themselves and their profession. There is still, however, a large number of operators who have but a faint, hazy idea of the height, depth and breadth of their calling and of their responsibilities to the public and the industry. That is to be expected. These men blunder along by rule of thumb. True, many of them get fair, or even very good results on the screen, but usually these results are obtained at unnecessarily large expense; also, as a rule, the results thus obtained could be considerably improved, and the better results secured at a material reduction in operating expense.

St. Louis Union Officers.

Standing, left to right—A. L. Stone, Secretary, L. U. No. 143; F. H. Richardson; R. M. Finnegan, President, L. U. No. 143.
Seated—Wm. F. Canavan, International Vice-President and Business Agent L. U. No. 143, and John Nick, member Executive Board, L. U. No. 143.

In the evening, Brother Canavan and I visited a few of the downtown houses, in some of which I found the very limit in absolutely rotten operating room equipment and conditions, with the to-be-expected poor results on the screen. In all the downtown houses I saw, the screen result could be much improved. Those operating "rooms" (God save the mark) I saw were unspeakably dirty, had, in some instances, iron-covered floors without even the suspicion of an insulating mat, small, badly placed observation ports, and the "equipment"—Oh, well, it is a joke to call it by that name. I found one pair of Edison Model B heads with the old, small lamphouses, and four-legged wooden machine tables. In fact, that was all the kind I did see downtown, though I only visited two operating rooms. One of the "theaters" I viewed ought to be promptly closed by the Board of Health. The stair was frescoed (beautifully frescoed, if you admire that variety of art) with all the varying tints possible in tobacco juice. The floor was literally filthy. The picture was "fuzzy" and far from even an approach to brilliant, though the operator was getting much better results than there was any reason to expect under the conditions. For myself, I would not

Springfield, Ill., Operators and Managers.
The Editor is in First Row with Spectacles in His Hand. President John A. Caldwell is the Man With a Hand on His Shoulder.

work in that nasty hole, miscalled an operating room, with that utterly impossible equipment, for any money that you could name.

In my visit to the downtown houses I met Brothers Lee Coombs of the St. Charles, C. J. Mulcahey of the Broadway, and Jim Word of the Dixie. The latter house has the screen at the front, between the entrance and exit doors—a highly objectionable arrangement, once required by a crazy St. Louis ordinance, now, thanks be, wiped off the books. The "equipment" consisted of two Edison Model B machines, bought second-hand recently, installed in a a a- well, I haven't a fit name at hand, but really I lack the nerve to call it operating room. You reach "it" by a ladder consisting of two rough 2 x 4's, across which have been nailed wooden slats. This grand staircase is just leaned from one floor to the other, without being fastened at either end. Quite classy! Brother Word's second-hand projectors are driven by two small motors and the whole "rigging" came with outfit just as I saw it. Brother Word carries the machine crank in his pocket. Why, do you ask? Well, it's like this. The motors which drive the machine are *connected in series with the projection arc* and every time Word trims his lamp he stalls the motor, whereupon out comes Mr. Crank, bing! on it goes, and Friend Word becomes temporary first assistant to the motor. It is said he has become so proficient that he can, from a standing start at four feet distance, connect the crank in one and one-twenty-seventh of a second. But the joke of it all is, if Word gets sort of careless-like and allows a "tit" to form on the negative carbon the resultant high resistance speeds up the motor until the shadow actors on the screen flit to and fro like flying ginnies gone mad. Think of it! Sarah Bernhardt, Mary Pickford, Anita Stewart, etc., etc., compelled to chase around like water bugs gone crazy.

At the New Gem, Sixth street, Manager-owner T. P. Goll showed me, with very evident pride, several stunts he has himself invented and installed. One consisted of an automatic Register Flasher, consisting of a tiny lamp inside the auditorium, beside the entrance, which is so connected to a pay-as-you-enter coin receiver that it flashes every time an admission is sold. The advantage is that the usher knows how many are about to enter; also the manager can tell, at a glance, from any part of the house, just what is doing at the ticket office. Outside, over the sidewalk, is a bell, connected in similar fashion. It rings every time an admission is sold; also about twenty feet above the walk is an automobile headlight, which flashes when an admission is sold, so that Brother Goll may be half a dozen blocks away on Sixth street, and still know whether or not the nickels are coming in with satisfactory regularity.

One thing I saw in the St. Louis houses which is especially bad. Downtown some of them are giving as much as a ten-reel of nothing-over-ten-days program for five (5), count 'em—1 1 1 1 1 cents, and uptown they are giving the same or more for ten and twenty. This, gentlemen, is, if you will pardon me for butting in, pure unadulterated [illegible] *It is miserable bad business from any and every point of view.* You have educated your public to expect fully twice what they are entitled to, and almost three times what they receive in many cities. This policy reacts against you, not only in service cost, but by surfeiting the patrons with an overdose of pictures, thus reducing the times-per-week of his attendance. Many people will "go to the movies" two or three times a week to look at a well projected four-reel or five-reel show, at ten cents, who won't go more than once if given seven, eight or ten reels at the same or less price.

Of course, if St. Louis managers should cut down now they would have to all do it by mutual agreement, and attendance would undoubtedly suffer temporarily. After a short time, however, it would increase to much more than its present proportions.

I have spoken of the bad, now let us change to a more pleasant topic—the good. Brother Canavan and Your Scribe boarded a deep sea trolley and motored out to 'Steenth street, in the comparative suburbs, and visited two really splendid examples of moving picture theaters (all except the operating room), viz.: the New Delmar, managed by Mr. Ben P. Stromberg, a man new to the business, but nevertheless a *real* manager. The New Delmar failed miserably, but Friend Stromberg recently re-opened it, and if you had seen the crowd there at 10 p. m. you would have removed your chapeau to the man who, knowing next to nothing about the amusement business, could take the management of a house where an experienced manager had made a dismal, utter failure, and in a few short weeks place it on a paying, prosperous basis.

The New Delmar seats approximately 900. It is 58 feet wide, and the entire ceiling is one broad arch, reaching from wall to wall. This arch is panelled and beautifully decorated. The effect is most excellent. The decorations are in pink and old ivory, but the lights are green, which gives a pleasing, restful general effect. The projection, by Brother George Hart, was good, as it *must* be in a house of this class, and should be in all theaters. The equipment consists of two Power's 6A's. I am told the operating room is not very good. Why, *why, WHY* will supposedly capable business men erect so really splendid a house as this—splendid until the very heart of the whole thing, the operating room, is reached, and then suddenly drop from the sublime to the ridiculous???

From the New Delmar we went "around the corner" to the "King's theater," on Kings Highway. Both at the New Delmar and the King's theater a string of automobiles were lined upon both sides of the street, and at the King's I counted them roughly. *There were fully one hundred autos, ranging from Fords to Packards, lined up at the King's theater, awaiting the end of the show, and the return of their moving picture theater patron owners!*

King's theater is a magnificent example of a moving picture theater. Its wide front was a blaze of light. It seats 1,954, at 10 and 20 cents. Mr. David E. Russell is manager, and let me add that both Messrs. Stromberg and Russell are most pleasant and business-like gentlemen, with whom it is a real pleasure to converse. The program is fourteen reels of Triangle—twice too much for the money. Mr. Clay Tabler and Harry Yager are in charge of projection, and they certainly are delivering the goods. From what I saw these men ought to receive, in a house of that kind, in a city the size of St. Louis, forty dollars a week. You are demanding and receiving high class projection, Brother Russell. I don't know what you are paying, but, as a purely business proposition, you should, and I believe do know that the reproduction of high class photoplays in a high class way, in a theater where almost 2,000 patrons must be satisfied and pleased, is worth fully twice as much as the manager of the two or three hundred seat storeroom "theater" pays, and that, in St. Louis, would be very considerably more than the sum named. You very properly demand high class work; very well! I'm glad you do. BUT you should, as a mere matter of justice, be willing to pay the price, and, broadly speaking, in the long run, it will pay you to do it. I am using you, Brother Russell, merely to make a point which applies equally to Friend Stromberg, and all really high class, large houses everywhere.

Later: I am told that per hour the King's theater men receive a trifle more than $1.00 per hour on the day watch, and a trifle less than $1.00 on the night watch, which is at the rate of about $48 per week for an eight-hour day.

The King's theater has a seven-piece excellently trained orchestra. The picture is 16½ feet, the distance of projection 137 feet, to a Minusa screen, and the men in the operating room must understand their business pretty well, for they are getting a really brilliant picture with a long focal length lens, using a G. E. Mercury Arc rectifier, which means that their amperage is under the 50 mark, hence their lens system is well matched.

The only criticism I found was the overspeeding of a Keystone comedy. This is the usual practice with Keystone comedies, but that does not excuse making a galloping horse move at an utterly impossible, ridiculous speed, which is merely absurd, not funny, and it is up to the operator, even though under orders to speed such films up, to be "on the job" and reduce speed at such points.

Those of the St. Louis operators whom it was my privilege to meet were men of prepossessing, thoroughly good appearance; men who ought to be in the lead for progressiveness and advanced knowledge of their profession. One expects opposition to advancement from the "rough neck" element, but not from the type of men I met in St. Louis, and I have faith to believe the St. Louis men will be among the progressives in future days.

One of the men, Brother Paul Werner, told the editor confidentially that he had a serious kick, howl, or grouch against his "other-shift" partner. In fact, he believed he had three combined. Said he: "You see, Rich, its like this: that son-of-a-gun is always from five to fifteen minutes late in relieving me." Well, said I, while that is annoying, but not very serious, therefore—— "Nix, Rich, you've got it wrong! It is *very* serious. You see I've got my stomach so regulated that"—— but the editor left just at that point. I felt it would unman me to remain and hear the whole tale.

One thing I saw while in St. Louis rather saddened me, at least for the moment. It emphasized the fact that all things human are but temporary, and must, in a few short years fade away. It was in about 1880 when I ran away from home and made my way from Laclede, Mo., to St. Louis. At that time the Four Courts Building, at Clark and 12th streets, housed the city government. It was a massively constructed building of stone. How I stared with childish eyes at that awesome pile, and mentally agreed with the oft repeated assertion of men that "the Four Courts Building was a monument which would stand for at least t hundred years." Then it was the center of all authroity. Today it is a gloomy, crumbling, decrepit old wreck, used only as a sleeping place for the homeless, and a sort of soup kitchen. I entered its portal and stood in the dark, grimy, shadowy corridor. In dusky corners slouched human derelicts, in keeping with the surrounding ruin and decay. I shivered as I turned and literally bolted for the open air, and the ghosts of long ago.

In St. Louis there is a supply dealer who is working great injury to the operator and to the industry by dealing in second-hand projectors of antiquated type, selling the same to theater managers foolish enough to swallow such bait. I was informed, upon what seemed to be entirely reliable authority, that this man not infrequently purchases old, worn-out Edison Exhibition Models, Power's Fives, etc., has them re-nickeled and the old wooden frame of the Edisons replaced by a new one. He then, it is alleged, names a price to the prospective customer and says: "There is the machine! Look at it for yourself!" and the poor fool, knowing nothing about projection machines himself, gazes at the bright nickel, mentally compares the price asked with that of new machines and becomes one of the one-born-every-minute class. If only he himself had to suffer no one would care much, but that is far from being the case. This dealer, in order to "make" a few measley dollars, sells a machine which will make life a burden to the operator, because he cannot, by any stretch of the imagination, put on high class projection with it. Therefore, not only is the operator injured, but the producer is also damaged, his productions being at the mercy of these old-style, dilapidated projectors. But, more than this, the audiences of that theater are deprived of their just due in perfect projection. But what does this class of dealer care for all that? He has "made" his dirty little "profit," and "he should worry!" To h——l with the operator, the exhibitor, the producer and the audience. They may be individually and collectively injured, but what is all that to him? I saw one of the second-hand outfits this fellow sold to a downtown exhibitor, and it was literally outrageous. Of course the man should have had more sense than to have bought it, but, as I have pointed out, he is by no means the only one to suffer; nor is he, by any manner of means, the greatest sufferer. There may be some excuse for the exhibitor in the small village purchasing second-hand machines, but in a city such as St. Louis there is no possible reason for it. If a city theater cannot afford to put in up-to-date projectors, then there is no excuse for its continued existence. As for the man who will deliberately operate a business of this kind, well, in my humble opinion, to put it very, very mildly, he is a distinct drag on the progress of the industry.

TERRE HAUTE, IND.

At the depot the smiling face of Morris Less, manager American theater, Bert Steinhauser, secretary Local Union 373, Roy Shaffer, Harry Hobbs and Ed. Pullen, members of 373, lit up the gloom of early evening. Neighbor Less had his rubber-tired gasoline battleship waiting, and in three-fifths of two and one-third seconds the editor was looking at Terre Haute's beautifully lighted main business street.

The Terre Haute boys are very muchly wide awake, and there exists a cordial relation between the exhibitors and operators, notwithstanding the fact that the comparatively new union has increased salaries of its members by 25 per cent.

The Rex Theater, of which Mr. Fishback is manager and R. Dempsey operator, is putting on an excellent picture with alternating current, but, as I pointed out to Friend Fishback, there is too much—altogether too much light near the screen. The whole front of the piano was covered with a glare of white light from a poorly shaded, unnecessarily large incandescent lamp. Its c. p. should be very largely reduced, the shade so constructed that only the actual sheet of music being played is covered, and the globe itself be tinted light amber. There was a clock right up against the screen, and instead of the light covering only the clock face it "slops over" on the wall within a foot of the picture. The saucer-shaped shade is used both at the piano and for the clock. The difficulty can easily be remedied by making a tin shield for the front of both shades, with a hole just large enough to allow the light to cover the required area, doing the experimenting to find the right size with paper, afterwards using the paper as a pattern to cut the hole in the metal. In addition to all this there was, also near the screen, a large red glass exit sign, with a high-powered globe behind it. I advised Neighbor Fishback to paint the entire glass, except the actual letters, black, and reduce the globe to about 4 c. p.

New American Theater.

I am telling all this, not in order to roast the Rex, but to point out the utter uselessness of such things as this to both Mr. Fishback and *other* managers. There is no use in getting improved projection machinery and high class operators if you are going to kill the picture with entirely useless strong light.

The American Theater, owned and manager by Morris Less, also owner and manager of the Lyric Film Supply, is Terre Haute's best in moving picture theaters.

As will be seen by the views, the American is the real thing. It seats 1,050, has a pipe organ, an operating room 10 x 18 x 8, having an 18-inch vent flue. There are two Simplex projectors. Over the lobby is the Lyric Film Supply, where projectors of various kinds are carried, as well as a full line of supplies, and a rather weird collection of projectors of ancient and venerable aspect and design.

The American Theater has a light plant which is a real curiosity. Brother Less just simply don't propose to have his theater go dark. He has a 60-h. p. kerosene engine and a 120-volt generator of 260 ampere capacity, a motor and another generator of like capacity to rectify the A. C. in event the engine gets balky, and still another motor and generator of smaller capacity to carry the load when it is light.

The seating consists of a bank of seats in front, then a bank of brass-railed loge boxes, behind which is a second bank of seats. There is also a narrow balcony at either side and the rear, all given over to loge boxes. The lighting is by handsome, inverted fixtures.

Projection is very good, though I believe it might with advantage be more brilliant.

Mr. Less is a wide awake exhibitor, as well as an affable gentleman, with whom one likes to talk and exchange views. May his tribe increase.

We also visited the Orpheum, Charles Fox manager and owner, and there viewed a G. E. rectifier which is operating on its second tube in six years. The equipment consists of two Motiographs.

The Varieties theater, S. P. Katzenbach and Ike Ades, owners and managers, has two Kinedrome projectors which, notwithstanding their gray hairs and faltering steps, still deliver fairly good results on the screen. Soon though they will be retired to the Home for Superannuated Machines in favor of up-to-date projectors, the breed of which is not yet decided, though it will correspond to Holstein and Jerseys in the milk-giving tribe. H. F. Prentuss and H. M. Lindley are shoving the cranks around at the Varieties. They have glass in their observation ports and it is set at an angle to the perpendicular, which knocks out Mr. Reflection; also they have the lid to their carbon-stub can mounted on a spindle somewhat similar to a stove pipe damper, and so weighted as to remain closed, but opening by the weight of a stub. Mr. Stub drops through and the lid automatically closes.

R. L. Shaffer, operator Grand Opera House, where "The Birth of a Nation" was run for fifteen performances at $1 and and $2 per seat, and has a return engagement at like figures, is a man of ideas. Primarily he took me to the Grand to show me a speclai A. C. carbon, which certainly did, when used as a negative in conjunction with a National or Reflex upper, showed remarkable results, due to the bluish tone imparted to the light. I may have more to say about this later on. But there were other things: Brother Shaffer hs a small but remarkably well ventilated room. There is a large fresh air register in the floor and an 18-inch vent flue, with exhaust fan in the ceiling. He has framing lights so arranged that they light merely by stepping on a pedal. Instead of the regular glass lamp-house (Power's) door port to look at his arc he has cut another hole higher up and covered both with a long strip of arc glass, so that he can see the arc either standing or sitting. Each machine has a stereo lens, and he has arranged a dissolving shutter for the two; also his dowsers are joined so that the closing of one opens the other, but these are so joined that they may instantly be disconnected should he, for any reason, desire to have both open. He has rigged a brake-controlled motor-driven rewind, has a lamp below his patching glass, and a whole box of old safety razor blades to scrape film splices with. Shaffer is a live-wire opeartor, who loves his profession and spares no effort to make good.

.. Lobby, New American.

At midnight I was conducted to the "nook" of the Delmar, Terre Haute's swellerino inn, where I found every manager and operator in that city assembled. I had not been told what was coming and was really surprised, upon being marched to the main dining room, to find a banquet table fully sixty feet in length, beautifully decorated, with lineal descendants of Ham awaiting to serve the multitude. We all wanted a photograph of that really beautiful scene, but the hotel management would not permit a flash light, therefore it could not be had. After the goodies had been disposed of the editor was introduced, and the men sat until 2 a. m. listening with close attention to the gospel of better projection; they even gave me the chance to interpolate (applause) at several points, were I writing the actual speech, and this notwithstanding the fact that, as the Terre Haute papers said the next day, I "did not mince words" in pointing out errors.

Entrance, New American.

The assemblage dispersed at a little after 2 a. m. The Terre Haute men, both operators and managers, I am sure mean well. I hope to meet them again some day. Meanwhile, gentlemen, remember me kindly, even as I shall remember you.

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Do you ever assume a detached attitude of mind and ask yourself why you are not earning as large a salary as some other man whom you feel is not nearly as well equipped in professional knowledge as you are? Do you feel that you have some handicap that you cannot define and yet which you know impedes your progress to a better position and a better standing with your fellows?

Have you had the bitter sensation of having some one whom you felt below you in the scale of experience step in ahead of you into a position that you felt should have been yours?

Most of us have, and most of us have accused our employers of unfairness, or our rivals with duplicity or most any old excuse that salved our conscience and permitted us to place the blame anywhere else than where it rightfully belonged; that is, on our own shoulders.

Let it be granted that many times there have been unfair promotions and raises in salary for the other man, but before we begin any bitter recriminations and hasty bewailings of the bone-headedness and unfairness of employers, let us go into open session with our own conduct and try to ferret out the attitude and frame of mind of the employer and of our rival.

We are all prone to view the world too much from our own selfish viewpoint and to accord too little respect and consideration to the viewpoint of others. We like to magnify our own little troubles and tribulations and, no doubt, they are supremely important to us, but is that justification for us to thrust their burden upon others and not take into account the complications which vex them as much and perhaps more than ours do us?

Very, very few employers want to discharge an employe or to reduce his salary if that employe is giving a satisfactory return for the sum he receives. If you are discharged, demoted or lose your place in line for promotion, the chances are ten to one that the fault is your own and not your employer's or your rival's.

When an employer lets a man go or ignores him in line of promotion he has had some mighty good and valid reason for it and that reason lies in some fault or deficiency in the employe or in some financial reason. Where the reason is a financial or business one, the employer is, as a rule, ready to explain the situation to the employe; naturally in such a case no odium is attached to a let-out for reasons over which an employer has no control.

On the other hand, a discharged employe is often told that he is being let out on account of a reduction in the working force, because of some deficiency which is inherent in the employe, and yet which the employer has not the heart or the courage to reveal to the man he lets go. There is no more embarrassing situation to be thought of than that of telling an employe to his face that he is incompetent, or undependable, or dishonest, or careless, or whatever the case may be.

It is sad but true that there is hardly any other profession in which there is more professional jealousy and distrust than that of cinematography. The many enforced hours of idle waiting occasioned by the poor provision of studio managers and directors and the lack of scheduled system that prevails in most studios, seem to breed an incessant turmoil of idle gossip, of recrimination and malicious scandal that cannot help but breed enmities and ill-feelings and partisanships. Let us all widen our radius and put a bridle on idle and malicious gossip. Every unkind and thoughtless word we utter travels out to wound and stab and rankle, and breeds others to return like boomerangs and scarify our own reputations. Our environment is a mirror and reflects to us our own acts and thoughts.

There is no limit to a man's earnings, but his own limitations. Are you working to broaden your scope, or are you whining that others hold you back; and so-and-so has it in for you and you can't get any farther as long as so-and-so works where you do?

Cinematography is a profession that far out-classes portrait photography in the exacting knowledge and artistic training required for its pursuit and yet where are the Pirie MacDonalds, the Arnold Genthes, Bangs, Kasebiers, Johnstones, Hoyts, Saronys, Du Ponts, Marceaus, Reutlingers, Curtises, Bradys, Hartmans, Gillies, and hundred of other famous names that grace the roll of honor in portrait and pictorial photography which should go on the scroll of cinematography?

An art is the sum of individual exponents; are you adding or detracting from the dignity which should ttach to the art of cinematography?

Be even more specific in your self-examination; are you personally, aside from you technical qualifications, a man whose life and conduct is entitled to respect and consideration?

Personality is a factor, a vital part of your profession; it can no more be detached from it than your legs from your body.

Do you lend yourself to intelligent co-operation with your director, or is your attitude that of one who is afraid to do more than he is paid for, and that you are paid only for operating the camera?

Do you study the scenario carefully and try to comprehend clearly the director's ideas and endeavor to assist him with tactful suggestions, or do you scorn reading the scenario and then distract the busy director with some half-baked idea about the way a scene should be taken that is about as consistent with his conceptions as ice cream freezers in Hades?

Does your conduct command respect or derision; are your opinions deferred to, or are they ridiculed; are you liked by everyone above and below your station, or are your friends confined to a few sour-livered cronies like yourself? All of these relations depend absolutely on your own conduct toward your associates. If nature has not endowed you as bountifully with pleasant attributes as some of your other brothers, all the more reason that you should strive harder to compete on the level with them.

Boys, none of us can more than faintly realize the far reaching effects of the mighty force which we are wielding. The phantom forms that daily influence and mold the thoughts and fancies of millions of people are recorded by us, and one can not over-estimate the far reaching consequence of our most thoughtless act.

That is up to the director? No, no, you are wrong; to you as much as the director belongs the task of interpretation of the author's ideas; it lies in your power to give it added inspiration and strength; to increase its beauty; to subtlely render in light and shades the nuances of expression; to render contrast and antithesis, to correlate and delineate.

When your work reveals more than mere mechanical reproduction, when it shows also your thought and your fancy, you have ceased to be an artisan and have become an artist.

An artist is not a man with a flowing tie and baggy trousers, nor a long-haired genius in frayed pants, although quite a lot of us seem to have that impression if our appearance is any good indication.

Carelessness in dress, in action, in speech, betray the same characteristic in work and in technic. It is a moth eaten idea that the artist and genius are denoted by eccentricities of dress and manner. It is true that many brilliant men are afflicted with human weaknesses; but it is also true that their brilliancy might have been greater if those weaknesses were absent and that their greatness was not because of, but in spite of the lapses of conduct. You cannot prove genius or artistic ability by imitating the bad points of brilliant men. Mimicry is the artifice of the ape; orginality and self-respect the attrbutes of real manhood.

Dressing neatly, brushing your teeth and wearing decent footgear will not make a sissy of any man, nor will they make an artist or a photographer of him, but they are a lot more prepossessing and a great deal more apt to command respect and a good salary than ability disguised in a shabby suit and down-at-the-heel shoes.

Your mental habits are harder to overcome than your physical habits, the mote that is in your own eye is ever the hardest to perceive. The braggart, the liar, the egotist, the pessimist, are all loose and fluent talkers, and the enchantment of their own chin music drowns out the groans of their unwilling and unconvinced audiences. You know them all, the braggart and liar "When I was in India taking the Durbar for Kinemacolor—" who wouldn't know an East India native from a Red Indian if he saw them side by side dressed in full regalia, and who never saw a motion picture camera before he came from Coshocton, Ohio, sixteen months ago; the egotist, "Why, that pie-faced mutt, he calls himself a photographer. Why, I'm the guy that put him in the business. I taught him everything he knows. I made—I—I—I—." And the fellow who blames everybody and everything but himself. He says, "If the lens in my camera was any good, and if the camera didn't buckle and throw a streak of static everytime I turn the handle, and if the developer hadn't ruined my stuff in the dark room, and if they hadn't cut out all the good stuff in the cutting room, it would have been a good picture."

There is no reason why the photographer shouldn't meet his employer on the same terms of equality as the director and the star except the photographer himself. There have been photographers who have passed from photography to directorships, to managerships, even to ownerships of paying companies.

"Hitch your wagon to a star," and plug; search yourself for your handicaps and eliminate them. Make up your mind that nothing can stop or hinder you, but your own actions and their consequences, and that likewise no one can advance you and make you attain better things except yourself. Associate with successful men, ferret out the reasons for their success; if you can honestly and honorably employ their methods, use them; if not, reject them and seek others. Have confidence in your own ability, if you have no confidence in yourself, how can you expect others to have confidence in you? "Faint heart never won fair lady," nor anything else worth having.

And last, but not least, don't forget that you can't preserve your faculties in alcohol.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

By Clarence E. Sinn.

Answers to Correspondents.

(Owing to lack of space it is impossible to give full text of letters, therefore the queries only are here given, with their answers. Make your questions brief and plain.)

Mrs. A. C. McD., Jackson, Mich. This series of articles on "Improvising" was begun in issue of November 13, 1915, Moving Picture World. Back numbers can be obtained by addressing Moving Picture World, P. O. Box 226, Madison Square Station, New York, and enclosing ten cents for each copy. I do not think these articles will appear in book form—at least not in their present shape.

Ellen C. Tyre (post mark illegible) wants to know why I choose such old melodies for my examples and asks me to use some up-to-date tunes. My answer is that old tunes are just as good as any for illustrative purposes, and I'm not running afoul of anybody's copyright.

C. W., Buffalo, N. Y. I wish yould would improvise or "elaborate," or whatever the correct expression is, on the following three songs. (Three songs are mentioned—Editor.) I expect to use them in a coming picture, so would appreciate an early reply. Give to each one all the forms which may be needed, as I do not know just what may be required of each.

To have complied fully with this request would have meant writing about 15 to 18 pages of manuscript—piano parts at that—besides buying the songs mentioned so as to have copy to work from. Any copying and arranging bureau will charge from 25 to 50 cents a page for writing or arranging piano music. The young lady didn't realize what she asked.

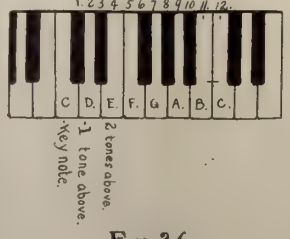
Cleveland, Ohio (name withheld), says: "What is the difference between a major and a minor key—that is, how do you tell the difference? And how do you change from a major to a minor and vice versa?"

It is not intended to include the subjects of harmony and thorough bass in these articles. However, I realize that a number of pianists have merely learned to read music and play the piano without ever bothering about the theory of music—and it is these very people who will be most interested in "skimming the surface" of composition and improvisation. (See Article I, Nov. 13, 1915.) So, perhaps, I would do well to go back a bit further in order to make my meaning clear to everybody.

Improvising.

Article VII.

"Minor" means *less* or *smaller*. "Major" means *more* or *greater* or *superior*. A minor third or a minor fifth is smaller by a half tone than a major third or a major fifth. A minor chord is so called be-



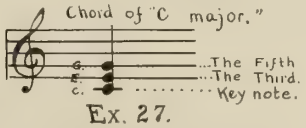
Ex. 26.

cause it contains a minor *third*, while a major chord chord contains a *major third*.

We all know that one octave contains twelve semi-tones (half tones). From C to C sharp is a half tone; from C sharp to D is a half tone; from D to D sharp is a half tone, and so on. See Example 26, which shows a section of a piano keyboard with the half tones numbered above the black and white keys.

Starting with the note "C" and counting up, we find C sharp to be a half tone above, and D natural two half tones (one full tone) above C. D sharp (the same as E flat) is 3 half tones—or one and a half tones above, and E natural four half tones (or 2 full tones) above C.

The original form of every chord is the *triad* form. Starting with any note as a foundation (the key-note) we place another note at an interval of one-third above it. Then we place another note a third



Ex. 27.

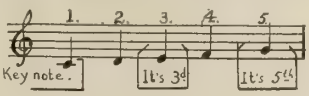
above that. This last note is really a *fifth* above the foundation note. A glance at Example 27 will make this clear.

"C" is the foundation note; "E" is its third (counting up) and "G" it its fifth.

(Observation.—The foundation note is technically known as "the tonic," or "fundamental." As the *tonic* (in the key of "C" for example) is also the *key-note* of whatever key it may be in, I shall use the term "key-note" in preference to that of "tonic" for the present.)

In reckoning intervals we always count *upward* from a given note. Thus, the foundation is *one*. The next note immediately above is the 2d. The next is the 3d, and so on. See Example 28.

Now the chord shown in Example 27 is built on the note "C." It is

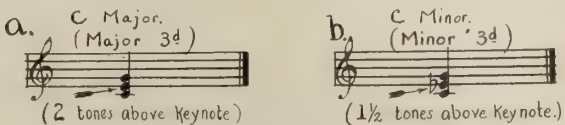


Ex. 28.

the "chord of C" because "C" is the foundation note. (Being in the key of C it is also the key-note.)

The *third* of the chord ("E natural") is two whole tones above the key-note. It is called a *major third*, and makes the chord a major chord. Had the third been E flat, it would have been but one and a half tones above the key-note "C." As this interval would be smaller than the other, it would be called a "minor third." In other words, a *smaller third*. It would then make the chord "C minor" instead of "C major." This itnerval governs the chord and gives it both its character and name. When the 3d is a minor, the chord is a minor chord; and if the 3d is a major, the chord is likewise a major (See Example 29.)

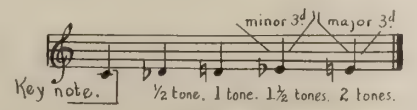
To make it easy to find the distance between the intervals given in



Ex. 29.

above examples let us look at Example 31. This also gives "C" as the foundation note (the key-note) and also four more notes at intervals of half a tone apart; a part of a chromatic scale. D flat is shown to be a half tone above C, D natural a full tone. E flat (the *minor third*) is a tone and a half above the key-note, while E natural (the *major third*) is two full tones above.

If you are playing in the key of G (for example) and wish to change to the key of G minor, you will reason in this way. "Being in the



Ex. 30.

key of G, the *note G* is the key-note, and its third is B natural, which is a major third. To make the G chord minor I have only to flat the note B, making the "key-chord" G minor instead of "G major." So much for a starter. By a coincidence this new note will—by its name—suggest the signature of the new key. You will say "the minor third

would be B flat." Now the signature of the key of B flat is two flats. It is also the signature of G minor—the key you want to change to.

In Example 29 is shown first a chord of C major (letter a). Next a chord of C minor (letter b). The minor chord was made by lowering the third (E natural) one half tone—making a minor third. It is now "E flat." The signature of E flat is three flats. So is the signature of C minor.

The signature of the key of F is one flat; F minor, 4 flats.
The signature of the key of Bb is 2 flats; Bb minor, 5 flats.
The signature of the key D is 2 sharps; D minor, 1 flat.
The signature of the key of A is 3 sharps; A minor, no flats or sharps.
The signature of the key of E is 4 sharps; E minor, 1 sharp.
The signature of the key of B is 5 sharps; B minor, 2 sharps.

It will be good practice to write triads in several keys (like that shown in Example 27) and reduce them to minor chords by lowering the third a half tone. Choose the easier keys at first. Thus:

G.—Signature, 1 sharp. (Its 3d is B natural.)
D.—Signature, 2 sharps. (Its 3d is F sharp.)
A.—Signature, 3 sharps. (Its 3d is C sharp.)
F.—Signature, 1 flat. (Its 3d is A natural.)
Bb.—Signature, 2 flats. (Its 3d is D natural.)

Musical Setting for "The Heart of Tara."

Released March 6 by the Mutual Film Corp'n.
SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Heart of Tara" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consists of the printed subtitle (marked T) or by a described action (marked D).

The Duke and his mother on returning to his estate orders all his servants to dress in the mediaeval days. Soon his plans admit a wife who is young and in a convent. On the way to the castle she meets a handsome gypsy blacksmith. Later not approving of the Duke or his customs she elopes with her gypsy lover.

Note particularly: Trumpet fan fare, 11 and 25¼; Hunting Galop, 48; Gypsy Dance, 56½.

The THEME selected is "Melodie"—Friml.

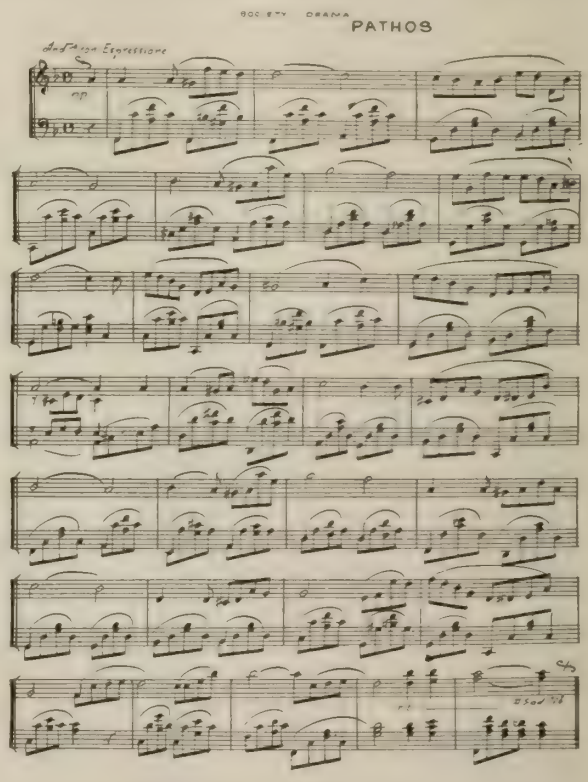
Time schedule: five reels (about 4,550 feet), 68 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Melodie—Friml. (Moderato.) (Theme.)
2¾	T	And the Duke came back the most perfect ape -	Polka (The Bartered Bride)—Smetana.
4½	T	And his mother a lean yellowish she-cat—	
6	T	"Now we will all live as did my ancestors"—	Furiant (The Bartered Bride) (Allegro energico)—Smetana.
9	T	"Now tell the peasants my bidding clear."	Dance of the Comedians. (The Bartered Bride)—Smetana (Vivace).
11	D	Fan fare.	Solo Trumpet.
11¼	D	When the Herald tacks up notice.	Morris Dance—Noble. (Allegro moderato.)
13	T	The Duke has returned to the ways -	
14¼	D	The Duke sitting smoking.	Valse Gracieuse—German.
15½	T	"I will seek a wife such as—	
17¼	T	"My Lord! Profane not parchment with a modern pen."	Souvenir—German. (Andante con moto.)
19¼	T	To the Earl of Stafford. Greetings. (Letter.)	
20¾	D	When messenger mounts horse.	Gipsy Dance—German. (Allegro molto.)
22¾	T	So to the guardian of the Duke's—	
24¾	T	Schooled at a convent. (Religioso.)	Repeat: Melodie. (Theme.)
25¼	D	Fan Fare.	Solo Trumpet.
27	T	"He bears a message from a wealthy Duke."	Menuetto all 'antico—Karganoff.
31	D	Gypsy Camp.	Polonaise from "Eugene Onegin"—Tschaikowsky.
32½	T	"Wouldst know about thy future, pretty lass?"	
33¾	T	"Now look into my eye"—	Repeat: Melodie. (Theme.)
35½	T	"Farewell, good sir. I shall not soon forget"—	Pas des Echarpes—Delibes. (Allegro.)
37¾	T	As if his backbone were not jointed—	
40½	T	"I like not this Duke nor his castle."	Scene d'Armour — Delibes (Andante.)
43	T	The Duke resolved to hunt next day.	Variation — Delibes. (Moderato.)
44½	T	"This is the costume the Duke bids you wear."	Danse Circassienne — Delibes. (Allegro vivace.)
46¾	T	The lady is told it's her duty—	
48	D	When the Duke mounts his horse.	Allegro Vivace No. 1. (Hunting Galop.)
50½	T	"You, Reverend Sir, are commanded"	Allegro No. 2.
53¼	D	When the gypsy woman enters the castle.	Repeat: Melodie. (Theme.)
55	T	"Can you see in a vision who—"	
56½	T	"If by some chance you'd share our free life"—(Gypsy dance.)	Espana (Rhapsody) — Chabrier. (Allegro con fuoco.)
58	D	When the girl sees her gypsy lover.	
62	D	When the Duke and his train return.	Bal de Noces — Burgmein. (Allegretto sostenuto.)
63	T	"I am done with all this"—	
65	T	"But, Reverend sir, you are a friend"—	Cortege Nuptial — Burgmein. (Tempo di Marcia.)
66½	T	And then the shades of his ancestors left their frames.	
67¼	T	And so—the lady—hand in hand—	Repeat: Melodie. (Theme.)
68	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 2093.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fourth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 4.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

COZY BEING REMODELED AND ENLARGED.

The work of remodeling and enlarging the Cozy theater, Shawnee, Okla., in which $7,000 is to be expended, is to begin at once. With the contemplated enlargement of the Cozy a new firm has been organized to conduct this theater. A. J. Cammack has gone in with Jake Jones and Nicholas Albert, the proprietors heretofore, and the firm will be known as Jones, Albert & Cammack.

Increasing business merited the enlarging of the Cozy. The new dimensions of this photoplay house are 40 by 140 feet. It will have a seating capacity of 636. The proprietors expect to have the new place completed in time for Easter. The Cozy when completed will be a worthy addition to the handsome structures in Shawnee.

The Motion Picture Exhibitor

NORTHWEST CONVENTION.

Exhibitors Laying Plans for Big Meeting and Trade Show at Minneapolis.

DEFINITE steps have been taken by the Motion Picture Exhibitors' Association of the Northwest for a monster convention, to be held in the Armory at Minneapolis, May 2, 3, 4 and 5. It is planned to make this meeting the greatest, both from the standpoint of the exhibitor and the movie-loving public, ever held in the Northwest. The Civic and Commerce Association of Minneapolis is taking an active interest in the event. Theater owners from the states of Minnesota, Wisconsin, North and South Dakota, the upper Michigan peninsula, Iowa, Nebraska, Wyoming, Montana, Idaho, Oregon and Washington are included in the field of the Northwest organization, and it is hoped a large attendance will be attracted from the six thousand exhibitors in this territory.

That many will attend is almost a foregone conclusion, as many Northwestern branches of the large motion picture producing companies are located here and half a dozen or more of the theater owners are in the city every day looking over new equipment and films. Convention headquarters will be at the West Hotel.

A particular attraction for the convention will be the presence of a number of the screen stars, who have been promised tentatively for the gathering by several of the large producing firms. In order to keep out an overwhelming attendance of the general public, it has been decided to charge admittance to the Armory to all except delegates.

The official program will be announced later, but the tentative line-up of events calls for a Governor's Night as an opener. It is hoped to have Governor J. A. J. Burnquist of Minnesota present to formally start the exposition on its way. Women will be entertained particularly in the second day's program. A midnight entertainment will be a feature of the third day, while a grand ball is expected to close the convention on the evening of the fourth day.

Every delegate will be caught by the cameraman before he quits the city and will have an opportunity to look at himself on the screen. There will be a small exhibitors' theater at which the companies desiring will be allotted periods of time in which to show films. There will be a practical demonstration on the making of a motion picture drama.

The following officers have been elected: James Gilosky, Alhambra theater, St. Paul, president; D. W. Chamberlain, American theater, Minneapolis, secretary; C. E. Van Duzee, Princess theater, Minneapolis, treasurer; executive board—W. A. Scott, Auditorium, Red Wing, Minn., chairman; Frank Nemec, St. Cloud, Minn., and Henry P. Greene, Minneapolis; Charles G. Branham, editor "Amusements," Minneapolis, assistant secretary to executive board.

Mr. Gilosky will serve as president of the Motion Picture Exhibitors' Association of the Northwest until the convention. The association headquarters are at 740 Temple Court Building, Minneapolis.

ROTHAPFEL WRITES TO EXHIBITORS.

Urges Them to Join the Board of Trade Movement and "Follow the Flag of Progression, Protection and Promotion."

S. L. ROTHAPFEL, one of the two directors of the Motion Picture Board of Trade of America, Inc., who represents the exhibitors, and who is known throughout the country by reason of his great personal success in the conduct of motion picture theaters, has written a letter which is of large interest to all those associated with the industry. It follows in full:

To My Brother Exhibitors: I sat at a meeting of one of the directors representing the exhibitors in the Board of Trade of America and I heard there a discussion on the hostility and antagonism of the exhibitor. I was sorry to hear this, because I know that it was entirely uncalled for and that you, the exhibitors, who feel in this manner, do not know the mission of the Board of Trade.

As I have just mentioned, I am an exhibitors' director of the Board of Trade. I have been to practically all of their meetings. I want to urge that each and every one of you who have the interest of the moving picture at heart join at once and lend us your aid. I give you my word that the Board of Trade is absolutely on the square; that it is for you, as well as for each and every other branch of the industry, and as long as I am a director in this Board of Trade, I will see that you are taken care of in every possible shape, manner and form within my power; although from personal knowledge of every one now constituting the officers and directors I know that you need no protector; on the contrary, your membership, influence and co-operation are earnestly sought, so that the objects of the Board, which are confined solely to things pertaining to the welfare of the whole industry, may be effectively carried out.

The mission of the Board of Trade is to foster trade and commerce among its members and to promote the business interests of such members; to reform trade abuses on behalf of its members; to secure freedom from unjust and unlawful exactions; to diffuse among its members accurate and reliable information as to the standing and character of those engaged in any or all branches of that industry, and to supply other information concerning said industry; to settle differences between its members and promote a more enlarged and friendly intercourse between them and to do and perform all such acts as may tend to promote the welfare of the industry at large.

Among the matters of special interest to you in which the Board of Trade is engaged, is the effort to secure uniform and beneficial state legislation and municipal regulation upon subjects relating to motion picture theaters throughout the country.

Now, if you have had any feeling, or if there is any doubt in your mind, get busy and write me at once and I will take the time to answer you. Remember that the Board of Trade is only a baby, but in its short career it has already done some remarkable things, among the most important being the official recognition of the Chief Executive of the Nation at their first annual dinner. This gives to our industry a recognition that is unassailable. Throw away your foolish notions and biased opinions and put your shoulder to the wheel. Help—that is the way to make the mission go.

We, the exhibitors, as I have preached to you before, are the strongest factor in this industry. Any one with any common sense will recognize that fact. The Board of Trade needs you and wants you. You need the Board of Trade, so let's get together quick.

Once again, if there is anything you don't understand, write me personally, or write to Mr. Binder, or any executive member of the Board, and your matter will be taken up at once, even if you are not a member of the Board of Trade. If you have some little difficulty, let us know about it. We might be able to help you. That's what we are here for. We are marching onward. Get in line and follow the flag of Progression, Protection and Promotion, which is the slogan and insignia of the Motion Picture Board of Trade of America.

Mr. Rothapfel's letter is in line with a resolution adopted by the directors of the Motion Picture Board of Trade of America at their regular monthly meeting on Thursday, March 9th, which reads:

WHEREAS, it has always been one of the objects and purposes of the Board to promote the welfare of every branch of the industry, including the exhibitors, upon an equal basis with the other great branches of the industry; and

WHEREAS, it has always been and is the desire of all members of the Board of Trade, irrespective of the class of membership to which they belong, to unify and bring together all branches of the industry; now therefore be it

RESOLVED, that the Board, reaffirming its policy to co-operate with the exhibitors' organizations throughout the country, and that the method of co-operating shall be the personal attendance by the Executive Secretary or other selected representative of the Board before all exhibitors' conventions whenever possible, for the purpose of defining the purposes for which the Board of Trade was organized and exists, and of assuring the exhibitors of the Board's desire to co-operate with their organizations for the general welfare of the industry.

KANSAS EXHIBITORS AT WICHITA.

Widespread enthusiasm and interest are manifested over the approaching joint meeting of exchange men and exhibitors at Wichita, March 20 and 21. A meeting of Kansas City film men was held March 7, at which Charles W. Harden was appointed chairman of a committee to arrange for the local delegation. Mr. Harden has received from nearly every exchange manager the pledge of two or more men, and a special train is now being provided for on the Santa Fe, to leave Sunday night, March 19. The event will be a joint convention of the Exhibitors' League and the Amusement Association of Kansas. The program of entertainment is being prepared by the exchange managers and the Wichita exhibitors, Stanley Chambers being chairman of the local committee.

Vitagraphs for Week of March 20

Some Blue Ribbon and Broadway Star Features Which Are Said to Be of Unusual Interest.

LEADING the list of Vitagraph releases for the week of March 20 is a five-part Blue Ribbon feature, entitled "The Supreme Temptation." The four other subjects, "Mr. Jack Trifles," a one-part Daniels picture, another of "The Escapades of Mr. Jack;" "A Squared Account," produced by Vitagraph's Western Division, is a single reeler, "Freddy Versus Hamlet," the latest of the "Freddy Series" of comedies, and "Husks," a three-part

Scene from "Husks" (Vitagraph).

Broadway star feature make up the balance of a program that contains eleven thousand feet of finely produced and well enacted photoplays.

In "The Supreme Temptation," we have one of the most dramatic stories ever filmed by the Vitagraph. Its theme deals with Herbert Dubois, a young American medical student, who, while in Paris, meets, falls in love with, and later marries, Annette, a young grisette. Antonio Moreno as Herbert Dubois and Dorothy Kelly as Annette are ideally suited to their parts and do some exceptional work. They are ably assisted by Charles Kent, Evart Overton, Mary Maurice, Kate Davenport, John Robertson and Marguerite Blake. The picture is released on Monday, March 20. Harry Davenport directed the production.

"Mr. Jack Trifles," also listed for March 20, No. 5 of "The Escapades of Mr. Jack," shows Frank Daniels as

Scene from "The Supreme Temptation" (Vitagraph).

his funny self. How he tries to keep his promise to replace a pair of gloves, which he accidentally knocked into a plate of soup, while carrying on a flirtation with a chic little miss in a restaurant, his explanation to his wife, who by mistake gets the gloves, and the way the maid comes to the rescue, are only a few of the laugh-producers. Kate Price plays the part of the wife and Betty Howe is seen in the role of the maid. C. Jay Williams is responsible for its direction.

Director William Wolbert, with an all-star cast of Coast members headed by Otto Lederer, George Kunkel, Anne Schaefer and Jack Mower photographed "A Squared Account," on the General Film program of March 20. It tells of a thrilling battle on the desert between two men, one of whom gives his life that two little children found helpless on the great waste might be saved.

Another of the "Freddy Series," on Friday, March 24, "Freddy Versus Hamlet," taken at the Vitagraph Bay Shore studio under the supervision of Frank Currier, features William Dangman, Tod Talford, William Lytell, Jr., and Daisy De Vere. Freddy saves his friend's best girl from a treacherous villain, brings her back to town on a broken-down horse and is proclaimed the hero of the hour.

"Husks," from the pen of James Oliver Curwood, is a Broadway star feature announced for Saturday, March 25. Besides playing one of the leading parts, William Humphrey guided the action of this three-part dramatic subject and was supported by Harry Northrup, Rose Tapley, Nellie Anderson and Carolyn Birch. We are shown how an ambitious lawyer elected to Congress, divorces his wife for a more attractive woman, his sorrow and remorse when he comes to his senses. The last we see of him is when he throws himself across the grave of the woman whose death he caused through his selfishness.

At Leading Picture Theaters

Programs for the Week of March 13 at New York's Best Motion Picture Houses.

"For the Defense" at the Strand.

FANNIE WARD was seen at the Strand theater in a new silent drama, "For the Defense," written especially for her by Hector Turnbull. It is a thrilling detective story which has to do with the adventures of Fidele Roget, a little French novice, who is sent by the Sisters to a convent in Montreal. Arriving in New York, the girl falls into the hands of a set of criminals. In the cast supporting Miss Ward were James Dean, Horace B. Carpenter, James Neill and Camille Astor.

Mr. and Mrs. Sidney Drew, in a new Metro comedy, the Topical Review and the Paramount Pictograph were the other pictorial features of the bill. The soloists on the musical program were Bruce Wayman, Stella Parini and Phyllis Davies.

"The Soul Market" at the Broadway.

Madame Olga Petrova, the well-known emotional actress, was the star in "The Soul Market," a five-part photodrama, at the Broadway theater for the week. The pictureplay is a romance of society and the stage, and contains many interesting scenes.

Another feature on the program was the Paramount-Burton Holmes Travel Pictures, "Felling the Big Trees in the Giant Forests of California." Comedies and cartoons rounded out the bill.

Triangle Program at the Knickerbocker.

Douglas Fairbanks in a comedy, "The Habit of Happiness," occupied the stellar position on the Triangle program at the Knickerbocker theater. The Sennett Keystone comedy, "The Village Vampire," with Fred Mace, was another feature of the bill.

RAVER TRADE SHOWING.

On Friday afternoon, March 17, at two o'clock, the Raver Film Corporation will give a trade exhibition at Wurlitzer's Fine Arts Hall of the Ocean Film Company's productions, "Driftwood," from the famous old play by Owen Davis, starring Vera Michelena, and "The Fortunate Youth," taken from William J. Locke's well-known book. Also at this time the Raver Company will present for the first time "Austria at War," the official Austrian war pictures which are being marketed for the Austrian government by the Raver Corporation.

E. S. BOWMAN ON BUSINESS TRIP.

E. S. Bowman, secretary of the Automatic Ticket Selling & Cash Register Co., is making a trip in the interests of his concern and, while visiting Detroit, made six installations of the newest type machines in theaters in that city. From Detroit he continued further west and will make stops in Chicago and later in St. Louis, Mo. Mr. Bowman finds business in a very satisfactory condition and will have plenty to do in several of the larger centers through the Middle West.

Mutual Dramas and Comedies

Burr McIntosh Introduces Week of March 20 in "My Partner," a Masterpicture, de Luxe Edition.

THE release of the Mutual Film Corporation for March 20 will be a Mutual Masterpicture, de Luxe Edition, "The Partner," an adaptation of the play written by Bartley Campbell and produced at the Union Square Theater September 16, 1879. Burr McIntosh is seen in the leading role. The picture has been carefully photographed. The settings are said to be particularly beautiful, and no expense has been spared to make it a "true to type" western.

The second Mutual Masterpicture, de Luxe Edition, of the

Scene from "The Bruiser" (American).

week, which will appear on Wednesday, is "The Bruiser," an American Film Company drama, featuring William Russell and Charlotte Burton. The struggle between labor and capital, which is one of the big, absorbing questions of present day commerce, forms the theme for this photoplay. William Russell plays the role of a brawny champion of the labor cause. Charlotte Burton is a daughter of the masses, who proves her superiority to the pampered daughters of the idle rich in a number of thrilling situations.

"The Hidden Law," a sociological drama produced by the Horsley Company and featuring William Clifford and Margaret Gibson, will be the last of the Mutual Masterpictures, de Luxe Edition, for the week.

It is the story in pictures of a man's reaction against the

Scene from "The Code of Honor" (Mutual).

injustices of society. William Clifford as John Carlton, a playwright and artist, who turns bandit, does excellent work. Margaret Gibson is a charming little mountain girl. They are supported by Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

The other features which will be included in the same week are "The Code of Honor," "The Fifth Ace" and "Snow-Stuff." "The Code of Honor" is an American picture produced under the direction of Frank Borzage and featuring Alfred Vosburgh, Vivian Rich and George Periolat. It is an army story, centered about the plans for a new submarine invention which have been the result of hard labor on the part of Frank Marvin (Alfred Vosburgh), chief draftsman of the ordnance department. Vivian Rich as Zena Valpar, the niece of a secret agent of a foreign government, and Estelle Allen as Ruth Chase, Frank Marvin's sweetheart, are well cast. The other members of the company in this photoplay are Frank Borzage, George Periolat and Ward McAllister.

"The Fifth Ace" introduces Alice Lake to the Mutual in a two-part picture from the Thanhouser studios. Supporting Miss Lake in the leading role in this stirring sociological drama is Wayne Arey, the popular Thanhouser player. "Snow-Stuff," the last of the "Buck Parvin and the Movies" series, produced by the American Film Company, will appear on Friday, March 24. This extremely popular series, taken from the stories written by Charles E. Van Loan and published in the Saturday Evening Post, has had a cordial reception all over the country.

For the production of "Snow-Stuff," Director William Bertram took his entire company to Truckee, Cal. In support of Art Acord as the original "Buck" are Dixie Stratton, Larry Peyton, Charles James, Joe Massey, Hardy Gibson, George Clancy, Perry Banks and Ashton Dearholt.

The week's comedy releases include the type of humorous photoplay which it is most difficult to obtain. Francis Keyes and Jay C. Yorke appear in "Pansy Post, Protean Player," a Falstaff comedy, on Tuesday. The second funny picture of the same brand will appear on Thursday. It is "Pedro, the Punk Poet," and features the same two Thanhouser players.

"Cupid at Cohen's" and "The Bubbles and the Barber" are the two American Beauty comedies for the week. "Cupid at Cohen's" appears on Wednesday, and features the popular comedians, Carol Halloway and John Sheehan.

The Sunday Beauty, "The Bubbles and the Barber," gives ample display to Orral Humphrey's versatility. Billy Armstrong, the Horsley Company's funny man, will be featured in "The Twin Trunk Mystery," a Cub comedy of Friday. The Vogue funny pictures of Thursday and Sunday, have not yet been titled. The regular Gaumont releases—"Mutual Weekly No. 64" and "See America First"—will appear on Thursday and Sunday.

Sam Kramer Gets Prize

SAM B. KRAMER, manager of the Mecca Branch of the New York Universal Film Manufacturing Company's exchange, has been awarded a $100 solid gold watch by Manager of Exchanges M. H. Hoffman for having shown a greater per cent. of profit increase over his business for the four-week period ending February 13, than any other Universal Exchange manager throughout the United States.

Sam B. Kramer.

This is the third four-week period winner since Manager Hoffman announced his prize contest to stimulate interest among the Universal exchange men, the Oklahoma City Exchange manager having won the first two-period prizes. In the first instance, Mr. Kramer of the New York Exchange came in second, and by making a big bid for the third period, ably assisted by his brother, Earl W. Kramer, he succeeded by showing the greatest increase of profits over the last four-week period, incidentally rolling up the highest percentage of profit so far recorded in the contest.

The prize being such a valuable one, every Universal Exchange manager is more than anxious to win a watch from Manager Hoffman, and they are working incessantly in hopes of beating their manager out of a watch, or in case they win a second time, out of a hundred dollars in cash.

World-Equitable Policy Illustrated

Work of Directors Powell and Ince Cited to Make Clearer What Is Meant by "Film Commercialization."

WITH the reorganization of the World Film Corporation and the Equitable Motion Pictures Corporation, the newly elected productional heads and department managers under the supervisional direction of President Arthur H. Spiegel, announced a policy of film commercialization. Just what the policy was meant to convey, outside of the bare announcement that all productions would undergo a treatment of commercialization without the sacrificing of the atmospheric or artistic elements, was not made entirely clear. With the completion, however, of four forthcoming pictures, the intent and ambitions of the policy are realized and demonstrated physically to an extremely satisfactory stage.

The first and most convincing demonstration of the success of the policy is seen in John Ince's production of "The Struggle." The casting of this picture showed a blending of three elements theatric. Frank Sheridan has long been a potent figure on the spoken stage and is one of the most virile character portrayers on the native stage and one of the foremost personifiers of big, red-blooded types, plays the leading role in "The Struggle." Supporting Mr. Sheridan is Arthur Ashley and Ethel Grey Terry.

The story itself was written by Harry Chandlee and adapted for the screen under the watchful eyes of the film service, advertising and publicity departments, which departments under the new policy actually act as representatives of the exhibitor in that they work from the angle of "box office" results. The director and casted players also have a word in the construction. From a production standpoint, the commercialization becomes physical.

Mr. Ince, with his retinue of cameramen, structural workers and property men, with the players, journeyed to Manaos, Brazil, a leper colony, where many of the scenes of the piece were laid by the author. A new environment was created by Ince and the surroundings, insofar as atmosphere and detail are concerned, were made perfect. By a permit from the Brazilian Government Mr. Ince and his players were allowed to use the Lazarette, or Leper Colony, as he saw fit. The idea of the journey of the company to far-away Brazil was to procure local color and they got it.

In building up the story of "The Struggle," John Ince said: "I considered the story, as it was given to me in scenario form, a many gabled house. It contained punch after punch. It required but diligent attention and faithfulness to the story to visualize a powerful work. I simply built up the walls to each gable. That is, I considered the big situations and climaxes as gables and worked my dramatic structure up to them, then down the other side to the next gable. The result shows for itself in the production."

The second physical demonstration of the advantages of the commercializing of film plays, appears aptly in "The Chain Invisible," which has just been completed under the direction of Frank Powell. This is an original work from the pen of the noted author, Richard Le Gallienne. Mr. Powell emphasized his climaxes and situations so superbly and developed his dramatic action up to the climaxes so majestically that his five reel production is a smooth running document, vitalized and with but one object, that of making dramatic ten-strikes every time the ball rolls down the alley.

The effect in "The Chain Invisible" is one of seeing a gigantic spectacle. In so far as the parallel is explicit, you watch a series of beautiful incidents all a consecutive portion of the tale. Then, at moments, some gigantic novelty is injected which dove-tails into the spectacle, and adds zest to the story, yet creates in itself a startling effect. In other words, each incident is a startling episode and as a whole a gigantic series of "punches."

Mr. Powell states that his one intention was to emphasize his "punches," yet dove-tail them perfectly into the general tale and he, too, prefers to await the pictures public presentation and allow it to speak for itself.

Jack Sherrill

A strong personality, youth and acting versatility are the main reasons for the success of Jack Sherrill, who is the leading man of the Frohman Amusement Corporation.

Jack Sherrill played the juvenile leads in "Just Out of College," opposite Eugene O'Brien. He supported C. Aubrey Smith as Arnold Faringay in "The Builder of Bridges," which was conceded to be one of the hardest acting parts of the play. He played opposite Alice Brady in "The Woman in Forty-seven," and supported Florence Rockwell in "Body and Soul," followed by the juvenile lead in "John Glayde's Honour."

Scene from "Then I'll Come Back to You" (Frohman).

Jack Sherrill has just finished the Frohman Amusement Corporation's latest production, based on Larry Evan's novel, "Then I'll Come Back to You." In this feature he played the part of Steve O'Mara opposite Alice Brady.

He has made rapid progress in photoplay acting and firmly established himself as one of the best young leading men in the film business today. His record of clean-cut, well drawn characters promises a successful future for the young versatile leading man. Alfred Sutro is now writing a play especially for him.

Scene from "The Struggle" (Equitable).

Scene from "The Struggle" (Equitable).

New Metro Stars

Harold Lockwood and May Allison Join the Quality Company, a Metro Ally.

HAROLD LOCKWOOD and May Allison, one of the most popular stellar combinations in motion pictures, have signed a long time contract with Fred J. Balshofer to appear exclusively in photoplays to be produced by the Quality Pictures Corporation, which will be released on the Metro program. Mr. Balshofer will direct the Lockwood-Allison feature productions, and will be assisted in this work by Howard Truesdell. The first production is already well under way and several unusual and distinctive stories have been obtained which are admirably suited to the talents of these two popular stars.

Harold Lockwood.

Mr. Lockwood and Miss Allison recently came to New York from Santa Barbara, Cal. Before appearing on the American-Mutual program Mr. Lockwood and Miss Allison were among the foremost stars engaged by the Famous Players.

Mr. Balshofer has exercised especial care to select scenarios for Mr. Lockwood and Miss Allison in which youth, romance, adventure and a spirit of the great outdoors predominate. It is in such productions that this couple have always excelled and which have won for them thousands of admirers in every quarter of the globe. Mr. Lockwood is one of the most fearless artists now acting before the camera and takes a keen delight in doing so-called "stunts" of the most dangerous character. He has been injured repeatedly for his daring, but never discouraged.

Mr. Lockwood was unusually successful, obtaining an engagement in his first application at the Universal studio. From there he went to Selig and then to the Famous Players. With the Famous Players Lockwood was Mary Pickford's leading man in "Tess of the Storm County," "Hearts Adrift," and was among her support in "Such a Little Queen." He was also Marguerite Clark's leading man in "Wildflower," with the Famous Players. When Mr. Lockwood left the Famous Players he joined the American staff.

Miss Allison, who is counted not only one of the most gifted stars of the silent drama, but one of the screen's most beautiful young women, was born on a plantation, "Rising Farm" in Georgia. It is a town in itself and there are little else but Allisons for miles around. She was educated in a private school in Cleveland, Tenn., and afterward attended a finishing school in Philadelphia. As a young girl she nursed an ambition to become a grand opera prima donna. She possessed a rare lyric soprano voice and spent several years in voice culture. When she was eighteen years old (this is the only profound secret in Miss Allison's young life) she wrote a light opera called "The Life of Moses," in which she had the leading role and which was produced in her native town by amateurs.

May Allison.

This proved the turning point in Miss Allison's life. Against the protests of her family she declared that she was going to New York to go upon the stage. When they found they could not dissuade her in her plans her mother agreed to accompany her. Miss Allison did not have much difficulty in obtaining an engagement on account of her striking and distinctive beauty. She presented herself in the offices of Henry W. Savage, who was then preparing to produce "Everywoman." It will be remembered that this production was one of distinct and convincing types and Miss Allison first played the role of "Vanity," but soon afterward was given the coveted part of "Beauty." After some further theatrical experience she joined the Famous Players company, which was then casting for "David Harum," and Miss Allison secured a prominent role. It was William H. Crane who was starred in this feature, who introduced Miss Allison to Mr. Lockwood, an incident which resulted in their association as co-stars. Miss Allison next appeared with Edith Wynne Mathison in "The Governor's Lady." She appeared in several other big features and then became a star on the American-Mutual program, having the stellar role in "The House of Scandals." Soon afterward Miss Allison became known as "The American Girl."

The Quality Pictures Corporation has taken over a large studio near Forty-third street and the Hudson River, where the Lockwood-Allison company will make its interior scenes for the present. They are now in northern Maine, making some picturesque exteriors in the snow and woods.

Leah Baird

LEAH BAIRD, the Vitagraph star, who is considered by many as one of the most beautiful girls in picturedom, was the belle of the Indiana Exhibitors' League ball, held in Indianapolis, on Friday, March 3. It was intended that Miss Baird should lead the grand march at the ball with Governor Ralston of Indiana, but at the last moment his excellency found it impossible to attend. The evening's entertainment was therefore opened by Miss Baird and several other screen stars present, and judging by the Indianapolis press reports the affair was a huge success.

Leah Baird.

The matter of preparedness is receiving the enthusiastic approval of Miss Baird just at this time. The fifty thousand dollar residence of this home-loving young woman is nearing completion at Manhattan Beach, Brooklyn. Recent statements that the warships of European powers were equipped with guns of twenty mile range and that the United States guns at Sandy Hook were only of twelve mile range, had a personal significance to her and is the cause of considerable perturbation. "The punch in the picture" lies in the fact that Manhattan Beach is just eighteen miles back of Sandy Hook, and as this constitutes the stated superiority of the foreign guns, Miss Baird avers that her new villa would offer a wonderful target in the event of an exchange of gunfire. She has been very busy endeavoring to secure insurance against that particular brand of damage, and has awakened the entire population of Manhattan Beach to the possibility of their danger until they are considering going to Washington in a body to urge preparedness at Sandy Hook, especially.

JOE JACKSON IN "GYPSY JOE."

The success of Joe Jackson, the tramp cyclist, in his first film feature, "A Modern Enoch Arden," made at the Keystone studios, inspired Mack Sennett to place him in another comedy-thriller with little Betty Marsh, who gave him such excellent support in his first picture. This new feature, called "Gypsy Joe," is now ready for release on the Triangle program. Advance reports indicate that the combination of thrills and laughs which Sennett likes to obtain is more pronounced than ever in "Gypsy Joe." Dora Rogers, Lew Morrison, Elizabeth De Witt and "Shorty" Hamilton have important roles.

Universal Program

Most Interesting Variety Is Promised for the Week of March 27.

ONE of the most interesting weekly programs ever released by the Universal Film Manufacturing Company is on the bill for the week of March 27, this being headed by "Autumn," the Red Feather feature, with Violet Mersereau and Lieut. Percy Richards (the Man in White) in the leading roles, strongly supported by that stellar actor, Paul Panzer. The scenario was written and produceed by O. A. C. Lund. The story is especially fitting to such a vivacious actress as Miss Mersereau and makes an excellent feature with which to launch such a list of Universal program pictures.

The regular releases of the week will include eight comedies and eight dramas, "Autumn" being released on the 27th with a Nestor comedy, with Lee Moran, Neil Burns and Betty Compson taking the initiative.

Tuesday Grace Cunard and Francis Ford will be seen in a two-reel drama, "The Master Crooks," written by Miss Cunard and directed by Mr. Ford, this being a Gold Seal picture. The Rex release for the day is "There Is No Place Like Home," written and produced by Lois Weber, in which the Short Family, Antrim, Lou and Mrs. Short are featured. Victor Potel and Eileen Sedgwick appear in an Imp comedy, "The Gasoline Habit," having been written and produced by Roy Clements, being the experiences of a man who believes he can afford owning a Ford.

For Wednesday the program is topped by the Universal Animated Weekly, in which will be shown all the latest news events occurring in all parts of the world, as well as scenes of the Allies' great repulsive work in keeping the German forces away from Verdun, these views to reach New York City on or about March 11, according to a cablegram received by the editor of the Animated Weekly. The unusual fashion review will also be shown in this reel. "The Model Husband" is a Victor two-reel comedy, with Harry Myers and Rosemary Theby in the leading roles, in which a rank prohibitionist is exposed through someone taking a taste of his cough medicine. Rupert Julian and Elsie Jane Wilson appear in an interesting drama of domestic life in "The Blackmailer," produced under the direction of Mr. Julian himself.

On Thursday Carter De Haven's first contribution to the Universal program as a director will be a Powers comedy, a burlesque on the great bank robbery, entitled "Between Midnight." The scenario was also written by Mr. De Haven and Margaret Mayburn played the leading role. "Riches" is the title of a three-reel Laemmle drama directed by Richard Stanton, with himself and Myrtle Gonzalez playing leads.

"The Dragon's Breath" is a Rex release for Friday. It is a three-reeler, directed by the Smalleys, with Lois Weber and Phillips Smalley featured. This is a typical Smalley picture, carrying a rich sermon, and is second only to the great Smalley masterpiece, "Scandal," which was credited with being one of the best moral pictures. There will also be a Nestor comedy released on this day, "He Almost Eloped," with Ray Gallagher and Billie Rhodes doing the principal laugh-provoking stunts.

For Saturday a spirited Western picture is offered with that great impersonator of Western roles, Harry Carey, playing a breed part. It is entitled "The Breed and the Girl," in two reels, written and directed by Jacques Jaccard. Supporting Mr. Carey are Olive Golden and Hoot Gibson.

The Sunday releases will be a Rex two-reel drama and an L-Ko comedy. Grace Cunard and Francis Ford will be seen in "Her Sister's Sin," written by Miss Cunard, and directed by Mr. Ford. In this picture both stellar leads play dual roles, and the story is both interesting and gripping. Harry Gibbons and May Emory take the leading parts in the L-Ko comedy, "Caught on a Skyscraper," in which many thrilling experiences are filmed. As a whole it affords a great selection of plays interpreted by the Universal's best actors and actresses, making one of the strongest and best weekly programs that could be desired.

NEW COMEDY COMPANY.

A new comedy company is to be formed by George Orth, late of Biograph, Gaumont, and Eclair, to feature Julius D. Cowles and probably Edith Sargent. Mr. Cowles has been playing comedy character roles for Metro, appearing of late in "Emmy of Stork's Nest," and "The Yellow Streak." He will write and direct his own scenarios. Negotiations are pending with Edith Sargent, relative to her becoming leading comedienne of the new company.

Clifford Bruce Joins Metro

CLIFFORD BRUCE, the distinguished dramatic star, has been engaged by the Popular Plays and Players and will make his debut on the Metro program in "Hearts Aflame," a thrilling five-part Metro wonderplay. Dorothy Green, the gifted dramatic artist, will be featured with Mr. Bruce in this production.

Mr. Bruce is a valuable addition to the long list of Metro stars, as he not only has a vast following among motion picture patrons, but is known among theater-goers for his excellent performance upon the speaking stage. He was leading man for Charles Frohman for more than five years, appearing in many notable stage productions.

Clifford Bruce.

When Maude Adams was selected by Mr. Frohman to star in "That Old Sweetheart of Mine," Mr. Bruce appeared as her leading man. He also appeared with Miss Adams in "The Pretty Sister of Jose." He was Ethel Barrymore's leading man for two seasons and appeared in the same capacity for one season with Billie Burke. Mr. Bruce was chosen among half a dozen prominent leading men to appear in support of William Gillete when that noted stage star made his last farewell tour of this country. Mr. Bruce was starred in "The Thief," succeeding Kyrle Bellew, and he also followed Dustin Farnum in "The Virginian."

Mr. Bruce has repeated his stage success since he came to the silent drama. He will be remembered for his finished performance on the screen in "A Fool There Was," "The Children of the Ghetto," "The Valley of the Missing," "Lady Audley's Secret," "A Woman's Past," "When Rome Ruled," "Princess Romanoff," "The Fourth Estate," and other feature productions.

Joyce Fair Joins Essanay

THE littlest leading lady has joined Essanay. Joyce Fair, aged 11 years, the best known child actress in America, makes her debut in pictures in "Joyce's Strategy," a two-reel picture written and directed by Harry Beaumont.

Little Joyce won a nation-wide reputation as an actress in "The Dummy," one of the great stage successes of three seasons ago. In it the little girl, then not nine years of age, was veritably the leading lady, and so well did she handle the part that she won recognition from the foremost critics.

Joyce Fair.

She will be remembered as the little girl who is kidnapped and then rescued by the messenger boy "detectuf." She also played in "Ib and Little Christina," and other dramas.

At that time she spent her leisure moments playing with dolls, rabbits, turtles and whatever other strange gifts she received. Now she has given up the dolls and pets and wants to write scenarios for recreation

Three Horsley Releases

List Comprises Two Five-Reelers and a Single-Reel Comedy —All Out in Four Days.

DAVID HORSLEY productions will be prominent in the release chart of the Mutual Film Corporation from March 24 to 27. During that four days' space of time three productions from the Horsley studios will be released, two of them five-reel subjects and the third a one-reel Cub comedy. The first of the three pictures to be distributed is the Cub comedy, "On the Rampage," released March 24. It features George Ovey in his original character of Jerry. A scenario, full of surprising situations, has been devised and is unfolded in the picture, the action of which centers

Scene from "On the Rampage" (Cub).

around Jerry in his efforts to break into society by impersonating a nobleman. Spectacular effects have been introduced in conjunction with the comedy element, heightening the effect of the fun.

On March 25 will be released "The Hidden Law," a Mutual Masterpicture, de luxe edition, featuring Margaret Gibson and William Clifford. "The Hidden Law" visualizes a story based on the law of reckoning. It is by Theodosia Harris, who has brought the characters up to date and laid the action in interesting surroundings. The first part of the play transpires in scenes of theatrical life, while the latter half takes

Scene from "The Hidden Law" (Horsley).

place in the remote wilds of the West, except for the closing feet of the film when the scenes revert back to the East. The theatrical scenes are interesting because they are true to a glamorous life, and those of the Western country have been given an added touch of color by the introduction of the Bostock animals, which perform some remarkable feats of acting. Miss Gibson and Mr. Clifford, who make in this picture their second joint appearance as stars, have both been happily cast in roles that suit their capabilities, and a very competent group of players, including Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams, appears in their support.

"The Love Liar," the third of the releases, and scheduled for March 27, is the biggest production coming to date from the David Horsley studios. Weeks of time were consumed in preparations for production. It abounds in magnificent investiture, in the gathering and construction of which much money was expended.

As can be judged from the fact that an extraordinary amount of time and money was spent to stage it, the story of "The Love Liar" is one of much more than passing merit. It is the work of Crane Wilbur. His principal character is a famous violinist, an eccentric, erratic and temperamental man, who believes himself in love with every pretty face he sees. Unconsciously he tells so many "love lies" that eventually he believes them himself and finally to his own undoing. The treatment of this theme has been given with a keen conception of the traits of such a man, and the result is a forceful and absorbing drama of the finer type.

Crane Wilbur plays the featured part of "the love liar," and an especially engaged cast comprising Lucy Payton, Mae Gaston, Nan Christy and Ella Golden lends him very creditable support.

Smith-Hughes Bill Will Be Reported

Chairman Hughes Will Ask House to Pass Bill Using Paramount Admissions.

ACCORDING to special dispatches received in the office of The Moving Picture World from our correspondent in Washington the Smith-Hughes Federal Censorship Bill will be reported out of the Committee on Education in the course of a day or two.

The chairman of the committee will base his favorable report very largely on arguments and admissions made by the Paramount interests at the eleventh hour of the hearings before the committee.

DECISION IN VITAGRAPH-METRO CASE.

In the matter of the charges made by the Vitagraph Company of America against the Metro Pictures Corporation, the directors of the Motion Picture Board of Trade of America, Inc., found as follows:

"On the conclusion of the testimony the board reserved its decision and went into executive session and carefully considered all of the testimony offered in support of and in opposition to the charges.

"The board unanimously found that the Metro Pictures Corporation did not cause Mr. or Mrs. Sidney Drew to leave or to agree to leave their employment with the Vitagraph Company of America and to enter or agree to enter the employment of the Metro Pictures Corporation.

"Having reached this unanimous conclusion, the board of directors deem it unnecessary to decide or determine whether a valid and enforceable contract existed between Mr. and Mrs. Sidney Drew and the Vitagraph Company of America at the time Mr. and Mrs. Sidney Drew terminated their relations with the Vitagraph Company of America and entered into the employ of the Metro Pictures Corporation.

"The board unanimously concluded, from this view of the facts, that the charges made against the Metro Pictures Corporation had not been sustained."

(Dated New York, N. Y., March 1, 1916.)

V-L-S-E MAKES SYRACUSE BUYING OFFICE.

The volume of business resulting from the opening of a sub-office in Syracuse, several weeks ago, has caused the Big Four to make this branch one of its buying exchanges. It will be under the management of A. N. Webster, who has been with the V-L-S-E since its inception, and who is one of the best-known film men in the state.

The office of the Big Four in Syracuse occupies an entire two-story building. On the first floor are the general sales departments and the shipping department. The upper floors will be devoted to a spacious projection room and poster display room. The new Syracuse branch will serve all the territory of New York state, north and east of Albany, and including Albany.

KARPEN-CHRISTIE.

Mr. and Mrs. William Christie of Woodhaven, Long Island, N. Y., announce the marriage of their daughter, Jessie, to Clarence A. Karpen, the ceremony taking place on March 11. Mr. Karpen is well known to the trade as film editor for Pathe, but now with the Universal Film Manufacturing Company at the Fort Lee studio.

Business Conditions Promising

Federal Reserve Board Reports Show Increased Activities in All Sections of the United States.

By Clarence L. Linz.

AS THE Moving Picture World goes to press, one-quarter of 1916 is nearing an end and exhibitors, exchangemen and manufacturers are looking ahead to see what the forthcoming months have in store for them. For more than a year the general conditions of the United States have been greatly disturbed because of the war in Europe, and men in all lines of endeavor have been slow to go ahead in enlarging their holdings, or, in fact, often in making necessary improvements.

Thus it is interesting to note that the Government predicts better business for at least the next few months. This is evidenced by the reports rendered by the field agents in the twelve districts of the Federal Reserve Board which show that a small sized boom is at hand.

Conditions In the East.

Beginning with the Boston district, it is said that there the activity in general trade has continued, and in practically every line good business is reported. Uncertainty as to the effect of any change in the European situation has a restraining influence against undue expansion. Manufacturers and wholesalers everywhere are keeping their business well in hand. There is, however, the disturbing influence of labor troubles, which are beginning to be felt in some of the mill centers. Although some of the mills have advanced wages recently, the operatives are not satisfied and strike agitation continues.

A recent compilation of the Industrial Commission shows record industrial activity in New York State; there are more products, and workers, and wages paid than ever before. Retail trade continued good despite some unseasonable weather, and collections, a very important item, were generally satisfactory. There has been some labor trouble in one or two large industries, but generally labor has been very well employed.

All reports received in the Philadelphia Federal Reserve District indicate favorable conditions in practically all lines of business, and there seems to be a steady expansion of business. Many new plants in various lines are being erected, and there is less talk of the uncertain character of the present industrial activity. Many concerns have sold their future production for many months to come in advance. Steel mills are not showing keen interest in the matter of booking new business. The shipyards are having the greatest activity in their history, and nearly all yards have work on hand to last for two years or more. Labor conditions are satisfactory; there is an abundance of work, and increases in wages are being announced.

The leading feature in the Cleveland district has been the general advance in wages and the shortage of common labor. The high levels of business reported for January are being maintained. General conditions in the steel trade are, if possible, stronger than at any time since the demand began. Extensive additions to manufacturing plants are being made or arranged. Collections are, generally speaking, good.

With railroad earnings reported good, the organization and construction of several short lines reported from North Carolina, the apparently healthful increased activities in manufactures, reasonable liquidation of debts, and new credits rendered available, the general business in the Richmond Federal Reserve district is good. On account of the rather open winter, farmers are reported well advanced in soil preparation. Cotton acreage will be slightly increased. This district includes the Carolinas, Virginia, Maryland and the District of Columbia, which of themselves constitute in the film business the Washington territory. From all over this territory there had come reports of small box office receipts during the last quarter of 1915. There has been an improvement noted, however, and the glowing reports from the Government agents will tend to inject just a little more optimism into the exhibitors which will lead them to greater endeavors.

In the Atlanta district the month of February is normally a quiet one, but this year there appeared to be very little lessening in the business activity of the first quarter. There is practically no change in the cotton situation. The general tendency in the tobacco market is for better prices with the prospect of planting a larger crop than last year.

Middle West Makes Good Showing.

Glowing reports come from Chicago and St. Louis districts. In each of these the large establishments are working to the limit; the wholesale business is good, and the retailers are enjoying the results of the general activity. In the Minneapolis district the severe winter, with a fall of from thirty to forty inches of snow in the month of January alone, had a deterrent effect upon business, but the moisture produced therefrom will aid in the raising of the coming season's crops. Collections have slowed up somewhat in response to the weather conditions at country points, but continue good. Book accounts as a whole are much more favorable than for the same period of last year. Wholesale trade prospects are excellent for the spring months. In the Kansas City district, railways are being taxed beyond capacity and a shortage of freight cars greater than at any time in recent years has existed, owing largely to the increased shipments of last year's grain. Prosperity and a record-breaking year are almost unanimously looked for by the heads of wholesale firms. Increases over 1915 for January and February range from 10 to 100 per cent, and indications that this satisfactory condition will continue throughout the season are good. There is great activity in the oil and lumber industries.

Texas and Coast States.

The severe weather greatly affected conditions in the Dallas district as heavy damage was done to the wheat and oat crops. The fruit growers are much encouraged at the present prospects of a large crop. Wholesalers and jobbers are reporting good business. In the San Francisco district, the severe weather also had an ill effect, but the outlook for the succeeding months is very bright.

Mignon Anderson Joins Ivan

MIGNON ANDERSON, a favorite of the photoplay theater patrons who was for a long number of years with Thanhouser (though she is but a few years old) has joined the Ivan Film Productions.

Miss Anderson's first role under the Ivan banner will be in the "The City of Illusion," an especially strong play, written by Ivan Abramson.

Miss Anderson will portray the role of a country girl who is dazzled by the lure of the city and realizes in the end that the happiness to be found in a big town is but a mirage and cannot be easily found. Disillusioned, she retraces her steps and finds happiness where she least expected to—her home in the country.

An exceptional supporting cast appears with Miss Anderson, Paula Shay, Bradley Barer, Joseph Burke and Willard Case being in the company which is being directed by Ivan Abramson.

Mignon Anderson.

PARAMOUNT'S NEW PRESS MANAGER.

Charles E. Moyer, a well-known newspaperman and magazine writer, has been named general press representative and manager of the Press Department of the Paramount Pictures, to take the place of Tarleton Winchester, resigned, who is spending a few weeks in the country because of ill health.

Mr. Moyer has been with Paramount for the past six months, and prior to his affiliations with this concern was the dramatic editor and special representative of a number of newspapers throughout Pennsylvania, coming to Paramount from the Reading Telegram and News-Times.

With the rapid growth of the Paramount organization the work of the promotion, publicity, press and advertising departments has vastly increased, until it has reached an unprecedented state in the theatrical world, the Press Department alone covering a total of more than 3,000 newspapers and 4,000 exhibitors throughout the country, besides more than 150 magazines. Unique editorial and newspaper mediums have been inaugurated in the department during the past month.

"Programs" for Exhibitors

Vest-Pocket Schedule of Biograph Releases for April Offers Interesting Selection—Free Special Service.

"PROGRAMS" for April—the handy vest-pocket memorandum calendar issued monthly by Biograph—is just off the press. Copies of this attractive booklet were mailed this week to nearly fifteen thousand exhibitors, and Biograph wishes the trade generally to know that duplicate copies are free for the asking. The April issue repeats the offer of the Biograph publicity department to render free special service in solving publicity problems for any exhibitor or theater advertising manager who may be interested.

Ten subjects of various lengths from one to three reels are listed on the Biograph program for April. A Biograph spectacle and four Griffith reissues are among the good things offered.

There are four of the Wednesday three-reel features in the regular service. "Paths That Crossed," released April 5, is a sensational drama of retributive justice; "The Stampede" is a spectacular drama of the Great West, released April 12. The climax, from which this unusual story of politics and love derives its name, shows the hero and heroine surrounded by a stampeding herd of cattle. The majority of the scenes were made amid the ruins of the great Zuni pueblo, a fact from which this subject derives great educational value.

"The Larrimore Case," released April 19, is a mystery drama with an unusual plot and many situations calling for elaborate staging. "The Spring Chicken," released April 26, is a famous Broadway success adapted to the screen in three reels of brisk comedy.

Two remarkable two-reel productions are "The Man Who Called After Dark" and "Celeste," both featuring well-known Biograph favorites in productions of exceptional interest. The first named is a mystery with a unique twist, the second a drama of the sea.

D. W. Griffith directed the four single-reel subjects scheduled for reissue during April. Henry Walthall, Blanche Sweet, Mae Marsh and Lionel Barrymore figure in the cast of "Three Friends"; Robert Harron and Mae Mash have the leading roles in "The Tender-Hearted Boy"; Lillian Gish and Lionel Barrymore head a large cast of present-day stars in the vivid drama, "A Cry for Help"; and Blanche Sweet leads with Charles H. West in "The Blind Princess and the Poet."

FINE PLANT FOR BARKER-SWAN FILMS.

The accompanying engraving shows the new studio of the Barker-Swan Film Service, located in Peoria, Ill. The building is of steel and brick construction, measuring 75x110. Private and general offices, dressing and wardrobe rooms, film vaults, exhibition room, carpenter shop, laboratory and studio comprise the plant.

The studio is 86x45 feet, and is equipped with Cooper-Hewitt lamps and arcs. The lighting system is of the latest and most efficient type, all the skylights, side banks and arcs being fed and controlled in one unit. A traveling crane,

New Studio, Swan Film Service, Peoria, Ill.

30x45 feet and weighing nine tons, which carries the lamps, traverses the studio.

The private and general offices are located on the first and second floors in one end of the building, the laboratory being on the first floor, parallel with the studio, above which are the dressing rooms, wardrobe room and exhibition room. Below one portion of the studio floor is a concrete tank. The laboratory contains separate chemical, developing, washing, tinting, drying and assembling rooms; also printing and title rooms, all equipped with the most improved machines.

In the adjoining yard, which is 60x110 feet, are being constructed sunken gardens, pergolas, grape arbors, etc. The building is constructed in such a way that the roof is entirely clear and will be used when the weather permits as an outdoor studio. The building was designed by William T. Braun, a Chicago architect, who is a specialist in the designing and construction of motion picture studios.

Universal to Dance on March 18

Like Its Predecessors Is to Be a Big Event—and Then Some.

WE have received from H. H. Van Loan of the Universal's publicity and promoting and propaganda staff an outline on the coming annual ball of the Universal Film Company, which will be held at the Grand Central Palace on the evening of March 18. To tell the truth, the story is more than an outline. It exudes outlines, it promises, even threatens them. We are not to be frightened—not for a moment—by anything Mr. Van Loan says about the big annual function of the Universal boys and girls. We shall be there, with bells on, and with our hair in a braid—if it so fortunately happen there be enough of that commodity to justify the braid. Just listen to this opening paragraph of the aforementioned outline, or rather a part of that paragraph, and see if you blame us:

"Nymphs, wood sprites and fairies; lissome denizens of the slopes of Parnassus. Harken to the pipies (sic) of Pan! Swelling over the lea, wafted on the zephyrs of spring (V. L. must be looking for some change in the weather hereabout), comes the announcement that on March 18, place Grand Central Palace, all the elfs, fays and aerie little dears of the Universal Company will dance" (cut here).

"Tickets for the affair are already at a premium," says V. L. considerably further on, after outlining the prizes that will be awarded for costumes, "and it is the intention to limit invitations to the artistic world. Only authors and journalists, actors and actresses, and sculptors and painters will be admitted." (We are sure going to horn in here, somewhere, somehow.) "The crass general public will be banned. In other words, those who lack the artistic viewpoint will be de trop and personas non gratae, if our Latine hasn't gone back on us." (This V. L. fellow is a regular kidder.)

We are not going to devote any more space to the advance announcement of the big time. We will refrain until the fait accompli or something like that—that is, always provided, of course, we survive the hospitality of the 1600 Broadway bunch.

Mae Gaston With Horsley

DAVID HORSLEY has signed contracts with Miss Mae Gaston which make her a permanent member of one of his stock organizations at his studios in Los Angeles. Originally she was engaged for only one picture, "The Love Liar," but her interpretation of the character of Diana Strongwell was done so understandingly and with such a keen conception of the requirements of motion picture acting that Mr. Horsley decided to retain her permanently. Her signature to a contract accordingly followed.

Mae Gaston.

Prior to her appearance in Mr. Horsley's production of "The Love Liar," Miss Gaston was identified with the Reliance-Majestic and Fine Arts studios, playing under the direction of Jack Adolphi and W. Christy Cabanne. Among the pictures in which she figured are "Up From the Depths," "Rose Leaves," and "Father and the Boys," with Digby Bell. Miss Gaston will be cast in the next David Horsley production starring Crane Wilbur.

The Elmendorf Travel Talks, Inc.

Elmendorf's Fine Educational Films, Accompanied by Lectures, Will Be Presented in Every Photoplay Theater Throughout the Country.

DR. ALBERT LOWENTHAL, secretary and treasurer, and Wm. Cadoret, Western manager of the Elmendorf Travel Talks, Inc., called at the Chicago office Tuesday afternoon, March 7. They informed us that the company has established offices in a suite of four rooms on the eleventh floor of the Schiller Building, and that Mr. Cadoret will take charge of the making of contracts and bookings and attend to posters and other advertising. Mr. Cadoret will be assisted in this department by Phil H. Solomon, well known in film circles in the distributing department in Chicago,and S. S. Lippert, formerly with Metro. A full staff of traveling representatives has been engaged and is now in the field.

Some time ago Mr. Lowenthal met Mr. Elmendorf and succeeded in winning his interest in the presentation of his travel talks in photoplay theaters throughout the country.

Dr. Lowenthal drew Mr. Elmendorf's attention to the great boon that would be conferred on American school children by having these remarkable educational films brought to their own towns where they could be seen to advantage with the proper facilities. He also reminded Mr. Elmendorf of his intention, as planned in his scheme, to furnish these films to superintendents of schools, school principals, fraternal organizations, and others interested in educational pictures of this kind, after they had been exploited in the photoplay houses. Mr. Elmendorf was very much impressed by the proposal, and after due consideration he and Dr. Lowenthal and Mr. Cadoret formed the Elmendorf Travel Talks, Inc.

The policy that will be pursued is one that will lead to the best exploitation of these educational pictures. They will be released to photoplay theaters first, one travel talk to be given once a month in every city, town and village throughout the country. Dr. Lowenthal and his partners have already received the assurance of the hearty co-operation of all the school authorities throughout the country in the introduction of these pictures, and in case any school principal or school superintendent may require the travel talks for special presentation, they will be able to book them after the photoplay houses in their respective cities have first presented them.

Dr. Lowenthal and Manager Cadoret have planned so as to have each travel talk, wherever presented, accompanied by an experienced lecturer, who has either been associated with Mr. Elmendorf and his travels, or who is thoroughly familiar with the sections of country in any part of the world that may be shown on the screen. For example, the lecturer on the Ceylon travel talk was Mr. Elmendorf's personal guide through the country, and he will accompany the Ceylon travel talk whereever presented. The same rule will apply to all the other subjects.

Dr. Lowenthal drew attention to the fact that the whole of the vast Elmendorf collection of travel talks will be handled by the Company. This collection has been made with great labor during the pst twenty-eight years, and, according to Mr. Elmendorf's statement, represents an outlay of about two and a half million dollars. This outlay, of course, does not represent the value of the films alone; it represents, in addition, the expenses of forming his organization and the cost of bringing the pictures before the public.

These personal travel talks by Mr. Elmendorf have been given only in the larger cities, including New York City, Chicago, Philadelphia, Boston, St. Louis, St. Paul and Washington, at prices ranging as high as $2.50 per seat, so that their exploitation by the Elmendorf Travel Talks, Inc., will be made practically in virgin soil, and at such prices of admission as will enable all to see them.

Exactly the same travel talks used by Mr. Elmendorf, without cutting, will be booked to exhibitors throughout the country, who will be obliged to charge a minimum of 25 cents for adults and 10 cents for children.

Illinois, Indiana and Ohio will be the first states in which the travel talks will be released, and the first release will be made on April 17 for this territory. These states, of course, will be booked from the Chicago office. As time goes on, other offices will be established as booking centers in various sections, so that the entire country will be covered.

Each travel talk will take, with the lecture, about one hour and 40 minutes, without intermission, the films ranging from 2,000 to 2,500 feet in length. The original telephotographs, in colors, used by Mr. Elmendorf, will accompany each travel talk.

The great interest taken in these fine educational films is shown by the heavy mail received each day from exhibitors at the offices of the Elmendorf Travel Talks, Inc., asking that a representative call at once.

Dwight Elmendorf is president of the Elmendorf Travel Talks, Inc., and he will take an active interest in the success of the company. Mr. Cadoret is an exhibitor of long standing. He now owns the new La Petite theater in Kankakee and a circuit of four other theaters.

Cine-Mudial Grows

Third Issue Replete With Suggestions and Valuable Information.

THE third issue of "Cine-Mundial," the Spanish edition of The Moving Picture World, has just come from the press. "Cine-Mundial" is again full of valuable suggestions to the American producer, who desires to sell his pictures in the Latin-American market. Beside these hints there is an abundance of information which the prospective seller in the Latin-American market will find of decided practical value. The text throughout is characterized by the same practical spirit of service and the same earnest desire to be useful which has made The Moving Picture World such an asset in the film industry.

"Cine-Mundial" is doing pioneer work. It aims to bring the Latin-American buyer in contact with the best and richest film supply of the world. As a medium of advertising, the "Cine-Mundial" is, of course, without any competition. There is no other publication in Spanish which urges the good qualities of the American-made picture upon the film buyers in the South American republics. In this respect "Cine-Mundial" performs missionary work of the most advanced character.

The editorial staff of "Cine-Mundial" is thoroughly conversant with conditions in Latin America. This exceptional and absolutely reliable fund of information is at the disposal of any and all American film men who look upon the Latin-American market with a true appreciation of the possibilities it offers. The offices of the "Cine-Mundial" are on the tenth floor of the Pullman Building, 17 Madison avenue. All inquiries, whether made in person or by mail, will receive the most careful consideration and will be answered as promptly as possible.

FRANK POWELL AS A DIRECTOR.

THERE are several points about the work of Frank Powell in his most recent picture "The Witch," put on for William Fox, that are interesting. In the first place his material, a story suggested by Sardou's, "The Sorceress," was not well adapted for a screen offering. It was designed by Sardou to be a vehicle for a great actress and never was counted a great play; but as an artificial stringing of situations. Director Powell has conquered this disadvantage and made an acceptable commercial picture of a tale too unconvincing to be interesting.

One will notice an open-mindedness and fluidity in his direction. For instance, in the first scenes showing a battle between two factions in some kind of a Mexico, there was nothing to show worth while. The director has added outside things—plenty of dynamite, lots of it; also plenty of thunder, that came from the exhibitor; and plenty of rushing here and there of regiments of soldiers. Analyzed, it is nothing connected; but the scenes pass quickly and the spectator sees great trees being shattered, he gets the feeling of a great battle. It is all very exciting.

It was not easy to get such a story over. It is true that "The Witch" had a big heart full of love to picture and that helped. There was also a contrast to it in the love of the hero who was something of a coward. The great lover of the witch is made to bring her to the stake from which the god out of the situation rescues her. But, if the director had believed in it and tried to make it real by simple straightforward methods, it would have been a failure. What he did do was to carry the spectators' attention a bit to one side of the loose narative; by making the sets rich in suggestions carefully chosen to carry with the kind of story and, more than all, to seem actual, real. In permitting his players to "act up," making the high lights of emotion more prominent than nature would have done, he also covered the sins of his story. These things make his work specially commendable as showing good business sense and ability to make the most of small things.

President Aitken and His Stars.

An Unusual Group of Stars

Picture Taken at Fine Arts Studio Shows President Aitken and Sir Herbert Beerbohm Tree Surrounded by Well Known Players.

AN UNUSUAL photograph comes out of the West—unusual in that such a combination of stars is rarely to be found under one roof or, to speak more accurately, under a series of roofs. The picture is from the Fine Arts Studio of the Triangle. It is to be regretted it does not contain the figures of David W. Griffith and Frank E. Woods, the active chief of staff of the producer. Probably Mr. Griffith was out of town and consequently Mr. Woods was too busy; still, that is more or less a chronic condition with both of these men.

The photograph was taken on a recent visit of Triangle President Harry E. Aitken at 4500 Sunset Boulevard. Mr. Aitken is seen in the middle row, the second from the left. Beside him, in the center of the picture, is Sir Herbert Beerbohm Tree, whose appearance on the screen in the role of Macbeth is awaited with keen anticipation.

On the top row, reading from left to right, are Dorothy Gish, Seena Owen, Norma Talmadge. Second row, Robert Harron, Mr. Aitken, Sir Herbert, Owen Moore, Wilfred Lucas. Bottom row, Douglas Fairbanks (do you get the outfit?), Bessie Love, Constance Talmadge, Constance Collier, Lillian Gish, Fay Tincher, De Wolf Hopper. It will be noted that the two American stage stars in the lower row seem quite content with their new surroundings.

LULU WARRENTON AGAIN ILL.

Lulu Warrenton, well-known character actress of the Universal Company, who returned this week to work at Universal City after six weeks' absence from the studios on account of an attack of pneumonia, was taken ill the day after her return and is confined to her bed again. The attending physician says Mrs. Warrenton's condition is not serious, that she merely overtaxed her strength and after another week's rest will be able to resume her work at the picture city.

THANHOUSER CONTRIBUTES TO SHAKESPEARE TERCENTENARY.

The coming Shakespeare Tercentenary will find itself enriched by a valuable contribution from Edwin Thanhouser of New Rochelle. Frederick Sullivan, the well known Thanhouser director, is now at work on a most unusual production which will be released during the celebration. The only information that can be gained about the production just now is that it is an imaginative work of Philip Lonergan, and will very likely be in three reels. Mr. Thanhouser attaches so much importance to the value of the production that he has designated Florence La Badie to play the star role. The story will be the first work touching on Shakespeare so directly without being founded on any of the poet's work. It is purely a fanciful arrangement of events in which Shakespeare himself is impersonated, as are also the people of his time. It has been seen fit to devise a special vehicle in order to depart from the usual recognized but heavily burdened Shakespearean conceptions.

LE VINESS DIRECTING FOR AMERICAN.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the "Flying A" companies at the American studios in Santa Barbara. Director Le Viness will produce three-reel "Flying A" pictures. He already has begun work on his first subject, a drama from the pen of Carl Coolidge, in which the principal roles will be taken by Vivian Rich, Alfred Vosburgh and George Periolat. The title of this picture will be "Four Months."

EDWARD SLOMAN, NEW AMERICAN DIRECTOR.

Samuel S. Hutchinson, president of the American Film Company, announces the addition to his directing staff of Edward Sloman, a director of note, who has served in this capacity with a number of large film producing companies. Mr. Sloman has already arrived at Santa Barbara from the East and will begin production work immediately. Franklin Ritchie, a newly-acquired American star, and Winnifred Greenwood will head the company he directs.

Alice Joyce Looking Around

PHOTOPLAY enthusiasts will hail with joy the announcement that Alice Joyce, whose popularity as a screen star is international, is returning to pictures after an absence extending over a year. Negotiations are now pending, and it will be announced shortly which of the big companies she will become associated with.

Alice Joyce.

Miss Joyce left the Kalem Company over a year ago, at which time she was unanimously acclaimed one of the prettiest and cleverest stars in the film world. Reports that she had left pictures permanently were set at rest when Miss Joyce herself made the announcement that she had been taking a long rest and would very shortly return to film work. The announcement was made at the recent ball given by the Moving Picture Exhibitors' League and the Screen Club in Madison Square Garden, where she was given an enthusiastic reception by her many admirers.

Miss Joyce is a noted beauty. She was born in Kansas City and educated in Virginia and New York. She won innumerable beauty prizes, and before going into pictures was much in demand as an artists' model. The pictures of her painted by Henry Hutt and Coles Phillips will long be remembered by art lovers.

In 1910 Miss Joyce joined the Kalem Company and soon became one of the best known and most popular stars in the country, not only because of her unusual good looks, but through her versatility as an actress, and an almost indefinable charm which ever haunts her on the screen.

GRIFFITH DIRECTS "HOODOO ANN."

Active as he is in the supervision of Fine Arts pictures for the Triangle program, David W. Griffith has surprised his associates on the Coast by the active direction he has given to the forthcoming Mae Marsh release, "Hoodoo Ann." Miss Marsh has been in great favor with the director since "The Birth of a Nation" days, and her long siege of ill health has prevented the fruition of many ambitious plans which he had for "the little sister of the films." But now, apparently, Miss Marsh is again able to resume her work, and Griffith is determined that her first appearance as a Triangle star shall be a success.

A typical cast of Griffith players will support Miss Marsh on her public reappearance. Robert Harron is featured with her in "Hoodoo Ann" and in the principal roles are Mildred Harris, Pearl Elmore, Wilbur Higby, Loyola O'Connor, William H. Brown, Charles Lee and Anna Hernandez. Miss Marsh is an orphan asylum heroine who eventually finds a good home and weds an ambitious young artist.

GOLD KING SCREEN IN LINWOOD THEATER.

Through an unfortunate error made in the article on the Linwood theater, Kansas City, Mo., which was published in the issue dated March 11, it was stated that that theater was fitted with a Gold Fibre screen when a Gold King screen made by the Gold King Screen Company, Altus, Okla., is used.

FORMER WORLD MAN NOW WITH V-L-S-E.

The Cincinnati sales force of the Big Four has been augmented by J. B. Lytle, formerly with the Cincinnati office of the World Film Corporation, where he established a most enviable sales record. Mr. Lytle will handle the Indiana territory and three counties in Ohio. The other sections of Ohio, and a part of West Virginia, will be covered by F. B. Chase, another new Big Four representative, who has been branch manager for the Western Union Telegraph Company, and whose selling experience covers a long period.

WORLD-EQUITABLE SCHEDULE.

The World and Equitable Corporations announced the definite release dates of their forthcoming productions, beginning with Jane Grey in "Man and His Angel" March 13 on the Equitable program, followed by Charles Cherry and Mary Charleson in "Passers By," Frank Sheridan, Arthur Ashley and Ethel Grey Terry in "The Struggle." Gail Kane in "Her God," and Bruce McRae and Gerda Holmes in "The Chain Invisible." During the same weeks and on the same release dates World Film will release Robert Warwick in "The Supreme Sacrifice," House Peters in "The Hand of Peril," Robert Warwick and Frances Nelson in "Human Driftwood," Clara Kimball Young in "The Feast of Life" and Edwin August in "The Social Highwayman." This list runs from March 13 to April 10 and shows a remarkable diversity of subjects, types of stars and supporting casts. No two players of the World or Equitable stock companies appear in any production closer than eight weeks apart, justifying the idea of variety and adding to the illusions of the spectators by having the stock players appear, when they are cast, in types or characters fitted to their personalities and not switching them from heavy to hero and back again.

JOE LEE, NEW YORK STATE REPRESENTATIVE FOR MERIT.

Joe Lee, well known to the exhibitors of New York State, has become New York State representative for the Merit Film Corporation, distributors of Ivan Film Productions in the Empire State. Mr. Lee is making an extended trip for the Merit, taking in all the large cities in New York State, from Albany to Syracuse, and reports that the exhibitors are cleaning up with Ivan productions and that he is doing a record-breaking business. Mr. Lee expects to open an office to facilitate shipping of Ivan subjects in one of the larger cities up-state within the next few weeks.

GETS AWAY WITH THE COIN.

The Consolidated Film & Supply Company of New Orleans, La., writes The Moving Picture World to the effect that a man named E. Trollinger of the Lonesome Pine Company of Ozark, Ala., has absconded with the funds of the theater at Ozark and the salaries of the employes together with the funds of the theater at Dothan, of which he was manager, and nine reels of film belonging to the Consolidated. Exhibitors are requested to be on the look-out for him.

"RAMONA" GOES TO FOURTY-FOURTH STREET.

W. H. Clune, head of the Clune Film Company, announces that "Ramona," the big production from the book by Helen Hunt Jackson will be shown to New Yorkers at the Forty-fourth Street theater. As much staging has to be constructed, it is expected the "cinema theatrical entertainment" will not be ready for New Yorkers before the second week in April. Arrangements are already under way for the placing of "Ramona" in large houses in Boston and Chicago. The fourteen-reel subject is now showing in Los Angeles and San Francisco.

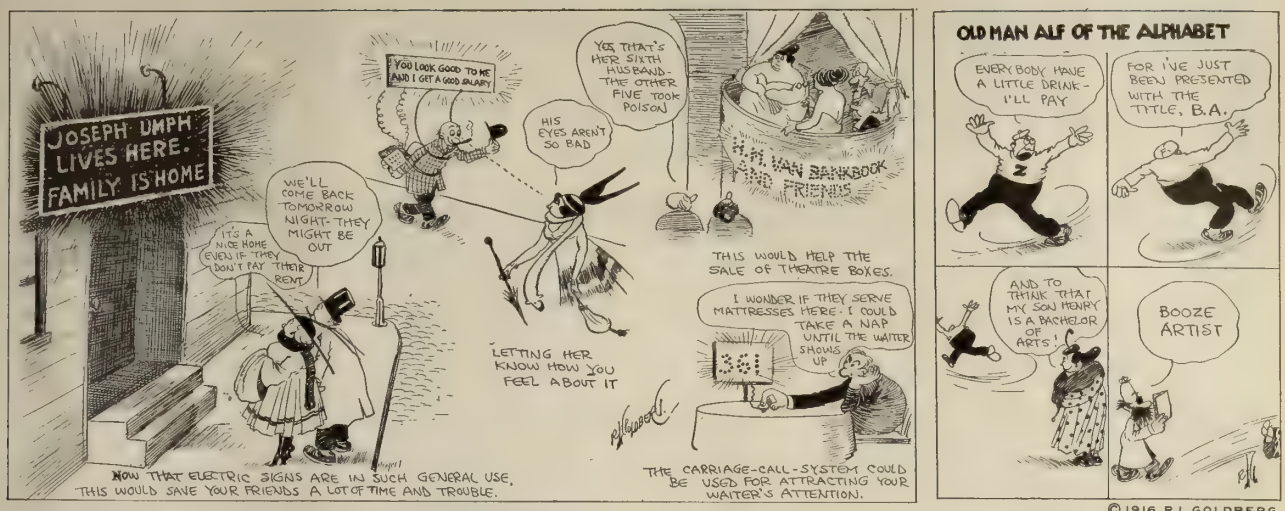
CHAPLIN ENTERTAINED IN CHICAGO.

Charles Chaplin, accompanied by his brother Syd, and Henry P. Caufield, manager of the new studios in Los Angeles, where Charlie will produce his new comedies, arrived in Chicago from New York Friday morning, March 10, where he made a brief stay. On Friday evening he was the guest of honor at a dinner given by Jay Cairns, of the Nichols-Finn Advertising Company, at the Hotel Sherman.

ASHER BROS. TO BUILD ANOTHER HOUSE.

Marinette, Wis., is to have a new motion picture theater. It is to be built on Main street, and will occupy a plot of ground 90 by 120 feet. The building will be solid brick with an ornamental front of granite. The lobby will be a palatial one and the interior of the theater will be one of beauty. The auditorium will have a capacity of 700. Plans for the structure are now being made and the contract will be let as soon as the plans are completed.

The theater will be erected by the Madagin Lauerman Company, for Asher Bros., who now have the Bijou and Marinette theaters. They will retain both of these houses, giving them three amusement places in Marinette. A large pipe organ will be one of the features of the new theater. Asher Bros. now have eight modern picture houses in Chicago.


JOSEPH UMPH LIVES HERE. FAMILY IS HOME
IT'S A NICE HOME EVEN IF THEY DON'T PAY THEIR RENT
WE'LL COME BACK TOMORROW NIGHT- THEY MIGHT BE OUT
YOU LOOK GOOD TO ME AND I GET A GOOD SALARY
HIS EYES AREN'T SO BAD
YES, THAT'S HER SIXTH HUSBAND- THE OTHER FIVE TOOK POISON
H.M. VAN BARKBOOK AND FRIENDS
THIS WOULD HELP THE SALE OF THEATRE BOXES.
I WONDER IF THEY SERVE MATTRESSES HERE- I COULD TAKE A NAP UNTIL THE WAITER SHOWS UP
LETTING HER KNOW HOW YOU FEEL ABOUT IT
NOW THAT ELECTRIC SIGNS ARE IN SUCH GENERAL USE, THIS WOULD SAVE YOUR FRIENDS A LOT OF TIME AND TROUBLE.
THE CARRIAGE-CALL-SYSTEM COULD BE USED FOR ATTRACTING YOUR WAITER'S ATTENTION.
OLD MAN ALF OF THE ALPHABET
EVERYBODY HAVE A LITTLE DRINK- I'LL PAY
FOR I'VE JUST BEEN PRESENTED WITH THE TITLE, B.A.
AND TO THINK THAT MY SON HENRY IS A BACHELOR OF ARTS!
BOOZE ARTIST
© 1916 R L GOLDBERG

A Typical Goldberg Newspaper Cartoon.

Pathe Signs R. L. Goldberg

Famous Cartoonist Will Give Humorous Creations to the Screen—First Release Expected Soon.

PATHE has signed contracts whereby all the animated cartoon comedies of R. L. Goldberg, the famous artist-humorist of the New York Evening Mail, will be released through the Pathe Exchange, Inc. It is expected that one will be issued every two weeks, and, judging from those already completed, the screen productions will be original in conception and no less amusing than the newspaper drawings which have given Mr. Goldberg a country-wide reputation. During the past few years the youthful cartoonist has climbed to the top round of the newspaper ladder. His output has been syndicated and is being published daily in nearly every large city of the United States.

R. L. Goldberg.

To be only thirty-three years of age, yet draw a salary of $50,000 yearly, with percentages bringing it up to some $100,000, is to be in a class by yourself, and that is true of Goldberg. He was born in San Francisco and at an early age made up his mind to become a newspaper artist. His father objected to the boy's ambition, saying that there was no money in the newspaper business. Mr. Goldberg, senior, has altered his opinion since then.

SELZNICK GOES WEST.

Lewis J. Selznick, president and general manager of the new Clara Kimball Young Film Corporation, left New York last Saturday, March 11, for Cleveland and Pittsburgh to complete the final negotiations which he promises will result in the organization of his first assured film success. Before his departure, Mr. Selznick said: "All I can say just now is that our plans are rapidly maturing to the perfection of organization that will make the Clara Kimball Young Film Corporation absolutely a sure-fire proposition. We have already secured under contract a half dozen of the most brilliant scenario writers in the profession, to prepare scripts for Miss Young. Each of these will be written solely with Miss Young's personality and style in mind and each, before our acceptance, will undergo a scrutiny that cannot fail to spot the least sign of weakness in the story before it is put into work at the studio.

Florence La Badie Does a "Creatore"

THE past week witnessed another addition to the volume on "Little Journeys of Film Stars," as the late Elbert Hubbard might have written it. This time the Elks of Salem, Mass., gave a ball and Ernest Horstmann, the New England theater man, who has just been elected Exalted Ruler, determined that film stars should be the guests of honor. At Mr. Horstmann's right hand throughout the evening was Florence La Badie, the Thanhouser star, and what she did not do at the ball and the banquet which followed, nobody else did, either.

Florence La Badie.

She came there with the intention of bringing back some money for the Actor's Fund, and the ladies of the visiting party passed out Miss La Badie's autographed pictures, the net result being a little over $65, gathered in a few minutes. But it must be said for the Elks and their friends that if Florence had brought a thousand pictures with her, they would have been sold too.

While the photographs were being passed out the band played an overture, and the Thanhouser star took the baton. It was quite unknown to anybody that Miss La Badie's accomplishments ran in this direction, but she led the musicians with a spectacular cleverness worthy of a Creatore.

This event furnished the unusual spectacle of film players selling the photographs of a star from another company than their own. Mr. Thanhouser therefore desires to acknowledge the favor of the Vitagraph, Fox, Universal and Hanover film organizations, while Florence La Badie wishes to convey her thanks publicly to Rose Tapley, Hope Stewart, Gazelle Marche and Doris Grey, all of whom helped for the good of the Actors' Fund. The promoters of the motion picture campaign of the Actors' Fund may well be proud of the splendid spirit of co-operation shown by these players in getting together to help Miss La Badie for a common cause.

JOE ENGEL AT PALM BEACH.

Joe Engel, of the Metro Film Corporation, celebrated his thirty-fourth anniversary the other day and then took a trip to Palm Beach for a two weeks' vacation.

Reviews of Current Productions

Exclusively by Our Own Staff

Two Metro Productions

"Lovely Mary" Is Good Vehicle for Mary Miles Minter—Julius Steger Scores in "The Blindness of Love."

Reviewed by Lynde Denig.

"Lovely Mary."

BETTER than "Dimples," better, in fact, than most of the stories thus far provided for Mary Miles Minter, is Richard Barry's "Lovely Mary," produced by the Columbia Pictures Corporation under the direction of Edgar Jones. This is not a remarkable picture; but one of distinct charm and effective dramatic value. Furthermore, it shows Miss Minter in the kind of a character for which she is eminently suited, and

Scene from "Lovely Mary" (Columbia-Metro).

the support provided by Thomas Carrigan, Harry Blakemore, Frederick Tidmarsh and Frank De Vernon is of the best.

Mr. Barry returned to Florida in 1901 for the foundation of his plot, which is based on the state law, since repealed, that permitted the employment of convicts by the citizens of the state. In selecting this particular location and period for his story, the author must be credited with originality, and barring two conventional plot situations, the picture keeps well out of the beaten track. Mr. Barry is most conventional when he causes the innocent hero to be found standing over the body of a recently murdered man, and in consequence arrested and sent to the penitentiary, also when he provides a dying confession to account for the release of the wrongly sentenced convict. But these points must not be held against a story which possesses so many attractive features.

Miss Minter is very pleasing as the last feminine survivor of an old southern family, whose wealth is confined to unimproved land of questionable value. Negotiations for the purchase of this property give the story its start and bring about the meeting of Lovely Mary and Roland Manning, the agent for a northern investing company, who is bidding in opposition to the representative of another company, the man responsible for the shooting, as the audience knows.

All this is preparatory to the author's most unusual conception when he causes Lovely Mary to visit the governor with the request that he allow her to take advantage of the law by employing the convict, Manning, on her estate. Scenes between these two have considerable charm, heightened by the fine choice of locations, good lighting and perfect photography. Audiences will like Miss Minter better than ever after they have watched her in this picture.

"The Blindness of Love."

If Harry O. Hoyt designed this production of Rolfe Photoplays, Inc. especially to suit the personality and method of Julius Steger, he displayed the best of judgment. Mr. Steger is given the type of sympathetic character which for long years he portrayed with such marked success on the stage, and there are few, if any, actors on the screen capable of putting an equal amount of feeling into a similar impersonation. It is a welcome change to find a photoplay, and a good photoplay, it should be added, in which love between the sexes is given a subordinate part. "The Blindness of Love" is not what one might imagine from the title; it is, instead, a heart-interest drama based on the all too complete devotion of a father to his son. Without pointedly preaching a lesson, it is the kind of a picture that should carry a warning to over-indulgent parents.

Joseph Wilton, as played by Mr. Steger, is shown to be a wealthy piano manufacturer, completely wrapped up in the development of his son, who is supposed to be progressing satisfactorily at college. Robert informs his father that the sums of money being sent to him are being expended in the purchase of books, when as a matter of fact the youth's most laudable accomplishment in college is with the football team. There is true character revelation in the college scenes at the time of an important game when the father visits his son and is treated with scant courtesy. These scenes are made interesting in themselves, and beyond that they contribute materially to a full comprehension of the two most essential characters.

It is no surprise to learn that Robert is expelled from college and that he makes a sorry mess of the business in which he is established by his father. This time the indulgent parent is forced to admit the incompetency of the spoiled youth, but even at the sacrifice of his own fortune he is ready o assist him. Having ruined himself, caused a run on a bank and well night broken his father's heart, Robert leaves town announcing that he will not return until he has redeemed his reputation. In due time this happens and the full possibilities for pathos are realized in the meeting of the aged Wilton and the reformed prodigal.

George LeGurre is a trifle slight of build to suggest a foot-

Scene from "The Blindness of Love" (Rolfe-Metro).

ball player, but overlooking this physical limitation he is well adapted to the role of Robert. Grace Valentine makes a dashing young woman of the boy's sweetheart and other parts were wisely cast. In the matter of settings the production is up to the high Metro standard.

Biograph Drama and Reissues

"Madelaine Morel" Is Effective Adaptation of Stage Play—Griffith Productions for April Release.

Reviewed by Lynde Denig.

"Madelaine Morel."

AUGUSTIN DALY'S drama, "Madelaine Morel," famous with an earlier generation, has been made into an excellent three-part picture by the Biograph Company. The plot seems admirably suited to photoplay needs; the story is concisely presented to exclude everything that does not contribute to its progress and the actors succeed in drawing sharply defined characters. Comment on Biograph settings and photography has become a bit trite, but the superior artistic quality of this film really demands notice. The choice of locations was unfallingly fortunate and some of the scenes were so well lighted and photographed that the effect became almost stereoscopic.

Betty Gray is pleasingly sympathetic in her playing of Madelaine, a faithful daughter who shares poverty with her father until his death and then, through force of circumstances, becomes the mistress of a wealthy young society man. It is a drama of cumulative interest, which realizes its strongest moments in the concluding scenes staged in a church when Madelaine's seducer is about to marry another woman. Church settings are notably accurate and the action preceding the interruption of the ceremony makes stirring melodrama. The cast includes William Russell, Robert Drouet, Jack Drumeir,

Scene from "Madelaine Morel" (Biograph).

Alan Hale and Gretchen Hartman. Pretty scenes of child life characterize the opening of the first reel.

Griffith Reissues.

For many weeks the Biograph Company has circulated single-reel pictures produced by Griffith, yet there appears to be no shortage in subjects of exceptional quality. The four reissues selected for April, "Three Friends," "The Blind Princess and the Poet," "A Cry for Help" and "The Tender-hearted Boy" may be compared favorably with those of any preceding month, and beyond question they are above the average of present day program production. "Three Friends" is a vivid dramatic sketch of life in a factory town, acted by Henry Walthall, Blanche Sweet, Mae Marsh, Jack Dillon and Lionel Barrymore. A poetic costume drama, of the kind Griffith knew so well how to handle, is found in "The Blind Princess and the Poet," Blanche Sweet looking wholly charming as the princess, whose sight is restored by the unselfish love of the poet.

Photoplay drama of the best type, presented by actors such as Lionel Barrymore, Robert Harron, Walter Miller and Lillian and Dorothy Gish, is offered in "A Cry for Help," a modern story showing that even a much despised tramp may become a useful and appreciative citizen if properly treated. Robert Harron and Mae Marsh are perfect types for the characters of the boy and girl featured in "The Tender-hearted Boy," a drama of strong sympathetic appeal. Kate Bruce, Chrystie Miller, Lionel Barrymore and Jack Dillon also appear in this picture.

"The Marble Heart"

Five-Reel Fox Picture of Passion, Set in French West Indies—Ably Made Picture of Erotic Psychology.

Reviewed by Hanford C. Judson.

THE latest Fox offering, a five-reel picture, "The Marble Heart," carries an erotic woman's passion story through to its horrible ending which emphatically enough suggests the emptiness of her body's hope when she and her paramour have placed a murder between their souls and the social fire-side of normal human life. The story is set in the French West Indies and was made under the supervision of Herbert Brenon, both in the production of the scenario and in the direction, which was left immediately in the charge of Kenean Buel. The central figure of the story is a young woman played by Violet Horner, whose acting makes clear as day the mainspring that started the tragedy—a sex incompatibility with her matter-of-fact husband.

There is probably more truth in it than is usually found in this kind of story. Hers was a marriage of convenience and would have been all right—leaving out clinical abnormality in her nervous system—if her warmth of nature had been more adequately responded to. She looks upon her husband's friend, an artist, in a way that makes him realize that she has looked upon him. She sees to it that he learns that her aunt, the mother of her husband, has willed her 40,000 francs and the artist, after reading the will, begins to dream. One can see, in the early steps of the intrigue, whatever he wants to. Then comes the picnic at which the lover drowns the husband and gets praised for trying to save him. A little while after that they are married and their path is then a steep down-grade. Hate of themselves and each other leads to quarrelling and recrimination. The old woman—a strongly acted part all through—opens the door and hears—falls in a faint. The young woman has time to wash the blood from her mouth where her husband had struck her before the doctor comes. The old woman is paralyzed and can't speak, but she knows, and for days terror is added to the burden of the two culprits lest she find some way of telling what she knows. A number of apparition scenes do more harm than good. The end is suicide.

"The Hero of Submarine D-2"

V-L-S-E Vitagraph Five-Part Subject Stirring and Dramatic Story With Naval Atmosphere.

Reviewed by George Blaisdell.

IT IS a stirring picture that Paul Scardon has produced for the Vitagraph Company and which was released on the V-L-S-E program on March 13. "The Hero of Submarine D-2" is in five parts. It is an adaptation of "Colton, U. S. N.," written by Cyrus Townsend Brady, who was graduated from Annapolis in the class of '83. The story is of the navy from start to finish, and in the course of the working out we are taken from Annapolis to Newport and to Old Point Comfort. The atmosphere throughout is unusual, if we except the taking on Long Island of a minor scene which purports to be of the South Sea.

Charles Richman has the leading role of Lieutenant Commander Colton, a hero if in danger but bashful among women. It is a strong characterization, one that will recall his work in "The Battle Cry of Peace." Mr. Richman is supported by a cast of unusual excellence, as witness: Eleanor Woodruff, Anders Randolph, L. Rogers Lytton, James Morrison, Charles Wellesley, Thomas Mills and Zena Keefe.

The story contains intrigue and politics as well as love and ships and sailors. There is a spendthrift newspaper man—"journalist," whatever that is—who falls into the clutches of a foreign ambassador and endeavors to learn things about the American Navy. He attempts to accomplish the destruction of the American fleet as it enters Hampton Roads. Twelve mines have been planted in the channel. These are exploded by Colton just before the arrival of the ships—making a spectacle which, together with the tense dramatic situation, will be very likely to upset any house; it will "stand 'em on their heads." On the political side the story shows how politics enters into the assignment of officers, both in reward and in rebuke.

Of heart interest there is an abundance. The picture is a succession of situations that stir and that move. We are not going to spoil it by outlining them here, but it is a subject that combines a good story with the co-operation of the United States government—and that is saying much. It is said that the scenes of the interior of the submarine are the first ever actually photographed in an underwater boat, and so far as

Scene from "The Hero of Submarine D2" (Vitagraph).

this writer knows it is the exact truth. There have been studio representations, to be sure.

"The Hero of Submarine D-2" is a subject on which exhibitors safely may go the limit. It is a patriotic picture, and therefore of unusual timeliness; and what is not usual it is a combination of patriotism and strong drama, elaborately staged, with Uncle Sam as collaborating director.

Garwood's Activities.

Billy Garwood, who recently returned from Universal City where he took the leading part in "Lord John's Journal," has been made a director at Universal Heights. His first picture caused him to get in trouble with nearly all the actresses at the studio. His picture was "Charlie's War Brides," in which he made love to "war brides" of all nationalities, with the result that he got into some terrible international tangles. His next picture is entitled "Some Leap," and after considering what Billy had to go through with in his first, we are of the opinion that "Some Leap" is very apropos.

On The World Film Program

"Man and His Angel" is a First-Class Drama—Holbrook Blinn is Chief Attraction in "The Unpardonable Sin."

Reviewed by Lynde Denig.

"Man and His Angel."

MOST emphatically Jane Grey is a success in screen performances. It is a genuine pleasure to watch her delicate shadings of expression and her consistent characterization in a role such as that of Sonia Demitri, the high-minded, wholly inspiring heroine of "Man and His Angel," a Triumph-Equitable production made by Burton King for release through World Film. Without reservation, this picture may be classed as clean, wholesome entertainment. The story generally remains within the limits of reason and where there is danger of the incidents appearing forced, an adroit plot development prevents any glaring artificialities. In fact, the production, as a whole, carries a tone of sincerity and therein lies much of its charm.

Two characters dominate the story—Sonia, the daughter of an exiled Russian nobleman who opens a second-hand bookstore in New York, and David Tryne, a deformed misanthrope, whose lonely life is utterly cheerless until a new spirit it born by the unprecedented kindness of the book dealer and his daughter. Henri Bergman's portrayal of Tryne is a thoroughly artistic piece of work, entirely convincing in indicating the emotional turmoil of the misshapen man who falls hopelessly in love with Sonia, as gentle as she is beautiful. The real conflict in the drama centers in the nature of Tryne, subject to a quite devilish jealousy on the one hand and to the elevating influence of Sonia on the other. Mr. Bergman makes the

Scene from "Man and His Angel" (Triumph-Equitable).

poor book clerk so comprehensibly human that he excites sympathy even when his actions are despicable.

There is telling pathos in the dog-like fidelity of Tryne, combined with the bitter feeling of loss when Sonia, as a renowned singer, acquires a circle of wealthy friends. In using every available means to prevent her marriage, he is fighting for all that is dear to him in life. Another consistent characterization is given by Willard Deshielle as the Russian nobleman, and well in the spirit of the drama are Edward MacKay and Robert Lee Hill. Settings are excellent, notably that of the bookshop.

"The Unpardonable Sin."

Originality of theme cannot be claimed for this World Film drama starring Holbrook Blinn, but that, of course, need not be urged as an adverse argument. "The Unpardonable Sin" is another picture utilizing as its central character a man who fluctuates between good and evil until his better nature dominates. Mr. Blinn has had better opportunities in some previous productions, but his interpretation of Walter Norman is interesting enough to hold the attention and the story suffices, despite a few crudities.

The production of Barry O'Neill is exceedingly well staged, the acting always is intelligent and subsequent prints probably will reveal better photography than that evidenced in the copy shown for review. It does seem, however, that Mr. Blinn deserves something with a little more depth, something striking more effectively at the truths of life than he finds in this drama, which, after all, is but a variation of a story that has been told many times before and not infrequently with greater finish. There is a lack of smoothness in the advancement of the plot, a certain episodic quality in the scenes, a tendency to shift the interest too suddenly, and as a result the spectator is not apt to forget that he is watching a photoplay. The art that covers dramatic machinery is lacking.

Allowing for this, one may still respond to the more forceful of the melodramatic situations, due to Norman's craving for drink and his gratification of the appetite, thereby committing, according to the standards of his fiancee, the unpardonable sin. Norman is on the verge of becoming a chronic alcoholic when he pulls himself together, only to relapse at a most inopportune moment. Cast off by his sweetheart, he sinks lower and lower, but reforms in time to give the story a hopeful ending. The two women in the drama are satisfactorily presented by Helen Fulton and Lila Hayward Chester, while others in a

Scene from "The Unpardonable Sin" (World Film).

nicely balanced cast include William A. Norton, Charles D. Mackay and Walter D. Greene. Newspapers inserts were rather carelessly prepared.

"The Code of Marcia Gray"

Splendidly Staged Human Drama in Which Oliver Morosco Presents the Celebrated English Actress, Constance Collier.

Reviewed by Margaret I. MacDonald.

THERE are various points of merit about this production in which Constance Collier gives so excellant an impersonation of that type of woman to which the masculine fancy still clings: a splendid, virtuous type, but wofully dependent withal, and in this case an innocent participant in the disgrace of her husband's financial crash. The play, an original photodrama, has been magnificently staged, displaying sets that are marvelously beautiful and spacious. It concerns itself principally with the delineation of character, attaining therein remarkable success. Its story, which is located at one

Scene from "The Code of Marcia Gray" (Morosco).

particular spot of the globe is simply and clearly outlined, and has been developed in a manner that obtains the best results.

Playing opposite Constance Collier are Henry DeVere and Forrest Stanley, both unquestionably well suited to their respective roles. Then there are Herbert Standing, who is easily remembered in the role of Banker Agnew; Howard Davies as Crane, Helen Jerome Eddy, as Crane's daughter, and Frank Boon as James Romaine. It is a notable fact that of the close-ups which appear in this production not one can be pointed at as being ineffective.

The production is also an unusually well-dressed one. The only point of the story at which one might feel an inclination to become critical is when after ejection from her own beautiful home, with apparently no place to go, we find Marcia Gray in another home which she has apparently rented, only a trifle less beautiful, and herself quite as well dressed as in the days of her prosperity. This might be explained on second thought by the supposition that she was not left entirely without funds, and that her splendid wardrobe still in condition is at her disposal.

This production contains nothing of a nature that might bar it from exhibition before children of any age. The characterization has been presented so strongly that there is no fear of even a child discriminating unwisely.

"True Nobility"

Story of Fine Morale Presented in Mutual Masterpicture De Luxe—Featuring Prominent American Players.

Reviewed by Margaret I. MacDonald.

ONE of the best roles in this production has fallen to the lot of Lizette Thorne who gives proof of splendid ability backed by a personal magnetism that counts on the screen. E. Forrest Taylor in the male lead is at his best in a role of exceptional nobility of design. Helen Rosson, delicately pretty, is effective in the role of Effie Marsh a young western girl who is unable to resist the flood of competition in the line of work which she has chosen to follow in the great city, and in place of being an artist becomes instead an artist's

Scene from "True Nobility" (Mutual).

model. Eugenie Forde and Harry Von Meter are entrusted with the "heavies" doing excellently with rather difficult impersonations.

The most striking point about the story is the fine moral lesson which is set forth. The second point that attracts our attention is the excellent characterization, and the advantage the director Donald MacDonald has taken of this fact to press home the main idea of the story, which is really built around the couplet,

"Kind hearts are more than coronets,
And simple faith than Norman blood."

The contrast between the calloused society folk and the simple country parents of Phil is effectively drawn. And the production, although not by any means a faultless one, is entertaining and praiseworthy.

"Americanism"

Will S. Rising in the Market With an Interesting Novelty in the Shape of a Patriotic Film.

Reviewed by Margaret I. MacDonald.

IN THIS one-reel film Mr. Rising has succeeded in getting together some excellent views of our navy, many of which were photographed during the naval review of last year, from the deck of the "Mandalay." In securing the scenes of the parade of the jackies along Fifth avenue, New York City, it is evident that the work of photographing them was conducted under the guidance of an artistic eye, for in the neighborhood of Central Park it has not been forgotten that there are beautiful perspectives to be taken advantage of. The day of the parade was cloudy and wet, but in spite of this fact the scenes are remarkably well photographed and attractive.

Following the actual scenes of the review comes a fantastically arranged "Birth of Old Glory," and impersonations of some of the Presidents that have been, and the one that is, with his two grandchildren, starting with George Washington, including Abraham Lincoln, and ending with Woodrow Wilson.

The picture will be especially interesting to the public outside of New York, on account of the fine views which it presents about New York, such as the open harbor and the Statue of Liberty, Governor's Island, the Maine Monument, and the Hudson water front.

"The Flirt"

Blue Bird Picture of Exceptional Merit—From Booth Tarkington's Story, It Deals With Real American Life, and Grips All the Way.

Reviewed by Hanford C. Judson.

THE author of "The Flirt," from which Lois Weber has made a five-reel Blue Bird picture that everyone ought to see, is Booth Tarkington, and he is not unfortunate in having his story picturized; it shows on what virile, truthful lines he builds. When we stop for a moment and consider how many fine pictures Lois Weber has written, another fact comes up that also stands.

The qualities of this picture that make it good stand right out. The plot is as simple and true as the motion of an arm beginning from the shoulder and striking true. The characters are as well co-ordinated as the muscles around the arm. It tells a story of difficulties that grow and become out of the character of a flirt and the troubles that come to each person in the story through her character are justly apportioned to him or her according to his or her character and we are satisfied that it ought to be.

The place is somewhere in a thoroughly American town. We will all think we know these people and we'll believe what's told about them. Their life is the life we've looked on and lived. The flirt makes a terrible muss of things. She makes fools of all men until the plausible scoundrel comes and his selfishness, matching hers, piques her into making a fool of herself. Her weakness is that, always unwomanly, she still has a normal woman's needs and really falls in love as far as she can. Her sister's love story—true foil to hers—is a beautiful thing.

The character drawing is the picture's big characteristic.

Scene from "The Flirt" (Bluebird).

There are, among others, six truly individual human personalities. The first, of course, is the flirt, by Marie Walcamp; one will have to see it. Her young brother, by Antrim Short, reminds one of Tarkington's Penrod and is certainly attractive. Her father, by Ogden Crane, makes clear why the flirt became—she had never been corrected. Her sister, by Grace Benham, is a noble woman and the picture's advocate to our affections. Wade is a real American business man. He loves the flirt to distraction; but she can't fool him. He is glad to take her though when she comes to him; he is fool enough for that. Vilas, by Paul Byron, the lover who is wholly ruined by her, kills the scoundrel and himself at the end. Dick, by Fred Church, the hero of the story, is convincing but ordinary, and so is Corliss, the scoundrel, by Juan de la Cruz.

"Britain Prepared"

A Revelation of How Britain Has Lifted Herself to a State of Almost Perfect Preparedness During the Heavy Siege of the Present War.

Reviewed by Margaret I. MacDonald.

CHARLES URBAN, he who was responsible for the marvel of Kinemacolor, has gathered together in one tremendous footage of film the first complete and authentic revue of the accomplishments of Britain in meeting a situation for which at the commencement of the war she was practically unprepared. An exception must be made to this latter statement, however, in her great fleet, which has stood sponsor for the liberty of the seas for America and other nations, as well as for France and her own British Empire. This is

exemplified in the film by illustration of the mine-sweeping operations and in other important ways.

The initial presentation of these films was made on Thursday evening, March 9, at the Wurlitzer Fine Arts Hall, New York City, before an audience of invited guests. Prior to the exhibition of the pictures a short address was delivered by Frederick Palmer, the well known war correspondent, who testified to the authenticity of what was to be exhibited, alluding briefly to the war after the feeling manner of one who has seen. Mr. Urban was also present, receiving his guests and attending to things in general with his usual cheery cordiality of manner.

The opening of the picture gives some excellent views illustrative of the making of the new British army, showing how in fifteen months four million British civilians were turned into a highly efficient military organization. Next came the making of munitions at the works of Messrs. Vickers, Ltd., showing the women and girls working at the lathe, making fuses, assembling and filling shells, and all the numerous tasks that present themselves at the munition shops. The training of raw recruits, showing the marvellously efficient methods resorted to is intensely interesting, the Royal Flying Corps dropping bombs on the territory of an imaginary enemy, the Motor Cycle Machine Gun section at work, the provisioning of an army showing the Army Bakery, where 172,000 pounds of bread is turned out per day, the review by King George V of 40,000 Irish volunteers, a contingent of the new army, are all items of special interest. We then come to what is tabulated as "The Sure Shield of Britain and the Empire," which acquaints us with the British navy at all its angles from the making of a naval gun, which is given in splendid detail, to battleships in action, among them the "Queen Elizabeth," which was pierced by a Turkish shell during the siege of the Dardanelles. Some splendid views of the Grand Fleet in the North Sea, include submarine maneuvers, daily duties performed by Jackies, and destroyers screening the fleet in the North Sea by circling around the ships.

Messrs. Vickers, Jury, Gaumont, Kineto and Urban are responsible for the photographing of the above.

"For the Defense"

A Lasky Feature of Five Reels in Which Fannie Ward Plays the Leading Part.

Reviewed by W. Stephen Bush.

IN technical perfection and in the attributes of atmosphere, photography and scenic beauty, this feature ranks well in the Lasky library, but in almost every other respect it either runs counter to or falls below the high artistic and ethical standards for which Lasky stands in the minds of the great screen-loving public. Miss Ward did the best she could with an impossible part, which required climbing and scaling talents rather than great histrionic gifts. The last reel is "full of action" and has the requisite number of thrills and to some extent it redeems the defects which are unusually numerous in this feature.

The central idea of the play, the groundwork upon which interest in the plot depends is glaringly improbable. Imagine

Scene from "For the Defense" (Lasky).

a novice sent from a convent in France to another convent in Canada wholly unattended and unprotected. A girl preparing to enter a religious sisterhood must be supposed to be detached from worldly ideas and does not travel around in smart attire carrying with her a squirrel in a cage. In the story the novice gets into the hands of a male procurer, but after some adventures succeeds in escaping. These adventures are plainly digressive and might be omitted entirely with much advantage to the story. The novice after her harrowing but improbable experiences meets a young man at the end of a pier. The youth is about to commit suicide with a revolver which, as shown by a "close-up" was purchased for $4.50. The novice is also at the water's edge, having been unable to find shelter elsewhere. The sighs of the girl attract the young man and the anticipated rescue occurs promptly. I was sorry to see a whiskey advertisement on one of the piled-up boxes strewn about the pier. There was another "ad" with the lettering upside down which I was unable to catch. The novice falls in love with the youth on short notice, but still insists on going to the convent in Montreal. She finally arrives with the young man and the latter's employer before the gates of the convent and in full sight of the cloister she turns her back on her vocation, making it quite plain that it was affection for the young man that caused her to do it. I do not for an instant suspect that any offence to Catholics was intended, but ignorance and lack of tact constitute something very much like an offence. Too much care cannot be taken to avoid wounding the religious sensibilities or, if you wish, the religious prejudices of any considerable portion of theater-goers.

The play bristles with crudities both in the scenario and in the dramatic construction. To make a crime abhorrent and to make its perpetrator detested by the audience there must be malice or moral depravity or both. The butler who caused the death of a friend of the hero struck the fatal blow while defending a woman against the brutal desire of a drunken man. He never intended to kill the man and obviously had not the slightest motive for wishing his death. No real crime had been committed, and yet we are supposed to believe that a frightful and wilful murder has been done. This defect is radical and weakens the entire play.

"The Social Pirates"

The New Kalem Serial Makes a Promising Start with the First Two Episodes, "The Little Monte Carlo" and "The Corsican Sisters."

Reviewed by Edward Weitzel.

IF the first two episodes of "The Social Pirates," the new Kalem serial, are a criterion, the George Bronson Howard scenarios will receive a hearty welcome from patrons of the photoplay. Written with but one purpose—to entertain—the two numbers now ready for release have the freshness of

Scene from "The Little Monte Carlo" (Kalem).

plot, vitality of action and skill in construction which will insure that end. The endeavors of Director James W. Horne and the work of the two casts also contribute largely to the success of the pictures. The settings are elaborate and in good taste, and everything connected with the making of the two episodes displays a desire to substantiate the claims put forth by the Kalem Company in announcing the serial.

"The Little Monte Carlo."

At the very opening of the first episode a new note is struck—the introduction of two heroines in place of one. And it is quickly shown that such an arrangement has, in the present instance, many advantages. It permits the two women to play into each other's hands when following their favorite pastime of relieving some unfortunate sister, and to toss the interest from one to the other when there is the slightest danger of the action dragging or the scene becoming too long. Another element that adds to the entertaining qualities of both pictures is an underlying vein of natural comedy brought about by the neatness and dispatch with which the two heroines trap the Social Pirates whose downfall they attempt.

A short outline of the plot of "The Little Monte Carlo" will explain the meaning of the title, "The Social Pirates," and the intent of the author in writing the serial, each episode of which is complete in itself.

Mona Hartley and Mary Davenport, two attractive young women of means, make it their mission in life to fight the social outlaws who prey upon the weak and unfortunate. Arriving in this country from a trip to Europe, they rescue a young girl who is about to commit suicide, take her to their home and lay plans to force the man who is responsible for her misery to give her the protection of his name. This is accomplished by opening a "Little Monte Carlo" of their own and getting the recreant wooer into such financial difficulties that he is forced to accept their terms. As previously indicated, the manner in which this plot is told is highly effective. There is a swing and dash, variety of scene, and an unceasing flow of good humor and high spirits, also an absence of prosiness and didactic leanings, that will make screen patrons pronounce the name of George Bronson Howard with respect and gratitude.

Marin Sais and Ollie Kirkby are the two heroines. They are skillful of method, comely of person and at all times becomingly gowned. True Boardman, Frank Jonasson, Paul C. Hurst and Jess Arnold have the other important roles. The picture is in two reels. It will be released March 27.

"The Corsican Sisters."

The title to the second episode is felicitous. A middle-aged heartbreaker is taught a lesson by the conspirators for jilting a fond and trusting female. Representing themselves to be particularly jealous and fiery specimens of the daughters of Corsica, Mona and Mary pretend to fall in love with the middle-aged gentleman and keep him in such a bewildering whirl of doubt, suspense, ecstacy and fear that he is glad to escape after parting with a large roll of bills to be applied as a palliative for the jilted one's aching heart.

This picture has many traces of the humor found in French comedy, combined with the swift action and dramatic qualities of its predecessor. The fortune telling scene is the one

Scene from "The Corsican Sisters" (Kalem).

place where the interest lags. The scene needs condensing. Marin Sais and Ollie Kirkby play with undiminished ardor and aptitude in this episode, and receive excellent support from Thomas Lingham and Paul C. Hurst. "The Corsican Sisters" is in two reels, and will be released April 3.

"Unto Those Who Sin"

A Powerful Photodrama of Social Life by Selig, With Miss Fritzi Brunette in the Leading Role—Story by James Oliver Curwood.

Reviewed by James S. McQuade.

"UNTO Those Who Sin" is a story of sin and death which clearly shows the dread influence of evil environment in early life. In this case the future of a girl is involved, one who was naturally inclined to the right, but who, through weakness of will power, succumbed to the attractiveness of the wrong path.

Nadia (Miss Fritzi Brunette) is the only child of a besotted father and an incontinent mother. Her wages as stenographer are brought home every week, and they are demanded regularly, to the last penny, by her drunken father. Careful of her personal appearance, as every right-minded girl should be, she pines for the new hat and the other necessary articles of apparel that are denied her. Then the drudge rebels, after long forbearance, and buys the needed things herself. That night her home becomes the scene of death, and she sees no more of her mother; she is now the only survivor.

Nadia soon afterward becomes the wife of a wealthy young man, Ashton, whose mistress she had been for some time, and he dies suddenly, leaving her an ample fortune and his beautiful home.

Some time later, at a fashionable seaside resort, she accidentally meets young Philip Morton, personally attractive but poor, and immediately falls in love with him. He is badly smitten, but discovers that the young woman permits wealthy old bachelors to worship at her shrine, and become disenthralled. He renounces Nadia and marries Isobel, a former sweetheart whom he had neglected for some time.

Nadia, who had a passionate love for Philip, seeks forgetfulness in becoming the wife of a silly, old fool—Amos Lawlor, a millionaire. But her new life soon becomes intolerable, and her desire to win Philip away from his wife becomes an obsession, while contempt and loathing for her senile husband grow stronger.

A press announcement that Philip and his wife are about to sail for Buenos Aires, where he is to represent his firm, catches her eye, and she forces her now invalid husband to accompany her to the same city, on the same vessel. On the voyage she makes a daring attempt to entrap Philip and win back his love, but fails. A few days after landing, she induces her husband to take a walk along the cliffs nearby, and pushes him over. He falls in the sea and is rescued by a fisherman. Filled

Scene from "Unto Those Who Sin" (Selig).

with revenge he toils up the cliffs and confronts his wife, who had again, a few minutes before, been renounced and denounced by Philip, whom she had chanced to meet after committing the murder, as she believed.

Nadia shrinks with terror from the sight of her husband, believing it an apparition, but his revengeful reproaches and his sea-soaked garments convince her of her mistake, and she replies in kind. Furious at her former failure she again launches her body against his, but he seizes her by the hair as he is going over the edge of the precipice and both go to their doom.

Miss Brunette makes her Selig debut in a leading part, in this photodrama, and her Nadia is a talented creation. We see her as the unsophisticated girl stenographer, an attentive and earnest worker, modest and retiring, her dress forming a striking contrast in its plainness and cheapness to that of her friend Mabel, also a stenographer, who works in an office on the same floor, in the same building. She is unconscious of her good looks, just as she has been ignorant of her own rights, until the wily Mabel opens her eyes. And when we see her in that vile home of hers, our hearts pity her.

But what a change in a few short months, after Nadia has tasted the fruit of the tree of knowledge of good and evil! Dressed in fashionable attire and in perfect good taste; beautiful of face, graceful of form and betraying the refined manners becoming her station as the wife of a gentleman of means, Miss Brunette's Nadia is an attractive creature. But the portrayal, as Miss Brunette gives it, conveys to the spectator in a subtle manner that there is a lack of a good heart in Nadia, something that rings false, even in her attachment to Ashton, her husband. The life she had led after leaving her home, up to her marriage with the man whom she had used as an expedient, had taught her selfishness; and in Miss Brunette's keeping, Nadia betrays the same revolting selfishness in a more pronounced manner when she marries the dotard Lawlor.

The love scenes with Philip Morton before his marriage redeem Nadia, for real love there prompts her; but the scene in her stateroom, on the voyage to Buenos Aires, shows her an incarnate she devil. Miss Brunette carries this scene with fine realism.

The part of Philip Morton is ably sustained by George Larkin. One of the best efforts in the cast is the fine character acting of Al. W. Filson as Pierre Dupres, father of Nadia. His make-up, as it has been always (as long as I have known Mr. Filson), is faultless. Miss Lillian Hayward as Mme. Dupres also does excellent work.

Amos Lawlor and Jules Villars, the aged bachelors infatuated with Nadia, are played to the life by Wm. Sheerer and George Hernandez, and both men deserve high praise. Director Wm. Robert Daly has my compliments for the skill and art displayed in the control of the players in the cast and in the settings.

The release was made on March 6, through V-L-S-E, Inc.

Triangle Program

"Martha's Vindication," Five-Reel Fine Arts, "The Flying Torpedo," Five-Reel Fine Arts, and "The Village Blacksmith," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"Martha's Vindication."

"MARTHA'S VINDICATION" is a motion picture story of vital theme, new material, admirable structure, artistic treatment and interpreted by a cluster of stars. That is saying a great deal, but it comes over like a refreshing draught of cool water, sparkling and invigorating, in comparison with a lot of stale beer of adaptation from exhausted

Scene from "Martha's Vindication" (Triangle).

sources. While all the story elements are present, there is a strong undercurrent of protest against religious bigotry, particularly that of organizations which arrogate to themselves the privilege of making a superficial examination of the lives of members and of bringing about social destruction where social helpfulness would be more in accord with the spirit of Christianity. This is popular motif just now, particularly in the smaller towns, hence "Martha's Vindication" will meet with warm approval among big-hearted and magnanimous American people throughout the land.

The story is far from being an easy one to tell, but its structure is without blemish, and the sparkling subtitles help every inch of the way. The author is to be congratulated for getting away from the beaten track into new fields without wandering or wasting time. Interest never sags, as it does in padded five-reel releases. Several lines of forces are in operation during the development, but they are skilfully gathered up and woven into a highly dramatic plan. The interpretation of Norma Talmage, Seena Owen, Ralph Lewis, Tully Marshall and Josephine Crowell crowns one of the most successful plays of its kind ever shown on the screen.

"The Flying Torpedo."

"The Flying Torpedo" is a timely production of decided ingenuity characterized by sweep and strength of military oper-

Scene from "The Flying Torpedo" (Triangle).

ations and some fine acting, particularly that of John Emerson in the lead. It was a novel and entirely appropriate idea to make an author the hero of a story, although he is somewhat idealized. He it is who carries the whole idea of repelling the invasion of a foreign army through an invention which he backed financially and stole from by spies by a rare combination of courage and cunning. Almost to the last he depends wholly on his own resources to defeat those who kill the inventor and attempt to thwart the designs of a committee of defence. This adds heavily to the attractiveness of the characterization. And it is exceedingly clever to make his chief aid a simp servant girl, most delightfully portrayed by Bessie Love. The elaborate and costly war scenes will bring round after round of applause at this time, and the whole picture, deserving high praise for the care shown in its production, should be a big winner.

"The Village Blacksmith."

"The Village Blacksmith" is a highly amusing farce, possibly a parody, with a lot of new material mixed with some already used, but all brought skilfully together in an entertaining unity of design. Hank Mann carries off the honors, but Tom Kennedy and Polly Moran run almost neck and neck with him for two laughable reels.

"The Habit of Happiness."

"The Habit of Happiness," a Fine Arts production featuring Douglas Fairbanks, is a story with a vital purpose and characterized by some delightful psychology and bright subtitles, but it is thrust upon the audience that the presentation is really a vehicle especially created for the talented star, a common enough fault, but one to be avoided where there is so much good material as in this release. Interesting revelation of thought and emotion results from the efforts of "Sunny Wiggins," impersonated by Fairbanks, to brighten dull lives The motive is pretty, and it is adequately handled, the accompanying subtitles fairly sparkling at times. We are following the fortunes of "Sunny Wiggins" in his amusing efforts with a serious purpose, when he starts to tell a funny story.. On the screen is now imprinted a publicity note wholly uncalled for, stating that the story told by Sunny Wiggins loses because Mr. Douglas Fairbanks is not telling it in person. That note

Scene from "The Habit of Happiness" (Triangle).

should be cut out. From the moment of its appearance artistry takes wings and, along with it, any further interest in the affairs of Sunny Wiggins. Either cut it out, or add another screen announcement, giving the name and address of the tailor employed by Mr. Fairbanks, but the story is good enough to preserve by the elimination of all that does not pertain to it in the telling.

"Soldier Sons"

A Three-Reel Lubin Release, Picturing Army Life in the Philippines.

Reviewed by Edward Weitzel.

WILBERT MELVILLE is the writer and director of "Soldier Sons," a three-reel Lubin photoplay, in which a U. S. Army Officer contracts a romantic marriage with a Filipino girl. Dick Bates, the officer in question, visits the Islands when a young man of 22. In Iloilo he meets Nina Rosario and marries her. Carlos Fulano, who is also in love with Nina, carries her into the jungle, and then makes it appear that she has fallen from a cliff and her body swept out to sea. Nina, however, succeeds in escaping from Carlos, and gets back to her home, to find that Dick, believing her dead, has returned to the United States. A son is born to the couple and fifteen years later, when Dick's regiment is ordered to the islands to help put down an insurrection, the officer comes face to face with his own son, a sharpshooter in the insurgent army. A meeting with his wife follows, and Dick resigns his commission and settles down in Iloilo with Nina and the boy.

This romantic theme affords opportunity for picturesque settings, the "pomp and circumstance of war," and the introduction of several scenes of intense dramatic interest. Such a reproduction of life may not stand the test of cold logic, but it has the swift movement of events and the touch of color that makes it acceptable to a large class of persons who believe that the first duty of a screen drama is to entertain. The battle scenes are enacted by a large number of combatants.

Scene from "Soldier Sons" (Lubin).

L. C. Shumway and Helen Wolcott are the army officer and his faithful wife. Mr. Shumway is "every inch a soldier," and Miss Wolcott's personality is well adapted to the Filipino girl.

"Two Men of Sandy Bar."

Five-Reel Red Feather Production Features Hobart Bosworth in Well Known Story by Bret Harte.

Reviewed by Robert C. McElravy.

AS MIGHT be anticipated from a screen adaptation of one of Bret Harte's stories of the early West, this offering contains a wealth of colorful atmosphere and incident. The famous characters, whose names alone will bring fond remembrances to the minds of the older generation, are represented here by Hobart Bosworth as John Oakhurst, Chas. H. Hickman as Col Starbottle, Gretchen Lederer as "The Duchess" and another as Sandy Morton. The types are well portrayed and the settings all that could be asked.

Scene from "Two Men of Sandy Bar" (Red Feather).

The screen adaptation by Olga Printzlau gives a clear exposition of the narrative, in spite of its extreme complication of plot. It is unfortunate in a way that the story has so many winding threads, for this calls for short scenes and interferes seriously with the dramatic suspense at times. Few novels seem so crowded in five reels as this, but the fault is a better one than too much padding.

Oakhurst is of course the chief center of interest, and Hobart Bosworth gives a convincing portraiture of this gentleman gambler, whose conscience is constantly at war with his lower instincts. The plot, itself centers about "The Duchess" and her double wedding, and the affairs of Sandy Morton, the dissolate heir.

The interest is swept along from the beginning—the shooting of the sheriff by Oakhurst, the departure of Pritchard, marriage of "The Duchess" to Sandy, are all well-pictured. The story gets an immediate hold and maintains it to the end.

Tyrone Power With Bluebird.

In their April 10 release of "John Needham's Double," Bluebird Photoplay, Inc., will present Tyrone Power for the first time as a star in that immensely popular program. It is further announced that Mr. Power will be seen later on in other Bluebirds, as a permanent acquisition to the staff of stars.

"John Needham's Double" was first presented in this country by the late E. S. Willard when, under A. M. Palmer's management he made his first American tour. At Palmer's theater, long since destroyed, Mr. Willard created what was, in those days, a mild sensation through his playing the dual role of John Needham and Joseph Norbury.

The Joseph Hatten play was, probably, the inspiration for "The Corsican Brothers," in which Robert Mantell, subsequently made a great success through his interpretation of similar "doubles." There has been no end of "double photography" in pictures, but the Bluebird announcement declares that nothing so clever as Mr. Power's work in scenes so long and skillfully acted has been consummated in the deceptive trickery of production.

Olga Printzlau furnished the screen adaptation, and the Smalleys produced "John Needham's Double" for Bluebird, with Marie Walcamp, Agnes Emerson, Frank Elliott, Walter Belasco, Frank Lanning, and Buster Emmons supporting Mr. Power in roles that serve very largely as "feeders" to the great central achievement of the double."

Additions to E. and R. Jungle Forces.

Lillian Brown Leighton, character comedienne and scenario writer, and Ralph McComas, comedian, have become affiliated with the E. & R. Jungle Film Company, producer of comedies featuring the chimpanzee team, Napoleon and Sally.

Miss Leighton has behind her several years of experience on the stock and vaudeville stage, while previous to her debut before the footlights she owned and published a weekly newspaper. Miss Leighton's last motion picture engagement was with the Selig Company, where she remained for five years.

Ralph McComas, who tips the scales at two hundred and ninety, is a true comedian in every sense. Business routine occupied the early years of his younger life, but his rotundity soon earned him an offer from a vaudeville agency. He spent six months on the road and then joined the Universal-Joker company under Allen Curtis' direction. After a short period with Fred Mace he joined the Selig forces and appeared in the series, "The Chronicles of Bloom Center" as Chubby Green. With the E. and R. Jungle Film Company he has also appeared in "Stung," "Father's Baby" and "In Dutch" and has met with great success in each of these releases.

Would Stage "Sis Hopkins."

Kalem's "Sis Hopkins Comedies" seem to have made a more than ordinary appeal to Texas photoplay followers, judging from a letter received by Kalem last week from William Geibig, general manager of the Hippodrome Amusement Company, Houston, Texas, which in addition to its other houses controls the Travis Theater, a stock repertoire theater. Manager Geibig writes: "I have just seen some of the Sis Hopkins comedies and it seems to me that I could put these stories on to great advantage in my stock and repertoire house, provided you would be willing and would let me have the full scenario. I would like to hear from you on this proposition. If you think favorably of it, please let me know by return mail the price you would sell the stories to me for, the number you have on hand, and the number of male and female parts in each cast." Needless to say, Kalem has not decided to embark on this new "side-line" for picture producers.

"The Battle Cry" Maintains Drawing Power.

That "The Battle Cry of Peace" continues to be an attraction of tremendous box office value, was made evident last week in New York, where the film has been shown in innumerable theaters for several months past, when the Garden Theater, at Richmond Hill, L. I., was forced to call out the reserves to handle the crowds which stormed the lobby for admittance. The attendance stimulated by the presence of "The Battle Cry of Peace" in this theater was all the more remarkable because of the fact that the film was shown on March 7 and 8, while one of the severest snowstorms which New York has experienced this winter was raging.

"My Country First," by Terriss.

Tom Terriss has just completed a very stirring five-reeler, entitled "My Country First." It is a most timely story, as it deals principally with the operations in this country of pernicious foreigners who are endeavoring to create disturbances here and foment trouble between the United States Government and foreign powers. It deals with preparedness in a novel manner, coupled with a splendid heart interest of a man and two women, together with some wholesome and patriotic action. This picture should excite a large amount of interest in both exhibitors and public.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

A LEAP YEAR WOOING (Kalem), March 3.—The first of the "Sis Hopkins" one-reel comedies does not give Rose Melville, the creator of the role, the same opportunities which she enjoyed on the stage, principally for the reason that her quaint manner of expressing herself is practically lost except inasmuch as the subtitles may be made to assist. Her opportunities for effective work are also somewhat curtailed in the film. "Sis Hopkins" will at the same time always be interesting. She is there with her pig-tails, gingham apron, etc.

OPHELIA (Lubin), March 6.—Suspicion of an innocent woman who risks her reputation in order to save her sister from an unfortunate love affair is the theme of this one-reel drama. Shannon Fife wrote the scenario and turned out a fairly good photoplay. Ethel Clayton is seen to advantage in the title role, and E. K. Lincoln, Craufurd Kent and Helen Weir complete a satisfactory cast.

BITTERSWEET (Vitagraph), March 6.—Daisy E. Smith, the author of this one-reel drama, has gone to every-day existence for the material of her photoplay, and reproduced it truthfully and skillfully. Her characters are human and belong to that great majority beloved by Lincoln. The interest is never lost and the happy ending is brought about by a logical sequence of events. George Stanley, Anne Schaefer, Webster Campbell, Lawrence Weingarten and Corinne Griffith do justic to their respective roles. The picture is on the Personnally Picked Program, and was directed by Rollin S. Sturgeon.

THE SELIG-TRIBUNE, NO. 19, 1916 (Selig), March 6.—Washington school girls form Rifle Club; curling match, Ottawa, Canada; dynamite explosion at Maplewood, Mo.; latest thing in autos, San Francisco; disinfecting Mexican emigrants, Laredo, Texas; winter sport, Waverly, Mass.; parade and burial of "General Gloom," San Francisco; soldiers drilling, Ottawa, Canada; trial trip of dreadnought "Pennsylvania" at Rockland, Me.; shipment of turtles from the Sandwich Islands; Governor General of Canada reviewing troops, Ottawa, Canada.

PANSY'S PAPAS (Vitagraph), March 6—Mary Anderson, Otto Lederer, Webster Campbell, Jack Weatherby and Jack Mower form the principal members of the cast in this one-reel comedy, written by Edwin Ray Coffin. The reel is amusing and the acting adequate, but the funniest thing connected with the picture is the eccentric movements of Otto Lederer and a new auto.

MAYBE MOONSHINE (Kalem), March 7.—In this one-reel comedy Ham and Bud are shown as small boys, children of rival mountain clans. When they arrive at manhood they become ardent moonshiners and feudists. The picture contains considerable laughable burlesque, and the two stars are assisted by Adoni Fovieri and a well selected cast. William Beaudine is the author and producer of the reel.

WHEN HUBBY FORGOT (Kalem), March 8.—Ray Hertsberg is the author of this one-reel comedy, and Ethel Teare has the star role. The complications are cleverly devised and afford excellent proof that circumstantial evidence is quite as unreliable in the family circle as in a court of law. Victor Rottman, Miss Griffith and R. Zell are Miss Teare's principal support.

THE SELIG-TRIBUNE, NO. 29, 1916 (Selig), March 9.—Arrival of the steamship Taidhydius at Seattle, Wash.; burning of old hospital, Cambridge, Mass.; new Fashion Fads; French troops in the Balkans; Naval Reserves of Portland, Ore., on U. S. warship Boston; Miss Joy Jenott fishing from dory, Seattle, Wash.; Palm Beach pastimes; "Cubs" leave Chicago for Tampa, Fla.; French reinforcements at the Island of Moudros.

BUNGLE'S ELOPEMENT (Vim), March 9.—The agile Mr. Bungle performs a number of startling acrobatic stunts in this one-reel farce before he succeeds in running off with his lady fair. There is plenty of lively action in the reel, and the laughs are frequent and hearty.

SHE CAME, SHE SAW, SHE CONQUERED (Kalem), March 10.—This is the second of the Rose Melville comedies. In this one Sis Hopkins goes to the city and becomes a model. Miss Melville's method of inciting an audience to laughter is again seen to advantage. A review of the picture appeared in the issue of March 11, page 1662.

A RACE FOR A LIFE (No. 70 of the "Hazards of Helen" Railroad series) (Kalem), March 11.—The late floods in the west have been cleverly utilized in this one-reel drama of life on the rail. A runaway engine is brought to a stop at the very edge of a washout. Helen Gibson introduces a circus stunt in connection with the racing engine, that is the real thing in thrills. Robyn Adair, Charles Mulgro and Percy Pembroke have important allotments in the cast.

SOME BOXER (Lubin), March 11.—One of the first Billie Reeves pictures made by the Lubin Company showed William in the prize ring. Mark Swan has written another scenario on the same subject, and leads up to the big event with skill. The match is short on science but long on laughs. William H. Turner, Arthur Matthews and Margaret Adair are members of the cast.

CANIMATED NOOZ NO. 6 (Essanay), March 8.—With another contribution to Wallace A. Carlson's amusing burlesque on Animated Weeklies, a number of the same clever artists, "Adventures of Dreamy Dudd," and five hundred feet devoted to the ice sports at Quebec, this reel should prove a welcome addition to most programs. War topics have especially inspired Mr. Carlson's pencil in this number of the "Canimated Nooz."

THEIR WEDDING DAY (Vim), March 10.—Pokes and Jabbs both try to elope with the same lady, there are numerous comedy mix-ups, and a third party becomes the happy bridegroom. One of the best "knockabouts" in which Burns and Stull have appeared.

BEANED BY A BEANSHOOTER (Vitagraph), March 10.—The mission of this one-reel photoplay is to burlesque the melodramatic hero and his wonderful exploits. It accomplishes its purpose, and the entire cast, which includes Charles Richman, Arline Pretty, Leo Delaney, Ethel Corcoran, William Dunn and Edward Elkas, seem to have thoroughly enjoyed themselves while acting it. Mr. Richman's skill with the deadly beanshooter is in a class by itself.

THE PASSING OF PETE (Selig), March 11.—Just why Tom Mix doesn't break his neck in this one-reel drama is a mystery. At any rate, Tom tries hard enough, and does a fall down the side of a gully that must have forced the premium on his life insurance up to even money. Events leading up to the fall are full of interest, and Victoria Forde, Sid Jordan, Betty Keller and Ethlyn Chrisman assist in the acting of the drama, which was written by Mr. Mix.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 7, "A Confession" (Essanay), March 6.—In this installment of the serial it is explained how Mary became a theatrical star, and the number ends with Dan Page declaring that he killed Dave Pollock. The interest in the story and the trial of the heroine is not permitted to drop in the slightest degree.

THE DREAM OF EUGENE ARAM (Selig), March 6.—The screen version of Thomas Hood's celebrated poem will not appeal to the general public. It is too somber and slow of movement. Tyrone Power gives a vital and finely controlled impersonation of the murderer, and Roy Clark is excellent as the boy, but the theme lacks variety. In the play used by Henry Irving a love motive was introduced which gave the necessary added interest. Colin Campbell's direction adheres to the spirit of the poem, but the photography is too dark, the locations being too much in the shadow.

THE INTRUDER (Essanay), March 7.—This two-reel drama is a sequel to "The Edge of Things," and shows the married life of Betty Marsh and Malcolm Jarvis. Chandler Waldron, Betty's former employer, is the intruder, but matters are finally adjusted and the heroine's happiness secured. Marguerite Clayton, Richard C. Travers and Richard Le Roque maintain the acting at a high standard.

A CHANGE OF HEART (Lubin), March 7.—A quarter gas meter plays an important part in this two-reel drama, written by Julian Louis Lamothe and produced by Leon D. Kent. The picture has an interesting plot and involves the redemption of a woman who is surrounded by bad influences at the opening of the story. Velma Whitman plays the leading role with excellent results, and other well acted parts are contributed by George Berrell, Robert Gray, George Routh, and Eleanor Blevins.

THE MYSTERY OF ORCIVAL (Biograph), March 8.—J. Farrell Macdonald supplied an artistic production for this three-part adaptation of Emile Gaboriau's novel of the same name. The plot is somewhat involved, but as presented here may be followed without confusion if the spectator pays close attention. The cast includes Gretchen Hartman, Jack Drumeir, Charles Mailes, G. Raymond Nye, Vera Sisson and Jack Mulhall.

SOLDIER SONS (Lubin), March 9.—A review of this three-reel drama is printed on another page of this issue.

A SLAVE OF CORRUPTION (Knickerbocker), March 10.—Jackie Saunders plays the leading role in this three-reel Knickerbocker Star Feature, and gives a lifelike portrayal of a girl of the slums. The conditions surrounding the heroine make her rise to the dignity of becoming a clergyman's wife little less than a miracle. The story has been drawn with bold strokes, and sordid realism has a prominent place in the action. The producers have made the most of the material.

A MAN'S WORK (Essanay), March 11.—John Junior, Hugh Thompson, Richard Cotton, Grant Foreman, Thurlow Brewer, Arthur Bates, Elizabeth Burbridge and Renee Clemons have excellent acting parts in this three-reel photoplay. The story is melodramatic, vigorous in action and has been carefully produced. It tells of an innocent man's almost hopeless fight, as he imagines, to clear his name of the crime of murder. Hugh Thompson is particularly good as a detective.

THE HUMAN CAULDRON (Vitagraph), March 11.—The New York Police Department co-operated with the Vitagraph Company in the production of this three-reel drama, of which Seymour Galland is the author. Its story is one of crime and criminals, and shows that men and women prisoners who evince a desire to lead upright lives are given every assistance. It has a connected and interesting plot, and the Police Department scenes are the real thing. William Dunn, Lionel Adams, Jack Bulger, Mary Anderson and Lillian Herbert form an efficient cast. Produced by Harry Lambart.

Metro Pictures Corporation.

THE BLINDNESS OF LOVE (Rolfe), March 6.—Julius Steger gives a thoroughly sympathetic performance in an unusual story based on the love of an over-indulgent father for his spoiled son. The picture is well acted, carefully staged and contains a number of appealing scenes. A review may be found on another page of this issue.

LOVELY MARY (Columbia), March 13.—Author and director combined to make this picture a suitable vehicle for Mary Miles Minter, who is ably supported by Thomas Carrigan, Harry Blakemore, Frank DeVernon, Frederick Tidmarsh and others. Picturesque locations are much in evidence in this production.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 62, March 9.—This number is full of interesting and instructive views, most of them with a distinct news value. The war, American sports and celebrations and other events are included. Some of the most entertaining views in the Weeklies seem cut a little too short.

JERRY'S BIG GAME (Cub), March 10.—An exceedingly funny farce comedy. It is not of course especially refined, but very amusing. Jerry, with the police in pursuit, takes refuge in the home of an organ-grinder whose monkey is ill. Jerry is forced to play the role of the monkey in order to cover his identity, and ends up in a harem dancing for its inmates.

SEE AMERICA FIRST, NO. 26 (Gaumont), March 12.—In this number of the series some interesting views about historic Monterey, Cal., are given. The house where Robert Louis Stevenson once lived and the various old buildings associated with the regime of the early Spanish settlers are interesting. There are also beautiful surf scenes, and the ablone fisheries in progress in the bay. On the same reel with a comic cartoon entitled "The Trials of Thoughtless Thaddeus."

THE TRIALS OF THOUGHTLESS THADDEUS (Gaumont), March 12.—An interesting comic cartoon from the pen of Harry Palmer. Very funny. On the same reel with the above.

THEODORE'S TERRIBLE THIRST (Falstaff), March 14.—A comedy number, containing some good humor of the quiet sort. The son places his father on a desert island to make him stop drinking, so they obtain the inheritance money. The scheme works in spite of the father's protests. This will get a number of smiles.

RUPERT'S RUBE RELATION (Falstaff), March 16.—An interesting farce comedy in which Uncle Josh, the uncle of Rupert, known as the Rural Bohemian among his city associates, is lured to town and surprises the boys by his insusceptibility to shock when taken to a cabaret performance. Uncle John proves himself to be quite equal to the occasion. A very amusing farce.

TIPS (Beauty), March 19.—A diverting number, which will bring smiles all the way through. It pictures the adventures of Prof. Doolittle, portrayed by Orral Humphrey, on a visit to the city to publish his book. He is forced to tip everyone along the route, much against his will. Simple in plot, but amusing.

Mutual Film Corporation Specials.

TRUE NOBILITY (Mutual Masterpicture American), March 9.—A five-reel production from the American Film Company's studios which will be found wholesome in theme, and thoroughly entertaining. Lizette Thorne, Eugenie Forde, Helen Rosson, E. Forrest Taylor and Harry Von Meter are prominent members of the cast. The types of the play are good, and its moral is highly commendable.

THE FLIGHT OF THE DUCHESS (Mutual Masterpicture de luxe No. 79—Thanhouser), March 11.—In adapting the poem of Robert Browning to the screen the Thanhouser Company has given the public a most delightful fantastical comedy of five reels. Gladys Hulette plays charmingly the role of Lady Alice. The story tells of how a certain foolish young duke returning to the home of his ancestors decides to adopt their manner of life, mode of attire, etc. He also resolves to take as his wife a beautiful young maiden who must obey his every desire. Things do not turn out exactly as he had expected, and the maiden elopes with a handsome gypsy. The play is beautifully costumed, and is, of course, quaint and pretty.

THE WHISPERED WORD (Thanhouser), March 15.—A two-reel subject, written by Clinton H. Stagg, featuring J. H. Gilmour and Grace DeCarlton. This starts out with divorce proceedings in which the father is awarded custody of his little daughter. The girl grows up lonely and neglected, and at length runs off to a cabaret for a good time. Here she meets a party of young people. Her father casts her off and she marries one of the men, who becomes a drunkard. The transition scene is too sudden. The husband later reforms and when the baby is about to be born there is a reconciliation with the father. The story is interesting, but not very convincing at times. This makes only a fairly strong offering.

A BIRD OF PREY (Mutual Masterpicture de luxe Thanhouser), March 16.—This a moderately interesting five-reel production of the western type. The story treats of how a stranger taken as partner by a prospector registers the claim in his own name when a rich deposit of ore is found, and later steals his partner's wife. The story is at times slightly inconsistent, for instance where the prospector fails to ask to see the location papers, and toward the end of the picture there is evident considerable padding.

MY PARTNER (Mutual Masterpicture de luxe Gaumont), March 20.—The story of this five-reel production featuring Burr McIntosh is taken from a play that ran for some time on the road. A western atmosphere prevails in the spirit of melodrama, and there are portions of the story as presented in the picture that are developed in an interesting manner. There is also, however, an impression given that the adaptation of the story must be slightly at fault. The failure to establish a motive for the younger man's disinclination to marry the woman whom he apparently loved makes a weak spot in the picture.

THE CODE OF HONOR (American), March 21.—A three-reel production, by Wm. Parker, featuring Alfred Vosburgh, Frank Borzage, Estelle Allen, Vivian Rich and George Periolat. The plot contains much familiar material, telling how a secret agent employs his beautiful sister to get military plans. The situations are not very new in the first two reels, but work up with good suspense in the third. The cast is pleasing and capable and the settings adequate. After obtaining the plans and driving her lover almost to the point of self-destruction, the girl relents and manages to save his honor and her own happiness.

Paramount Pictures Corporation.

TO HAVE AND TO HOLD (Lasky), March 6.—This play, presenting Mae Murray in the leading role, is not up to the usual Lasky standard. Miss Murray does not give a convincing portrayal but in view of her first appearance on the screen, this might be overlooked. The star is supported by Wallace Reid and others who do good work. The interior and exterior scenes are correct and in good taste. For an extended review see page 1849 of last week's issue.

THE CODE OF MARCIA GRAY (Morosco), March 16.—A splendid five-part production featuring Constance Collier. The story treats in a very human manner of the financial downfall of a man whose wife is kept in luxury, and who in his fall ruins at the same time the poor people who have intrusted money to his care. The character of Marcia, his wife, is a very beautiful one, and the production will be found one of the best of the season, and capable of exhibition before children as well as adults.

Pathe Exchange, Inc.

PATHE NEWS NO. 17, 1916 (Pathe), Feb. 26.—Interesting items of this issue are views of the wreckage of the New Haven express; a demonstration in favor of preparedness at Chicago on Washington's Birthday; the President and Mrs. Wilson attending the exercises at Continental Hall, Washington, D. C., on Washington's Birthday, and a number of scenes from the theater of war in Europe.

PATHE NEWS NO. 18, 1916 (Pathe), March 1.—In this issue we see a remarkable invention in the shape of a wagon driven by a wind motor; the superdreadnought Pennsylvania on trial before being added to the U. S. Navy; the French ex-soldiers, unfit for return to service, employed in basket making; at Charleston, S. C., a searchlight for the defense of the port is exhibited, and musicians from Carranza's army play American National airs as they march in the same parade with the U. S. border troops.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 3 (Pathe), March 13.—"The Cognac Cask" is a thrilling tale of how "Laughing Mask" rescues Margery from what might have been a more awful fate than living under the supervision of Legar, to whom she has again returned in hopes of putting an end to his persecution against her father. Margery is cleverly conveyed from her unhappy home in a cognac cask, after Legar and his associates have been drugged. Margery's mother, having discovered the plot to kidnap the girl, it is reasonable to believe that she has an intimate acquaintance with the "Laughing Mask." The episode is intensely interesting; the suspense maintained throughout has an unusual thrill.

Triangle Film Corp.

THE FLYING TORPEDO (Fine Arts), March 12.—A spectacular presentation of fine military ensembles and great ingenuity. A story that will make an impression wherever shown.

MARTHA'S VINDICATION (Fine Arts), March 19.—A strong and well acted story of fine purpose, presenting with great power the hypocrisy and bigotry of formal religion. A winner.

Universal Film Mfg. Co.

MUCHLY MARRIED (Joker), March 18.—A conventional farce comedy, by A. E. Bishop, featuring Gale Henry, Wm. Franey and others. The uncle arrives unexpectedly and finds his son entertaining numerous lady friends, several of whom claim to be his wife. This has been done before, but proves quite amusing and is well presented.

BEHIND THE CURTAIN (Rex), March 19.—A young husband leaves his wife in company with a friend. The latter takes her out to see the Broadway sights and on their return home trouble ensues, in which the friend is shot. He casts the blame on a burglar and thus saves the wife's reputation. Dorothy Phillips, Hayden Stevenson and Alan

Holubar appear. This is merely an episode of a somewhat conventional sort, but is fairly strong as presented.

THE WRONG BIRD (Nestor), March 24.—A brisk little comedy number, written by L. V. Jefferson, with a fresh, original plot. The young husband invites three friends to try his bride's cooking. She swipes a neighbor's turkey after a desperate effort to get the dinner herself. Then two other dinners arrive, one ordered by the husband and the other by the guests. A very pleasing offering.

LOVE AND VACCINATION (Nestor), March 20.—A comedy number, by H. Wendell Philips, featuring Lee Moran, Eddie Lyons and Betty Compson. The young lover pretends to be ill in order to see the doctor's sister. A vaccination scare results, which is worked out amusingly. Familiar subject matter handled with a fair degree of strength.

Universal Film Mfg. Company Specials.

ORDERS IS ORDERS (Victor), March 15.—A two-reel college number, featuring Ernest Shields, Mina Cunard and Mark Fenton. The story is one of light plot, picturing the difficulties experienced by a police force in a college town. It shows the way in which the Yale students contrive to get their quarterback out of jail before the great game. This tells an amusing story and has a proper youthful flavor. An entertaining number.

LIVE WIRES AND LOVE SPARKS (L-KO), March 19.—A three-reel low comedy number, featuring Billie Ritchie, Peggy Pearce and Gene Rogers. Mr. Bringumyoung and his wife are first discovered in bed with their five children and the pretty neighbor across the hall starts complications. The action is almost entirely of a rough house character. Some of it is very amusing, but the split-trousers feature in the second reel will not appeal to particular exhibitors. The scramble across roof tops and telegraph wires in the last reel contains some really sensational acrobatic stunts. The action is pleasing, but the general tone not of the best.

DRUGGED WATERS (Red Feather), March 20.—A five-reel comedy, written by Leonora Ainsworth, featuring Wm. C. Dowlan, Gloria Fonda and others. This is a pretty, bright little story and suffers only from the fact that it should have been told in a less number of reels. The plot runs too thin in places, necessitating padding. The situation as a whole is unique, the girl having fallen heir to a mineral spring resort, the waters of which are medicated by her manager without her knowledge. A young doctor discovers the truth, and they manage to make a success of the place on a square basis. The setting and photography are pleasing and the cast an attractive one throughout.

THE PATENT MEDICINE DANGERS (Universal Special), March 20. —No. 15 of the "Graft" series. Robert Harding, portrayed by Richard Stanton, again appears as the hero of this exciting installment. He gets after the makers of fake drugs, is committed to an insane asylum by his enemies, and makes a sensational escape, aided by Dorothy and others. There is a real thrill in his jump from the roof of the institution to the stream below. The number is very tense in its interest and the series continues to be entertaining in spite of the numerous changes of cast. Four or five more installments are to be made.

THE MADCAP QUEEN OF CRONA (Gold Seal), March 21.—A two-reel subject, featuring Francis Ford, Grace Cunard, Jack Holt and others. This is a romantic offering, entertaining throughout despite the fact that small attention is paid to settings or costuming. The latter are adequate, but not in any way remarkable. The story concerns a young queen who exchanges places with a girl she meets in the park. The girl promptly falls in love with an officer of the guard and almost brings on a revolution. This is fairly strong.

SCARS AND BARS FOREVER (L-KO), March 22.—A two-reel low comedy number, featuring Billy Ritchie, Peggy Pearce and others. Billy and his band of Italian anarchists are thrown into prison after abducting the warden's daughter. There are a number of laughable moments in the prison scenes. The prisoners get a bottle of booze from the visiting minister and much trouble follows. This is free from offense and contains considerable humor of the burlesque sort.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 19 (Vitagraph), March 6.—Dynamite blast, Maplewood, Mo.; shipment of turtles from Sandwich Islands to San Francisco; steam trawler arriving at Boston, Mass.; wreck at Albany on N. Y. C. R. R.; dreadnaught "Nevada" reaches Charleston, Mass.; fashions; baking class at high school, Chicago; French troops at Mudros, Greece; collier "Crescent" disabled off Cape Hatteras; cartoon, "Krazy Kat and Ignats Mouse."

HEARST-VITAGRAPH NEWS PICTORIAL No. 20, 1916 (Vitagraph), March 10.—Collier Prometheus at San Francisco; Chicago club women in cavalry drill; students building path, U. of C.; Morgan Dancers in snow at Central Park; fire, Chicago; Secretary of War Newton D. Baker; Chicago boy of six tries skiing; society hunt on foot, California; French troops at Salonika, Greece; Allied fleet in harbor; fashions; cartoon by Powers, "The Joys Elope."

World-Equitable.

THE UNPARDONABLE SIN (Shubert), March 13.—Holbrook Blinn acts with his accustomed force in a five-part drama, dealing with the career of a man addicted to drink. A somewhat conventional story is passably well handled. A review may be found on another page of this issue.

MAN AND HIS ANGEL (Triumph), March 13.—With the principal characters finely acted by Jane Grey and Henri Bergman, and a carefully prepared story of sound, sympathtic appeal, this production, reviewed on another page of this issue, merits high commendation. The picture was admirably staged by Burton King.

Miscellaneous.

FIGHTING WITH THE ALLIES (Timely).—Although there is little new in this collection of war pictures, familiar scenes gain additional interest when properly assembled to give a comprehensive idea of the activities of the Allies. The picture should go well with the audiences not over familiar with the film shipped from Europe during the past year.

"PASQUALE" TO BE BEBAN'S MOROSCO SUBJECT.

George Beban, the well known portrayer of Italian characters, is now busily engaged in the production of his initial photoplay subject for the Oliver Morosco Photoplay Company, "Pasquale," an original play written by himself in collaboration with Lawrence McClosky.

"Pasquale" affords Mr. Beban an exceptional screen vehicle in which he will bring out to particular advantage the quaint character of the poor Italian such as we see in every day life along Mulberry street, New York. The subject will also have bearing upon the present war in Europe and various actual scenes of battle involving the Italian army, with others showing the manoeuvres of a fleet of Zeppelins are included in the production.

Supporting the star the Oliver Morosco Photoplay Company present an able cast, including such talented artists as Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigel de Brullier. William D. Taylor, whose recent work in "He Fell in Love With His Wife" has won him considerable attention on the part of both trade and public, has been selected to direct the photoplay, while Homer Scott will officiate at the camera. The release of "Pasquale" on the Paramount Program will mark the return of George Beban to this brand, his former productions, "The Italian," and "An Alien," having been materially responsible for his present popularity with the motion picture public.

FIVE STARS IN NEW IVAN PRODUCTION.

The addition of Carleton Macy, the noted Belasco legitimate star, to "The City of Illusion," the new Ivan feature now in process of filming, makes the fifth star to be employed in this production. Mr. Macy created the leading male role in the legitimate Belasco drama, "The Woman," and his most recent screen work was the principal male role in "Destruction," opposite Theda Bara. He will create one of the leading roles in the new Ivan feature.

Believing, as he does, that all parts in a photodrama are equally important, Ivan Abramson, the author and director of "The City of Illusion," has surrounded himself with players, each one of whom is a competent screen artist and has played leading roles for the films. Mignon Anderson, the dainty darling of films, a noted leading woman formerly with Thanhouser; Bradley Barker, formerly Olga Petrova's leading man; Paula Shay, "the Mary Garden of the screen"; Joseph Burke, star of "A Fool's Paradise"; Maxine Brown, Edison's well known ingenue; Willard Case, former juvenile lead with Essanay, and Guido Colucci, a famous delineator of character roles, formerly with Edison, constitutes some of the cast.

"The City of Illusion," because of its exceptionally strong dramatic story value, abundance of climaxes and one of the most notable casts ever assembled for a picture, will probably be released as a special production, in several thousand feet more than the usual feature length.

SPRING HAVE CAME—BASEBALL PICTURES.

Just to prove to snowbound New York that spring is really in our midst, the Mutual Weekly Number 63 shows the New York "Giants" training at Marlin Springs, Tex. John J. McGraw, the only Jawn J., is seen initiating a group of youngsters into big league baseball. Larry Doyle is shown at batting practice, and Christy Mathewson, "the greatest of 'em all," is seen warming up.

An unusual event of the week was the barefoot dance of a group of six young California maidens in Central Park, New York. The Mutual Weekly presents the dancers in a series of esthetic dances, clad in one-piece silken slips, despite the snowy carpet and the biting March wind. These pictures were especially posed for the Mutual cameraman from the Gaumont laboratories at Flushing, N. Y., where the Mutual Weekly is made.

CANADIANS WANT SOMETHING TO LAUGH AT.

W. D. Cooper, manager in Toronto for George Kleine, spent two days in New York last week. He declares that Canadians these days are hunting for entertainment, as a leavening to the war news which of necessity they are so deeply and vitally interested in. In "The Mishaps of Musty Suffer," the Kleine comedy, Mr. Copper says they have found just what they were looking for and as a consequence he is shattering booking records just now. Mr. Cooper also reports a noticeable revival of interest in the classics such as "Quo Vadis," "The Last Days of Pompeii," "The Lion of Venice" and similar productions, and said he could see only good, bright times ahead for those engaged in the motion picture industry.

Manufacturers' Advance Notes

"THE HAND OF PERIL" (World).

Arthur Stringer writes detective stories of deep deductional power. House Peters portrays the role of a detective perhaps better than any screen player. Maurice Tourneur handles psychology and tricky incidents better than any other element in film making. The three together have, in "The Hand of Peril," created a most convincing vehicle.

Arthur Stringer, the noted author, is gifted with the greatest powers of perspicacity and mystery construction of any of the present day mystery writers. His stories are classics and "The Hand of Peril" is one of his biggest works. Under the direction of Maurice Tourneur, at the Paragon Studio, House Peters and a superb cast of players have been working for seven weeks.

Scene from "The Hand of Peril" (World Film).

The story, one of the type wherein government agents match their wits against a gang of criminals, headed by a master mind, called for many mechanical features which required delicate and astute handling and which required special treatment in order to make them more logical in the film than in the story, where words replace the action. However, Mr. Tourneur has applied his own mechanical genius to that suggested in Stringer's story and a series of intricate, suspense sustaining climaxes and novelty situations resulted.

A tracing desk, such as is used in counterfeiting quarters, an X-ray affair, equipped to make a supposedly dead wall, transparent so that the criminals can watch what is going on outside, without themselves being seen, a glaring and blinding light, which robs an entrant of his sight, and numerous other mechanical devices ever present in Stringer stories, dot the film production throughout.

"The Hand of Peril" will be the World Film release March 27, and in the cast, in addition to House Peters, are June Elvidge, Ralph Delmore, Doris Sawyer and Ray Pilcer. It is in five acts and over three hundred scenes with swiftly moving dramatic action throughout.

WITH "BATTLE CRY OF PEACE" IN MICHIGAN.

Stanley Huntley Lewis, who is in charge of the publicity for "The Battle Cry of Peace" in the state of Michigan, was last week appointed to the rank of Captain in the First Field Artillery, Michigan National Guard, with headquarters at Lansing this honor being accorded him in recognition of his value to the recruiting department of the National Guard, in conjunction with the tour of "The Battle Cry of Peace." In every city which the Battle Cry has visited, Captain Lewis has worked with the local unit of the Guard, and by his activities has increased in membership from about half the normal number to full peace strength, and with a large waiting list.

The Board of Education has arranged with Captain Lewis for the latter to deliver addresses in all the schools throughout the state on "National Preparedness;" and the various large factories of Michigan, including all the automobile and stove manufacturers, have cheerfully assembled their employees at various hours of the day to listen to the Captain's lectures on national defense and "The Battle Cry of Peace." In addition, Captain Lewis occupies the pulpit of some church each Sunday, preaching on the subject of "preparedness" in St. Paul's Methodist church at Monroe, February 21, and at the All-Saints church, Pontiac, February 27th.

Captain Lewis also represents the American Legion, the National Security League and the Aero Club of America, but is working under the personal direction of Harry I. Garson, of the Broadway-Strand theater, Detroit, who controls the Michigan state rights to "The Battle Cry of Peace."

"DEFENSE OR TRIBUTE?" ON THE ROAD.

Immediately after the five-reel historical spectacular drama "Defense or Tribute?" closed its two weeks' run at the Park theater, Columbus Circle, New York, the Public Service Film Company started to send out companies in New York State, Connecticut, Pennsylvania and other parts of the country.

The picture has the support of an advocacy of one thousand newspapers in various parts of the country, which advocate preparedness. "The New York Tribune" has selected the picture to assist Marjorie Sterrett, the little Brooklyn girl who conceived the idea of building a battleship from dime contributions.

The prominence thus given to "Defense or Tribute?" will be of enormous assistance in popularizing the picture among exhibitors and the patrons of motion picture theaters. The publicity campaign will be one of the greatest ever devised for the exploitation of a motion picture theater. The newspapers are enlisting the active support of the patriotic societies in the towns where the picture is shown, and the recently formed Security League are also expected to throw the weight of their influence on the side of the picture.

Preparedness is the universal theme in the United States today, and "Defense or Tribute?" is the only picture which treats of the subject in an entertaining way.

"THE MILLIONAIRE'S SON" (Knickerbocker).

The Knickerbocker Star Feature, to be released April 7, in the General Film Service entitled, "The Millionaire's Son" promises to be a strong attraction. It is in three acts, full of live action and strong dramatic situations. The loss of a

Scene from "The Millionaire's Son" (Knickerbocker).

son by the millionaire in a tragic and startling manner leads the wealthy manufacturer to believe the son dead. Then follows an interesting career of a boy, born in a place of great wealth, yet adopted and raised in a home of hard labor.

In after years the truth comes out, the millionaire's son is in the home of the laboring people, and has proven the gallantry that is inherent in human lives, which shows itself in the shadows of suffering and in the struggle to live.

"The Millionaire's Son" is sure to please and the Knickerbocker Star Features are well sustained in their standard of quality by this offering.

"UNKNOWN" (Essanay).

A theme unusual to the screen but quite usual in real life, masquerade as its fundamental theme is concerned, is the basis for "Unknown," a new three-act Essanay with Marguerite Clayton, Richard C. Travers, Ann Forrest Maupain, Sufficient thrills have been built upon the subject of the hero wedding his childhood sweetheart only after she becomes the widow of the wealthy old capitalist, whom she was forced to marry. That the capitalist has a twin brother, both portrayed by Mr. Mansom gives the picture a decidedly interesting touch.

Scene from "Unknown" (Essanay).

Wanda Curtis (Marguerite Clayton) and Hugh Hartley (Richard C. Travers) are sweethearts. The girl's father (Richardson Cotton) appeals to Mathew Flagg, financier, to save him from ruin. The wealthy Flagg sees Wanda and desires her. The girl sacrifices herself to save her father. Curtis dies.

Hugh goes to the Flagg home to console Wanda and is discovered by Flagg. The latter decides on mischief. He summons a good-for-nothing twin brother, Martin, whom he induces to impersonate the capitalist steals into him in his own home. One night his home and murders the brother. It is believed the great Mathew Flagg committed suicide.

[illegible] her husband's fortune. During the wedding ceremony a man falls from the church gallery and is killed. The newlyweds [illegible] The [illegible] is Mathew Flagg in the part of a tramp. He had entered the church to mar the wedding and had met [illegible]

HAZEL DAWN IN "THE SALESLADY" (Famous Players).

Two of New York's most conspicuous phases—the "tired business man's" musical comedy and the great department [illegible] the permanent [illegible] forms when the Famous Players Film Company presents Hazel Dawn in "The Saleslady," by Willard Mack, on the Paramount Program March 20.

For the production of this unusual film Director Frederick

Scene from "The Saleslady" (Famous Players).

[illegible] of one of New York's greatest [illegible] on successive Sundays to "act natural." To the big establishment the Famous Players' electrical [illegible] of lighting apparatus which [illegible] around the ribbon counter and along the [illegible] except a flirtatious floor-walker who proved to be the villain of the story.

[illegible] Miss Dawn, the lighting experts and several members of the supporting cast to Bustanoby's restaurant and later to Rector's, where typical scenes of New York night life were enacted before the camera.

These incidents were as nothing, however, compared with events which transpired later in the Famous Players studio when a large portion of the Ziegfield Follies chorus and a full orchestra took possession of the floor. A full-sized replica of a theater proscenium had been constructed in the studio, with stage, orchestra pit, boxes, etc., for the purpose of filming that part of the story in which Helen, the girl enacted by Miss Dawn, becomes a member of the chorus.

Among those in support of Miss Dawn are Irving Cummings, Clarence Handyside, Arthur Morrison, Dorothy Rogers, Janet Findley, Blanche Craig and Florence Ashbrook.

"AUTUMN" (Red Feather).

Violet Mersereau will next be seen in "Autumn," a five-reel comedy-drama written and directed by O. A. C. Lund, in which Lieut. Percy Richards (The Man in White) appeared as co-star. "Autumn" will be released as a Red Feather Feature on the Universal Program.

It is a remarkably realistic story of the days when the greed for gold forced the fortune-seekers to suffer terrible tortures in their attempts to gain fame and gold. Here the story tells of the trials of George Arden, his wife and baby

Scene from "Autumn" (Red Feather).

girl. The mother dies shortly after arriving at a mining camp. The father going to the town storekeeper is struck by a stray bullet which just grazes his forehead. As a result his mind becomes dazed.

His little daughter is reared by friends and in later years Dick Leslie, a trooper in Northwest Mounted Police finds the two, interests himself in their welfare, traces their history, finds they are father and daughter. He has a surgeon examine the father who operates on him successfully, restoring his mind. His deep interest in the girl soon turns to love and she in turn loves him who has been their benefactor, with the result that they are soon to be married.

[illegible] as the little girl, Lester Stowe as the father, and Dick Leslie, are all excellent characters, and portray vividly the life of the early days of the gold-seekers, while Paul Panzer, well known heavy, takes care of the rougher parts of the picture in his able manner. "Autumn" will show Miss Mersereau in one of her favorite child characterizations and will be released in [illegible]

FIRST METRO-DREW COMEDY RELEASE.

The first of the Metro-Drew single reel comedies in which Mr. and Mrs. Sidney Drew are starred, will be released on the Metro program March 15, under the title "The Court of Ten." The situation in this story, briefly set forth, is all that is necessary to vizualize the possibilities contained in the photoplay for two artists like Mr. and Mrs. Drew. The story concerns a commuter, financially embarrassed for the time being, who has invited his wife to dinner in the city and to the theater afterward. He is obliged to do some tall skirmishing to raise the money, which he does just in time for her to catch a train. He telegraphs to wifey as follows: "Have gotten theater tickets. Bring party clothes." The telegrapher, in a hurry, makes a slight mistake in transmitting the message, and when the commuter's wife receives it it reads as follows: "Have got ten theater tickets. Bring party. Clothes." Elated over his sudden prosperity, she invites neighbors to the number of eight. The commuter's surprise on learning of the unexpected guests, and his wild scramble to raise funds and entertain his neighbors creates a host of ludicrous situations.

Helen Gets Grim Warning

Kalem's Railroad Series Now in Its Thirteenth Mile, But Helen Refuses to Be Shaken by Superstition.

AN anonymous letter-writer sat down to do some figuring a few weeks ago and the result of his effort arrived last week at the Kalem studio producing the "Hazards of Helen." It conveyed the information that the railroad series was now in its thirteenth mile of film and that the players should be duly superstitious and apprehensive.

The letter was post-marked "Waterloo, Ia.," and said: "I read in a moving picture magazine where the Hazards of Helen were a year old in November, and where each week for a year you have made a thousand feet of these railroad pictures. It is my duty therefore to warn you, Miss Helen Gibson, to beware of fate and be careful lest something happen after March while you are making those desperate pictures.. If you figure up like I did you will see why you should be careful, because for sixteen months, sixty-four weeks, there have been a thousand feet and that makes sixty-four thousand feet, which means that after March you will be working in your thirteenth mile of these railroads. So be careful, Miss Helen Gibson and don't do so many foolish risks like I see you doing now."

Some one at the studio showed the letter to Miss Gibson, but that daring young lady refuses to "be careful." She laughed as she read the letter. "Of course," she said, "I have my pet superstitions, but thirteen is not one of them, and the letter writer will have to try again to get me worried. In fact, as far as my part is concerned, I hope to make the thirteenth mile of 'Hazards' the most thrilling yet produced."

"MY PARTNER" (Mutual).

To the thousands of American theater goers who have known Burr McIntosh and loved him in the roles of Pudd'nhead Wilson, Squire Bartlett, in "Way Down East," Col. Moberly in "Alabama," Senator W. H. Langdon in "The Gentleman From Mississippi," as Col. Watterson Blossom in "Cordelia Blossom" and scores of others of the wholesome type of Western and Southern gentlemen with which he has come to be associated, the announcement that Mr. McIntosh will appear in "My Partner," the screen drama which will be released March 20th as a Mutual Masterpicture, De Luxe Edition, will be enthusiastically received.

Scene from "My Partner" (Mutual).

This eminent American actor has already established his identity with the celluloid drama. "My Partner" will be the third picture play in which he has appeared. "In Mizzoura," "Col. Carter of Cartersville," and "The New Adventures of J. Rufus Wallingford" have already been starring vehicles for his own particular type of interpretation on the screen. "My Partner" will add another success to those which have gone before.

In the motion picture, Mr. McIntosh has made the great, whole souled western "Joe Saunders" live as he never did on the legitimate stage. He is set in his own setting of real hills and valleys, towering pines and rushing torrents. The picture is filled with thrilling situation and rapid action.

Supporting Mr. McIntosh is a particularly strong and convincing cast. Mary Mantell plays the role of "Mary Brandon" with a peculiar sympathy and a quiet dignity and reserve which is charming indeed. Marie Edith Ellis is a pleasing little coquette, while Curtis Cooksey, as "Ned Singleton," is lovable in spite of his faults.

Twelve stenographers operating typewriters and dictographs appear in one office scene in Essanay's five-act feature, "The Havoc," in which Gladys Hanson, the famous stage star, plays the leading role. An expert from the company whose dictographs were used, was employed by the Essanay to remain at the studios while the production was in progress of making to instruct the stenographers in the correct use of the delicate machines.

"ANVILS AND ACTORS" (Vim).

A funny film is "Anvils and Actors" by the Vim Comedy Company in the Pokes and Jabbs series. Burns and Stull outdo themselves in their originality and rapid-fire action. It is the story of how a blacksmith apprentice Pokes, and a would-be actor, Jabbs, become entranced by a vision of Ethel, the daughter of the blacksmith. Jealousies and wrath develop, implements of warfare in the tempestuous struggle are lacking until the rivals resort to tools of their own craft. Soon blacksmith's implements and stage properties become munitions of war, until the village fire company cools the fighting blood with floods of water.

Scene from "Anvils and Actors" (Vim).

"Anvils and Actors" is scheduled for release March 31, on the General Film Program, and promises to be well up to the high standard of the "Pokes and Jabbs" famous Friday release.

"THE BRUISER" (American).

"The Bruiser," five-reel American Mutual Masterpicture, De Luxe Edition, has been completed by director Charles Bartlette at the American studios in Santa Barbara, and the release date of this picture will soon be announced. William Russell and Charlotte Burton appear as the leading characters in this screen drama which was written especially for the pair by William Parker. One of the big scenes in "The Bruiser" is a prize fight in which the gladiators are Bill Russell and Al Kaufman, a famous white hope of two years ago. All Santa Barbara was present to witness the filming of this prize ring scene.

Scene from "The Bruiser" (American).

MORE BELASCO PLAYS BY LASKY.

Announcement was made this week that other Belasco productions will be done in film versions. With Mae Murray as the star, work already has started at the Lasky studios on "Sweet Kitty Bellairs," which production will be James Young's first picture for the Lasky company. The cast includes Tom Forman, James Neill, Horace Carpenter, Bob Gray and other members of the Lasky all-star company.

"PASSERS BY" (Equitable).

Another two-star production, soon to see the light of screen day on the Equitable program will be the visualization of C. Haddon Chamber's well remembered stage success "Passers By" which enjoyed a two year run at the Criterion theater a few seasons past. Charles Cherry noted both in screendom and on the stage, will portray the principal role while Mary Charleson, whose work in "Sealed Lips" established her as a glowing silent actress, handles the foremost feminine role. Between

Scene from "Passers By" (Equitable).

Mr. Cherry and Miss Charleson are divided the rare situations provided by the author Mr. Chambers and emphasized by Stannard E. V. Taylor. "Passers By" with out the addition of novelties in any form, would make a most convincing vehicle. With the deft touch of Mr. Taylor, it becomes a master work. The remarkable lighting effects, the sensational plot, the tremendous heart interest, the all powerful series of climaxes and anti climaxes, combine to make "Passers By" a true representative of the new World-Equitable commercialization policy.

"Passers By" owing to the peculiar construction of the story calls for a majority of interior settings and for the purpose of interior decoration, Director Taylor arranged with the house of Sloane of Fifth Avenue to handle the delicate artistic touches essential. Of the sixty-four individual sets, it would be a hard matter to select the most attractive.

Following the long season on Broadway "Passers By" enjoyed a long series of successful tours in the smaller towns throughout the country and was one of the popular successes of its period.

"Passers By" is in five acts, over three hundred scenes and will be the regular release of the Equitable Company through World Film March 20.

ETHEL BARRYMORE IN "THE KISS OF HATE."

Ethel Barrymore, the gifted dramatic star, who is appearing exclusively on the screen in Metro wonderplays, will next be seen on the Metro program in "The Kiss of Hate," a stirring five-part feature produced by the Columbia Picture Corporation under the direction of William Nigh, dealing with the persecution of the Jews in Russia. The story was written by Mme. De Grissac especially for Miss Barrymore and gives the gifted star the fullest opportunity to display her distinctive dramatic talent and magnetic personal charm which have made her name a household word among American audiences.

Miss Barrymore is surrounded by an exceptionally strong supporting cast including H. Cooper Cliffe, the eminent English dramatic actor. Mr. Cliffe was seen in support of Miss Barrymore in her previous Metro offering, "The Final Judgment," which critics declared to be one of the best features produced last year. Others in the cast include Niles Welch, William L. Abingdon, Robert Elliot, Martin J. Faust, William Boyd, Roy Applegate, Frank Montgomery, Ileen Hume, Daniel Sullivan and other well known artists of the screen and stage.

C. M. WHITE IN CHARGE OF "SEE AMERICA FIRST."

The popular Gaumont scenic series, "See America First," is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont Company. The release of March 19 shows entertaining views of San Francisco, Cal. "See America First" is a split-reel release with Harry Palmer's animated cartoons, which are also the product of the Gaumont laboratories at Flushing, N. Y. March 1 Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

RIGHTS TO "THE OTHER GIRL" SOLD.

The Celebrated Players Film Co. of Chicago secured the rights of "The Other Girl," the Augustus Thomas play which was converted into motion picture form by the Raver Film Corporation, for the states of Illinois, Indiana and Wisconsin. The Celebrated company is known through the middle west for handling the biggest material on the open market.

The same day the picture was purchased J. L. Friedman, general manager of the Celebrated, booked a print of the picture through a circuit of first run theaters in Indiana and opened negotiations for one of the best circuits in the city of Chicago. It is Mr. Friedman's expectation that this picture will remain longer in public favor than anything on the market at the present time. The wide popularity of James J. Corbett, who is starred in the picture, and the fame of the author he feels assures it a wonderful success.

The Celebrated is also handling "Life Without Soul" and "The Fortunate Youth," two Ocean Film releases which are being marketed by the Raver Film Corporation.

SUBSTITUTION IN CAST OF "THE QUALITY OF FAITH."

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont's "The Quality of Faith," cast himself for the role of Baker, the strike-leader in the factory strike scenes. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of Gaumont players were taken from Gaumont's winter studios at Jacksonville, Fla.

PATHE'S "THE WOMAN'S LAW."

"The Woman's Law," Pathe's next Gold Rooster release is considered to be one of the very strongest pictures yet put out on that program. An exceedingly capable cast, first class story, excellent scenario, and able direction have all combined to give that result. Miss Florence Reed, the star, gives in the picture a good example of the talents which have made her, in the estimation of many, the best emotional actress upon the screen today. She is a master of finished detail, illuminating her character with those subtle touches of which only a true artist is capable. Her worth and position upon the speaking stage is well known while her extraordinarily mobile face, mirroring her every emotion, makes her especially strong in screen work. This is the third Gold Rooster play in which she has starred, the others being "At Bay," and "New York," each of them truly noteworthy for their excellence.

Duncan McRae, brother of Bruce McRae who has also appeared in several Gold Rooster pictures, gives most capable support. His part is not easy as he is compelled to play two parts with characters entirely opposite, but he handles his situations with skill.

The story is based upon the assertion that every man has

Florence Reed, Mrs. Maravene Thompson, Harry McGill and Duncan McRae.

a double—an idea which if well brought out may be expected to be productive of interesting situations.

Director McGill, who produced the picture for Arrow, is to be commended for the care and skill which he has displayed. His sets are good and proper atmosphere has been preserved at all times. Messrs. LeVino and Thew, authors of the scenario, were complimented by Miss Reed upon what she termed the best scenario she had ever seen.

"The Woman's Law" which is released in five parts, will take rank as one of the best pictures of the year.

THE SOCIAL PIRATES
THE PREMIER PHOTOPLAY SERIES
BY
GEORGE BRONSON HOWARD
Paste Theatre Date Sheet Here
15 ABSORBING WEEKLY EPISODES, REPLETE WITH THRILLS AND LAUGHS
EACH A COMPLETE STORY.

A Kalem 28-Sheet Stand Made for the "Social Pirates"

KALEM POSTER CAMPAIGN.

To Cover Eight Centers and Aid Kalem Exhibitors Everywhere—A 28-Sheet Example.

SINCE it is argued that the feature film is more desirable than the short lengths because the feature carries a larger and more varied assortment of paper, the Kalem Company, which is leading the movement for a return to one and two-reel subjects, is to try the experiment of supplying a twenty-eight sheet for its new series, "The Social Pirates," posting eight of the larger cities at its own expense and providing the other exhibitors with a stand free if they will post it.

The paper is in four colors, with spaces for local announcement, as shown in the cut reproduced herewith, and the design is such that it is applicable to the series rather than to any particular episode, giving the paper a longer lease of life. It is an advertisement for the film rather than for the Kalem Company and the title is not hidden by a mass of descriptive matter or fussy ornamentation.

"We want to show the exhibitor," explained William Wright, "that the shorter lengths can be made to carry the larger stands of paper, and by getting the paper on the billboards, he can keep his lobby free for photographs and other forms of advertising better fitted to the entrance. At the same time he reaches a greater number of patrons and prospects. We have been at some pains to evolve a design that shall be striking and forceful and at the same time avoid the sensational.

"The Kalem Company was one of the first, if not the first, to recognize the damage done the business by the use of misleading sensationalism in poster work. We avoid absolutely the crime-sensation on the paper as well as in the film, and only the paper for the "Hazards of Helen" series shows what might be called sensational subjects, and these are feats of daring and not the depiction of scenes of crime. It is possible to prepare paper that shall be striking and pulling without constant recourse to heroines being choked to death and heroes with revolvers prodding their midrifts. Kalem posters are never offensive, but we think that this new stand is about as good as we have produced lately, though it must be shown in full colors to be seen at its best. Any exhibitor who takes the series can have a stand of paper free if he will post it. In New York, Boston, Philadelphia and other places, the company itself will cover the town."

STATE RIGHTS DISPOSALS ON E. AND R. COMEDIES.

The E. and R. Jungle Film Company, producing one-reel comedies featuring Napoleon the Great and Sally His Mate, the clever pair of chimpanzees, has disposed of the rights on its one a week product to the following states and territories: Greater New York, New York State and Northern New Jersey, to Greene's Features, 110 West 40th street, New York City; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, E. W. Lynch Enterprises, Boston and Worcester, Mass.; Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia, Electric Theater Supply Company, Philadelphia, Pa.; Kansas, Missouri, Nebraska and Iowa, Monarch Feature Film Company, Kansas City, Mo.; Western Pennsylvania, West Virginia, Liberty Film Renting Company, Pittsburgh, Pa.

PHOENIX GETS MUTT AND JEFF.

Bud Fisher's comedy creations as produced by the Mutt and Jeff Film Corporation will be booked in New England by The Phoenix Feature Film Corporation, with offices in Boston, and a branch at Ellsworth, Maine. Several prints of each release will be carried and it is the intention of the Phoenix to put them over in the biggest possible way.

NEW "MUSTY SUFFER" COMEDY.

Everybody at the George Kleine studio in the Bronx is happy these days—or at least they are all smiling because they have just been privileged to witness an advance showing of comedy No. 9 of "The Mishaps of Musty Suffer," featuring Harry Watson of Bickel and Watson. Director Louis Myll invited them all into the projecting room one day last week and the sounds of laughter that soon came percolating through the ventilators and doors was the best evidence that this particular comedy was fully equal to those previously shown.

Comedy No. 9 of "The Mishaps of Musty Suffer" series deals with Musty's adventures while holding down a job as general factotum in an amusement arcade, one of the chief features of which is an escalator or moving stairway. Musty, neatly uniformed after the fashion of a trained monkey, holds down the jobs of ticket-taker, chief janitor, bookblatck, hat cleaner, etc., and is forced to hop in lively fashion from one job to the other as occasion demands. The "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator. Musty also has several discouraging adventures with the museum or menagerie freaks which escape periodically, but meets each emergency in some ingenious way.

Scene from "The Mishaps of Musty Suffer."

MARGUERITE COURTOT FINISHES "FEATHERTOP"

In starring Marguerite Courtot in five-reel features released as Mutual Masterpictures, De Luxe Edition, the Gaumont company is displaying wisdom in varying the character of the productions.

Reports of the success of her first five-reel feature, "The Dead Alive," verify the review of this Masterpicture in the Moving Picture World wherein it was said, "A sort of little passion flower of delicate sensibilities herself, she injects that interesting personality into her dual role." Miss Courtot has now finished her second Masterpicture. This photoplay, "Feathertop," will be the Courtot offering from the Gaumont studios for the month of April.

The variation between the roles in these two productions is interesting. In "The Dead Alive" Miss Courtot plays sisters, one the petted wife of an indulgent millionaire, the other a girl of the stage who falls under the influence of an international crook. In "Feathertop" her talent has been skillfully directed in another direction. Those who witness both plays will find her in the second as the daughter of a kindly old florist. After a gentle youth among the flowers, wooed in uneventful fashion by her father's assistant, she is whirled away to the city to enjoy its luxuries at the expense of a wealthy uncle.

Another turn of fortune's wheel reduces the heroine of "Feathertop" to dependence upon the charity of others. Then

Scene from "Feathertop" (Gaumont).

comes a dream interlude of a few scenes wherein Miss Courtot impersonates Polly Gookin, the girl disillusioned by association with the scarecrow Feathertop in Nathaniel Hawthorne's story of the same name.

PICTURE LESSONS IN CARVING.

Housewives, to whom carving is a bugbear, and husbands, who have never been able to remove the leg of a fowl with neatness and dispatch, or divide a drumstick and second joint with an easy mind, will be taught to become artistic carvers in a few moments by the "Lessons in Carving" shown in the Paramount Pictographs released by the Paramount Pictures Corporation. In the first scene the audience is confronted with a chef busily carving—in the correct manner—a roast of beef. The chef remains in the next scene, but a duck occupies the platter.

The turkey comes next. For carving ham a special type of knife is shown, the hock end of the meat being placed at the carver's right, the fork driven in to the left of the center of the joint near the carver. The final picture is an encouragement——

"It is easier than cutting cheese when you know how."

REPORTS BIG BUSINESS IN COMEDY.

Harry Scott, manager of the George Kleine branch, Philadelphia, was in New York last week. He was in a particularly optimistic mood and expressed himself as thoroughly satisfied with present business and the outlook for the future in his field. He reports heavy bookings on the Kleine comedy, "The Mishaps of Musty Suffer," featuring Harry Watson.

Mr. Scott says this new film comedy certainly made a hit in his territory and that he is deluged with inquiries regarding Mr. Kleine's future plans regarding comedies. It was chiefly this matter that brought him to New York, Mr. Scott declared. He was in rare good humor when he left for Philadelphia, so it may safely be presumed that Mr. Kleine's intentions were highly pleasing to him.

"NUMBER 13, WESTBOUND" (Selig).

"Number 13, Westbound" is a gripping story of railroad life, produced by Frank Beal, from the story written by Elliott Flower. It will be released through General Film Service on Monday, March 20th.

Although Kathlyn Williams has performed almost every hazardous feat in order to provide thrills for motion picture patrons, yet "Number 13, Westbound" is the first story of the railroad that this great acress has appeared in. She is supported by an exceptional cast of players, including Guy Oliver and Lillian Hayward.

Scene from "Number 13, Westbound" (Selig).

How the girl stops the flyer just in time to save the lives of many people, and wins the love of Orson Kimball, composes an unusual and spectacular drama. This railroad story is of the unsual type, and there is a great deal of comedy relief introduced therein.

"A HEART'S CRUCIBLE" (Universal).

Seldom has a more realistic allegorical picture been made than parts of Cleo Madison's latest five-reel feature production, "A Heart's Crucible," in which she played the stellar role. The story was written by Miss Madison and Kathleen Kerrigan, sister of J. Warren Kerrigan. So unusual were many of the scenes as they outlined them that the suggestion was made that they change them under the impression that it would be impossible to produce them successfully. In the face of these suggestions, Miss Madison only smiled and remarked that she would try them at any rate. She did try, and contrary to expectations, she succeeded even beyond her own expectations.

The cast, although small, was specially picked for the production, and was undoubtedly well fitted for the roles assigned them. Miss Madison's work in the leading role was of the standard that that star has always maintained. Too well is

Scene from "A Heart's Crucible" (Universal).

that standard known to film fans to require any word at this time. Edward Hearn in the role opposite her; William Mong in the character of a dope fiend, and Ray Hanford in another of his character roles, completed a cast so evenly balanced as to be in a class by itself.

"THE TWIN TRUNK MYSTERY" (Cub).

The Cub Comedy scheduled for release through the Mutual on March 17 will present Billy Armstrong, the well known pantomimic comedian, in the featured role. His vehicle is entitled "The Twin Trunk Mystery."

With the release of this subject Armstrong makes his second appearance in a Cub Comedy. His first picture "The Defective Detective" was released early in February.

"The Twin Trunk Mystery" is a rapid succession of funny scenes based on the efforts of Luke Sharpe, characterized as the human blood hound, to capture two jewel thieves. Luke goes to the famous Hot Springs where he learns the criminals have gone to further their activities. His clues lead him to suspect almost everybody in the hotel but the real criminals, who eventually escape while Luke attempts to arrest a real, honest-to-goodness detective and for his pains is thrown out into the street.

Armstrong plays Luke Sharpe and gets a lot of comedy out of the part. He is assisted by a group of clever fun-makers, including Tommy Hayes and Grace Gibson.

An interesting feature of the picture is obtained from several views of the famous Hot Springs, with the many bathers disporting themselves in the recuperative waters.

"DOLLARS AND THE WOMAN" (Lubin).

"Dollars and the Woman" is the photoplay title given to Albert Payson Terhune's notable story, "Dollars and Cents," which has been made into a six-act feature by the Lubin Company of Philadelphia.

With a cast including Ethel Clayton, Tom Moore, Craufurd Kent, Bartley McCullum and Herbert Fortier, under the direction of Joseph Kaufman, the successful screening of "Dollars and the Woman" could be safely predicted. But the element of art direction is equally conspicuous in founding the assertion by the Lubin Company that "Dollars and the Woman" will be found among the photoplay masterpieces of the year.

After a selection of a de luxe cast, the art director was authorized to go to any extent necessary in securing every accessory of scenic adornment to provide a realistic framework for the interiors which predominate in the drama. The result is an ideal production, perfectly played.

PIONEER FEATURE FILM RELEASES.

The Pioneer Feature Film Corporation, 130 West 46th Street, are meeting with great success in booking their new releases. "The Mother Who Paid," a five-part dramatic story of intense heart interest. The feature of this production is exact and careful attention paid to the settings, the court, mob and all super scenes. The powerful acting of the lead in this production cannot be excelled. The man who directed this picture knew his "business." Those who have seen this release at the private showing on Monday are most enthused and getting busy with their dates. Another picture that is keeping the office force well occupied is "The Little Orphan," a five-part drama, featuring the well-known child star, Baby Gorman. This picture goes big with the personal appearance of the child, who has a very clever and interesting twelve-minute act, with several changes.

SMALLEYS START NEW FEATURE.

An unusual photoplay with an unusual name has been started by the Smalleys at Universal City. It is called "The Eye of God," and is a powerful psychological drama from the pen of Lois Weber, who already has added so many of her successes to the offerings of the screen. Tyrone Power has been selected to play the lead, with Lois Weber opposite. Phillips Smalley will direct. The photoplay is written in five reels and will be released as a feature when completed.

The story, which is replete with powerful situations, unusual action and suspense, is that of a man who does wrong, and no matter how he seeks to forget the "eye" is ever upon him. The production is being made with intricate attention to detail and its real culmination is not suspected until the finale.

BLANCHE SWEET IN "THE SOWERS."

Although Blanche Sweet is the star of the Lasky production "The Sowers," based on Henry Seton Merriman's novel of the same name, announcement of the cast that is to appear gives to the feature play practically an "all-star" cast. In leading roles in her support are Theodore Roberts, himself a Lasky star in many productions, and Thomas Meighan, who has come rapidly to the front as one of the most popular leading men on the screen. He is soon to be featured in a picture.

The others who have leading parts in the production, which is a most elaborate undertaking on the subject of the Russian peasants' fight for political and industrial freedom, are Ernest Joy, who is remembered for his good work in Miss Sweet's last photoplay, "The Black List"; Dick Le Strange, Miss Camille Astor and Horace B. Carpenter.

"MAD CAP" NEARS COMPLETION.

Director William C. Dowlan and his company of players have about completed the filmization of "The Map Cap," a story by George Gubbs and adapted for the screen by Leonora Ainsworth. In this story Flora Parker De Haven is featured and is supported by Richard Sterling and Vera Doria. The story is to be released in five reels and Director Dowlan declares it is full of exciting moments and is getting better as the work of production proceeds at Universal City.

It is the story of a girl who is endowed with everything in life her heart could wish with the exception of happiness. To find this she seeks every sort of danger that can be imagined. It is a story with a punch, and affords the young star a great opportunity to display her talents.

NEWSPAPERMAN WRITES SCENARIO.

Work has been begun by American on a five-reel drama, as yet untitled, written by William Parker, a former Los Angeles newspaper man, who has deserted the Fourth Estate for the screen. Frank Borzage, who in recent months has served as a director, is to appear in the leading role. Borzage asserts he is more than willing to relinquish the reins of directorship and resume his activities as leading man. Announcement has not as yet been made by President Hutchinson as to members of the cast who will appear in support of Borzage. This production will be released as a Mutual Masterpicture, De Luxe Edition.

"THE HAUNTED MANOR" POSTPONED.

The original release date for Gaumont's "The Haunted Manor" was March 20, but announcement has been made that this Mutual Masterpiece, De Luxe Edition will not be seen upon the screen until April. The photoplay, which is being directed by Edwin Middleton at Jacksonville, Fla., stars Miss Iva Shepard. Prominent in the cast are Gertrude Robinson, Mathilde Baring, Richard Garrick, Olive Trevor, Earl O. Schenck, Henry W. Pemberton, Robert Clugston, John Mackin, Harry Chira, and John Reinhard. The scenes of "The Haunted Manor" are laid in India and in the United States.

"THE MOTHER WHO PAID" (Great Northern).

THE Mother Who Paid," the latest production of the Great Northern Film Company, 110 West 40th Street, New York City, is creating unusually lively interest. The leading role is interpreted by Regina Wethergren, the famous dramatic actress, whose histrionic art is on the same high level as that of Sarah Bernhardt or Eleonor Duse. The next release of the Great Northern is now in preparation, and is a five-reel problem play, entitled "The Folly of Sin." It will be released towards the end of March.

LORRIMER JOHNSTON FEATURE SOLD TO PHOENIX.

"By Right of Sword," one of the most popular romantic stories of recent years, and produced in a five-reel feature by Lorrimer Johnston, has been re-christened "The Envoy Extraordinary," and the New England bookings are being handled by the Phoenix Feature Film Corporation.

"THE YAQUI" TIMELY BLUEBIRD.

The Bluebird release for March 20 is "The Yaqui," starring Hobart Bosworth, in a romance based on conditions in Mexico as they exist between the Yaqui Indians and the Spanish descendants of the turbid Republic. As the exteriors were all taken on Mexican soil, there will be great interest in the feature now that the strained situation has been brought about by the latest massacre of Americans by Pancho Villa. Some of the "big scenes" depict accurate methods of Mexican warfare and the Bluebird feature gives exhibitors a big "play" on the immediate conditions, with General Funston chasing the "greasers."

FOUR BIG COMEDIES IN NEW YORK STRAND.

The popular Frank Daniels' Comedies, entitled "The Escapades of Mr. Jack," produced by the Vitagraph Company, and released through the V-L-S-E, which are amusing audiences throughout the country in a manner which is reminiscent of the success of the late John Bunny comedies, have been booked by the Strand in New York City, and will be shown in that theater regularly hereafter.

IRENE HUNT WITH UNIVERSAL.

Irene Hunt, for three years a Reliance star under D. W. Griffith, will soon be seen in Universal films as leading woman with Ben Wilson. She is now appearing at Universal Heights in the production of "The Silent Call," which Mr. Wilson is making from the scenario by J. Grubb Alexander.

NEILAN IN SAN FRANCISCO.

Marshall Neilan and company are in San Francisco where Neilan will complete the Selig Red Seal Play," The Cycle of Fate," of which he is the author as well as the producer.

"THE WOMAN WHO DID NOT CARE" (Selig).

Eugenie Besserer, the noted French emotional actress, will have exceptional opportunities in the forthcoming Selig multiple reel production entitled: "The Woman Who Did Not Care." This strong society drama abounds in magnificent sets and scenic locations.

NOTES OF THE TRADE

THE Minusa Cine Products Co., through its distributor, the E. E. Fulton Co., of Chicago, Ill., have taken the contract to equip the Joliet High School with a Minusa Gold Fibre screen, especially constructed for use in the auditorium of that institution.

* * *

Work has begun at the World-Equitable studio on Channing Pollock and Rennold Wolf's story, "Who killed Simon Baird," with three stars playing the principal parts. Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross are featured.

* * *

Harry Banta has resigned from the Pathe Exchange and is now connected with the William L. Sherry Feature Film Company, 136 West Forty-sixth street, New York, handling Paramount service.

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Maurice Tourneur, vice president and general director of the Paragon Films, Inc., a subsidiary producing company to the World Film Corporation, has finished work on "The Hand of Peril," starring House Peters, and has begun another picture with the same star entitled, "The Closed Road." The author is Henry Almon Wolffe and in support of Mr. Peters will appear Barbara Tennant, Lionel Adams, Lester Stowe and other prominent film players.

* * *

Jacques Jaccard has commenced production of a two-reel western drama featuring Harry Carey, which was written for the screen by W. B. Pearson. Olive Fuller Golden appears in the role opposite Carey. The supporting cast includes William Gettinger, Peggy Coudray and William Canfield.

* * *

George Field does effective work in "The Happy Masquerader" a (Mutual) "Flying A" three-reel drama completed by Thomas Ricketts. First as a brutal chauffeur and then suddenly transplanted to the millionaire clubman, he draws a character of unusual strength.

* * *

Miss Anna Luther will return to her many screen friends soon in "The Village Vampire," in which she will be seen playing opposite Fred Mace in a two-reel feature production made under the direction of Mack Sennett, director-general of the Keystone Film company. Although work was begun on "The Village Vampire," nearly three months ago, it was necessary to delay the filming of the story owing to a serious operation which the dainty young leading woman had to undergo.

* * *

Gail Kane "The Equitable Girl," who has just completed a big Indian feature entitled "Her God," will begin work next week under Director Frank Powell in a feature "The Twin Sisters."

* * *

"Overalls," the title of a Mutual Masterpicture, De Luxe Edition, produced by the American company, featuring Rhea Mitchell and William Stowell, is a play of life in a construction camp in the west. Rhea Mitchell is re-introduced to Mutual audiences in this picture, after an absence of some time.

* * *

After having worked in two pictures with Director Henry Otto, Dorothy Phillips of the Universal, has returned to her old director, Ben Wilson, and from now on will play leading parts with him. The first picture to be made with these two will be "Beyond The Trail," an excellent two-reel drama.

* * *

Edwin August, star and director of the new World Film feature, "The Social Highwayman," is finishing the interior scenes at the Peerless Studio, Fort Lee, New Jersey. Numerous elaborate and spacious sets have been erected and altogether the picture promises to be a sure fire success.

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Walter Wright, one of the stand-bys of the twelve directors under the general supervision of Mack Sennett, the director general of the Keystone Film Company, has his company hard at work taking the first scenes of a Triangle-Keystone feature to be released the last of March. Mr. Wright, who has been with Mr. Sennett since the formation of the famous comedy company, assisted the director general in producing "Cinders of Love," featuring Chester Conklin, which was recently released.

* * *

Craig Hutchinson is at work on his first Universal subject, a one-reel comedy drama written by himself under the title, "The Twin Engagement." Ernie Shield, Marcia Moore, Margaret Joslin and Harry Todd appear in the leading roles in the production.

* * *

Miss Vivian Edwards, who will soon be seen playing the lead in "The Village Blacksmith," a two-reel Triangle-Keystone feature produced udner the personal direction of Mack Sennett, the Director-General of the Keystone Film Company, is hard at work rehearsing for another feature in which she will again be seen in the stellar role.

"Once Upon a Time" is the name of a fortncoming Balboa release which will be seen on the Pathe Program. The featured player in it is Helen Marie Osborn, just three and a half years old. Playing opposite her is Henry King. D. F. Whitcomb wrote the scenario.

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Work on "The Shadow of A Doubt," starring Carlyle Blackwell, is advancing rapidly at the Equitable Flushing Studio under the direction of Wray Physioc.

* * *

The German exhibitor evidently regards Keystone comedies as necessary to the subjects of the Kaiser as American cotton will be at the close of the war. Mack Sennett, head of the Keystone Film Company, received a belated letter last week from a Hamburg exhibitor asking when and how he could get all of the current releases of the famous comedies made under the direction of Mack Sennett.

PICTURE THEATERS PROJECTED

WEST PALM BEACH, FLA.—Arcade theater has plans by George L. Pfeiffer, Lemon City, Fla., for exterior and interior improvements to building.

AUGUSTA, GA.—Modjeska theater, Frank Miller, manager, will expend $7,000 to remodel building and install 390 additional seats.

BLOOMINTGON, ILL.—W. B. Sudduth contemplates building a modern fireproof moving picture theater, 80 by 142 feet.

CHICAGO, ILL.—Davidson & Weiss, 53 West Jackson boulevard, is preparing plans for a two-story theater building, containing seven stores and twenty offices, 125 by 175 feet; cost, $175,000.

ROCK FALLS, ILL.—The Lyric theater is now being conducted under the management of Wilson McKim.

BELLEVUE, IA.—J. N. Dowdle plans the erection of a moving picture theater, 30 by 90 feet, having seating capacity of 300.

VICTOR, IA.—Fred Safkin and Homer Grier have purchased the Princess theater from Otis Palmer.

NEW ORLEANS, LA.—The Crescent theater is now being conducted as a first-class moving picture theater.

BIDDEFORD, ME.—Maine Theaters, Inc., A. S. Black, president, Central block, Rockland, Me., plans to erect a one-story theater and store building, 65 by 168 feet; cost, $100,000. The theater will contain one or two balconies.

CAMBRIDGE, MASS.—Louis W. Reycroft plans to erect a five-story theater, office and apartment building, to cost $250,000.

GRAND RAPIDS, MICH.—The Budde theater is the name of a new moving picture house opened at 612 Bridge street, N. W. It has seating capacity of 500.

HASTINGS, NEB.—William Brach, 753 North Lincoln avenue, plans to erect a two-story theater and office building, 44 by 120 feet, to cost $40,000.

BROOKLYN, N. Y.—Levy Brothers, 189 Montague street, are considering plans for a three-story theater building, 100 by 158 feet, to cost $250,000.

BROOKLYN, N. Y.—Isaac Miller, 1623 Eastern parkway, is having plans prepared for a one-story moving picture theater, 63 by 98 feet, to cost $15,000.

RALEIGH, N. C.—R. G. Allen, who recently took over the Palm theater on East Martin street, plans to make extensive improvements to the house.

CLEVELAND, O.—The Dreamland theater, at 703 Euclid avenue, is now being operated by H. E. Gresham.

CATASAQUA, PA.—C. W. Grossard, 601 Hamilton street, Allentown, Pa., is preparing plans for a one-story moving picture theater, 40 by 100 feet, to cost $7,000.

CONNELLSVILLE, PA.—C. A. Wagner and John Wishart plan to erect a one-story and balcony moving picture theater, 40 by 100 feet, to cost $12,000.

HONESDALE, PA.—The store property of William H. Reichenbaker on Main street has been converted into a modern moving picture theater.

PITTSBURGH, PA.—Joseph Sochatoff plans to erect a three-story moving picture theater and apartment building, 24 by 120 feet, to cost $25,000.

PHILADELPHIA, PA.—Ketcham & McQuade have the contract to erect a one-story moving picture theater, 130 by 145 feet, at Germantown avenue and Venango street, for L. J. Effinger.

AUSTIN, TEX.—The Bell theater has been leased by J. C. Stevens.

LUBBOCK, TEX.—A moving picture theater has been opened by C. C. Lindsey. It has seating capacity for 500 persons.

JANESVILLE, WIS.—A. Summers & Son, 14 North Division street, have the contract to remodel the moving picture theater of the Janesville Improvement Co., 219 East Milwaukee street. The work will cost $10,000.

To All New York City and State Exhibitors

Do You Want to See Your Theatres Empty?

Censorship Trembles in the Balance. The Ahern Committee will report favorably the worst Censorship Bill conceived. It will now go on the floor of the Assembly in Albany. TO DEFEAT IT YOU MUST AT ONCE WRITE OR WIRE YOUR ASSEMBLYMAN and get up petitions of protest from among your patrons. ACT IMMEDIATELY.

Below you will find complete list of all Assemblymen, the districts they represent, and their addresses:

ALBANY
1 Clarence F. Welsh, 83 State St. Albany
2 John G. Malone, 25 Howard St., Albany
3 Wm. C. Baxter, 1803 Third Ave., Watervliet

ALLEGANY
William Duke, Jr., Wellsville

BRONX
32 William S. Evans, 743 Kelly St., Bronx
33 Earl H. Miller, 601 Eagle Ave., Bronx
34 M. Maldwin Fertig, 1556 Minford Place, Bronx
35 Joseph M. Callahan, 1037 Ogden Ave., Bronx

BROOME
Simon P. Quick, Windsor

CATTARAUGUS
DeHart H. Ames, Franklinville

CAYUGA
Wm. T. Whitman, Venice Center

CHAUTAUQUA
1 Leon L. Fancher, Jamestown
2 Joseph A. McGinnis, Ripley

CHEMUNG
Robert P. Bush, Horseheads

CHENANGO
Bert Lord, Afton

CLINTON
W. R. Weaver, Peru

COLUMBIA
William W. Chace, Hudson

CORTLAND
Geo. H. Wiltsie, Cortland

DELAVAN
Edwin A. Mackey, Franklin

DUTCHESS
1 James C. Allen, Clinton Corners
2 Frank L. Gardner, Poughkeepsie

ERIE
Alexander Taylor, 235 Hampshire St., Buffalo
Ross Graves, 68 Manchester Pl., Buffalo
Nicholas J. Miller, 12 Cayuga St., Buffalo
4 James M. Mead, 350 Gold St., Buffalo
5 John A. Lynch, 694 S. Division St., Buffalo
6 Peter C. Jezewski, 173 Stanislaus St., Buffalo
7 Joseph Roemhild, Jr., 31 Burch Ave., Buffalo
8 Leonard W. H. Gibbs, 15 Depew Ave., Buffalo
9 Nelson W. Cheney, Eden

ESSEX
Raymond T. Kenyon, Ausable Forks

FRANKLIN
W. T. Thayer, Chateaugay

FULTON-HAMILTON
Burt Z. Kasson, Gloversville

GENESEE
Louis H. Wells, Pavilion

GREENE
George H. Chase, Jewett

HERKIMER
Selden C. Clobride, Herkimer

JEFFERSON
1 H. Edmund Machold, Ellisburg
2 Willard S. Augsbury, Antwerp

KINGS
1 R. Hunter McQuistion, 55 Liberty St., N. Y. C.
2 William J. Gillen, 12 Vanderbilt Ave., Brooklyn
3 Frank J. Taylor, 50 Van Dyke St., Brooklyn
4 Peter A. McArdle, 151 Hewes St., Brooklyn
5 Fred G. Milligan, Jr., 528 Decatur St., Brooklyn
6 Nathan D. Shapiro, 660 Willoughby Ave., Bklyn.
7 Daniel F. Farrell, 378 17th St., Brooklyn
8 John J. McKeown, 413 Smith St., Brooklyn
9 Frederick S. Burr, 330 Eightieth St., Brooklyn
10 Fred M. Ahern, 426 Park Pl., Brooklyn
11 George R. Brennan, 1140 Pacific St., Brooklyn
12 William T. Simpson, 523 Sixth St., Brooklyn
13 Herman Kramer, 18 Bushwick Ave., Brooklyn
14 John P. LaFrenz, 65 Java St., Brooklyn
15 Jeremiah F. Twomey, 151 Java St., Brooklyn
16 Charles Joseph, 189 Bay 17th St., Brooklyn
17 Frederick A. Wells, 215 Montague St., Bklyn.
18 Frederick B. Maerkle, 161 Lefferts Ave., Bklyn.
19 William A. Bacher, 12 Suydam St., Brooklyn
20 August C. Flamman, 44 Court St., Brooklyn
21 Isaac Mendelsohn, 419 So. Fifth St., Brooklyn
22 Charles H. Duff, 1397 Madison St., Brooklyn
23 Abraham Shiplacoff, 1589 Lincoln Pl., Brooklyn

LEWIS
Henry L. Grant, Copenhagen

LIVINGSTON
George F. Wheelock, Moscow

MADISON
Morell E. Tallett, De Ruyter

MONROE
1 James A. Harris, Penfield
2 Simon L. Adler, 811-14 Wilder Bldg., Rochester
3 John R. Powers, 29 St. Paul St., Rochester
4 Frank Dobson, Charlotte
5 Franklin W. Judson, R. F. D., Lincoln Park

MONTGOMERY
Erastus Corning Davis, Fonda

NASSAU
Thos. A. McWhinney, Lawrence

NEW YORK
1 John J. Ryan, 189 Greenwich St., N. Y. City
2 Peter J. Hamill, 262 William St., N. Y. City
3 Caesar B. F. Barra, 57 Kenmare St., N. Y. City
4 Henry S. Schimmel, 302 Broadway, N. Y. City
5 Maurice McDonald, 344 W. 14th St., N. Y. City
6 Nathan D. Perlman, 314 E. 4th St., N. Y. City
7 Peter P. McElligott, 360 W. 21st St., N. Y. City
8 Abraham Goodman, 33 Essex St., N. Y. City
9 Charles D. Donohue, 408 W. 43d St., N. Y. City
10 Leon Bleecker, 31 First St., N. Y. City
11 James F. Mahony, 682 Tenth Ave., N. Y. City
12 Joseph D. Kelly, 51 Chambers St., N. Y. City
13 James C. Campbell, 827 Tenth Ave., N. Y. City
14 Robert L. Tudor, 159 Lexington Ave., N. Y. City
15 Abram Ellenbogen, 233 Broadway, N. Y. City
16 Martin G. McCue, 734 Third Ave., N. Y. City
17 Vincent Gilroy, 57 W. 92d St., N. Y. City
18 Mark Goldberg, 222 E. 72d St., N. Y. City
19 Perry M. Armstrong, 548 Riverside Dr., N. Y. C.
20 Frank Aranow, 161 E. 79th St., N. Y. City
21 Thomas T. Reilley, 236 W. 138th St., N. Y. City
22 Maurice Bloch, 407 E. 88th St., N. Y. City
23 Daniel C. Oliver, 520 W. 157th St., N. Y. City
24 Owen M. Kiernan, 163 E. 89th St., N. Y. City
25 Robert McC. Marsh, 45 W. 11th St., N. Y. City
26 Meyer Levy, 19 E. 119th St., N. Y. City
27 Hoffman Nickerson, 375 Park Ave., N. Y. City
28 Salvatore A. Cotillo, 235 E. 116th St., N. Y. City
29 Alfred D. Bell, 340 Madison Ave., N. Y. City
30 Timothy F. Gould, 158 E. 127th St., N. Y. City
31 Jacob Goldstein, 44 W. 114th St., N. Y. City

NIAGARA
1 William Bewley, Lockport
2 Alan V. Parker, Niagara Falls

ONEIDA
1 John J. Hess, 33 Schuyler St., Utica
2 Louis M. Martin, Clinton
3 George T. Davis, Willett Block, Rome

ONONDAGA
1 Edward Arnts, 928 N. Noveti St., Syracuse
2 J. Leslie Kincaid, 530 Onondaga Bank Bldg., Syracuse
3 George R. Fearon, 614 Guerney Bldg., Syracuse

ONTARIO
Heber E. Wheeler, Holcomb

ORANGE
1 William T. Snider, Palatine Hotel, Newburgh
2 Charles L. Mead, Middletown

ORLEANS
A. Allen Comstock, Kent

OSWEGO
Thaddeus C. Sweet, Phoenix

OTSEGO
Allen J. Bloomfield, Richfield Springs

PUTNAM
Hamilton Fish, Jr.

QUEENS
1 Nicholas Nehrbauer, Jr., 580 Ninth Ave., L. I. C.
2 Peter McGarry, 71 Greenpoint Ave., L. I. City
3 William H. O'Hare, 33 Parkview Ave., Glendale, L. I.
4 George E. Polhemus, 71 Union Hall, Jamaica

RENSSELAER
1 John F. Shannon, 361 Congress St., Troy
2 Arthur Cowee, Berlin

RICHMOND
Stephen D. Stephens, 15 Central Ave., Tompkinsville

ROCKLAND
William A. Serven, Pearl River

ST. LAWRENCE
1 Frank L. Seaker, Gouverneur
2 Edward A. Everett, Potsdam

SARATOGA
Gilbert T. Seelye, Burnt Hills

SCHENECTADY
Walter S. McNab, R. F. D. No. 1, Schenectady

SCHOHARIE
Edward A. Dox, Richmondville

SCHUYLER
Henry J. Mitchell, Watkins

SENECA
William J. Maier, Seneca Falls

STEUBEN
1 Reuben B. Oldfield, Bath
2 Richard M. Prangen, Hornell

SUFFOLK
1 DeWitt C. Talmadge, East Hampton
2 Henry A. Murphy, Huntington

SULLIVAN
William B. Voorhees, Roscoe

TIOGA
Daniel P. Witter, Berkshire

TOMPKINS
Casper Fenner, Heddens

ULSTER
1 Henry R. DeWitt, Kingston
2 Abram P. Lefevre, New Paltz

WARREN
Henry E. H. Brereton, Diamond Point, Lake George

WASHINGTON
Charles O. Pratt, Cambridge

WAYNE
Riley A. Wilson, Savannah

WESTCHESTER
1 George Blakely, 5 Hamilton Ave., Yonkers
2 William S. Coffey, Mount Vernon
3 Walter W. Law, Jr., Briarcliff Manor
4 Floy D. Hopkins, White Plains

Look for your Assemblyman in above list and get in touch with him AT ONCE!!

Trade News of the Week

Gathered by Our Own Correspondents

CENT A TICKET TAX IN ONTARIO.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

New Tax Levy on Tickets to All Kinds of Amusements.

TORONTO, ONT.—Following closely upon the announcement by the Federal Government of Canada that a business tax would be levied upon all companies in proportion to certain excess profits in order to provide revenue for war purposes, the Ontario Provincial Government, at the instigation of Hon. Mr. McGarry, provincial treasurer, has decided to impose a taxation upon all amusements, principally moving pictures, by the levying of a special fee upon all patrons of picture houses, theaters, amusement parks, race and athletic meets and other events. In the case of the film theaters, patrons will pay an extra cent tax at time of purchase of admission ticket of 5c., 10c. or 15c. A higher tax will be imposed on more expensive tickets. The revenue from this source is expected to run over $500,000 per year and is to be used to meet war expenditures.

The Province of Quebec already has a one-cent amusement tax for moving picture patrons and other Canadian Provinces may follow the example of Quebec and Ontario, it is intimated.

MAY ISSUE SUNDAY LICENSES.

Toronto, Ontario.—Because of doubts regarding the intentions of some theatrical promoters in holding Sunday performances in moving picture houses for patriotic or Red Cross purposes, the City Council of Toronto has decided to ask the Ontario Legislature for power to regulate Sunday benefit shows by means of licenses. None other than a patriotic, war fund or similar concert is permissible on Sunday in Toronto and the civic authorities believe that some managers are taking advantage of the privilege. By means of the license system, the city would control the disposition of the receipts, it is declared.

BECOMES ONTARIO BLUE BIRD.

Toronto, Ontario.—Announcement is made by the Canadian Universal that W. A. Campbell, formerly Toronto manager of the World Film Corporation, has been appointed manager in Ontario for the Blue Bird features. Mr. Campbell has been with the World only a short time.

UNITED PHOTO-PLAYS GROWS.

Toronto, Ontario.—Henry Fischer of the United Photo-Plays, Limited, left Toronto for New York on March 2nd to complete preparations for the opening of a New York office which will take care of the releasing of various film plays in the United States and through which photo-dramas will be secured for the Canadian market. The move practically consists of the opening of an American office for a Canadian company although it is the intention to build up a separate business organization in the States for film renting purposes. The United Photo-Plays, Limited, have been buying reels on the open market and have dealt mainly in one, two and three-reel subjects. A brother of Henry Fischer, Meyer Fischer, has the Warner Features Company in Toronto, an exchange dealing with special features, but under a new management, it is understood, the Warner and United companies are to be more closely associated in future.

Montreal's New Theatres

Three New Picture Houses Open to Public—One Reopening—St. Denis, a Conover House, an Imposing Theater—Regent, New House of the Independent Amusement, Ltd.—A Worthy New West End Picture House.

By Gerald Gallagher, 1849 Park Av., Montreal Correspondent Moving Picture World.

MONTREAL, QUE.—This city has just experienced a most eventful moving picture week. We have seen the opening of three new theaters, and the reopening of a fourth. And we are given to understand that there are more to come, and that a legitimate theater will turn to the screen, and still another may run a big feature for an indefinite run next summer.

The St. Denis.

The largest and most imposing theater, speaking from an architeectural point of view, the Theater St. Denis, was opened to the public on Saturday, March 4, at 1 o'clock. The previous evening a private performance was held, at which the notables in the city attended. In a forthcoming issue of the Moving Picture World an illustrated article will be published giving a fair account of the many wonders embodied in the construction of this marvelous theater. Mr. Conover is to be congratulated on his house.

Mr. Beck, the organist at the Imperial, opened the ceremonies with a stirring march on the $30,000 Hope-Jones Wurlitzer Unit Orchestra. The pictures on the program included a Pathe travel picture of Holland, a Metro play, "Satan Sanderson," and a Pathe Phunphilm.

The Regent.

The new Regent theater, which also opened on the 4th, has chosen for a slogan "The House Palatial." It lives up to it. We will describe its interesting features in a special article to be submitted to the editors later.

The feature chosen for the opening of this theater was the Universal's subject, "The Campbells are Comin'." The picture was accompanied by Mr. William Eckstein, and we affirm that we have never heard such a suitable accompaniment to a film in Montreal, with the exception of that given to "The Birth of a Nation." At the critical moment in the play, when the Campbells come to the rescue, pipers from a local Highland regiment burst forth into a volume of Highland music. The rest of the program was fine.

After the performance the officers of the Independent Amusement Limited entertained guests in the board room of the theater. The Highlanders gave dances and music and Jim Rice, a local celebrity, recited a humorous piece about a French-Canadian baseball game. Chandos St. John Brenon, local manager for William Fox, started the forensic ball rolling by thanking the owners of the Regent theater for the lavish hospitality. Mr. Cousins, president of the company, responded, and was followed by other members of the company, including Mr. Frank Warnicker manager of the theater. Mr. Warnicker is one of the most popular film men in Montreal. He at one time managed the Lyric Hall, and has also been connected with the Mutual, General and World Film companies.

New West End House.

The latest West End house to open its doors was the Windsor Photo Plays. The house is under the management of Harry Bryan, who has been in the business for fifteen years, and has been connected with houses in New York, Philadelphia and Chicago. The decorations are green. Music is furnished by an orchestra. An innovation is that the girl ushers are dressed as Puritan maidens. The opening program was led by the Kleine subject, "Du Barry."

Brief Bits.

Montreal, Quebec.—The National Amusement Company, incorporated under the laws of the Province of Quebec, has taken over the two oldest moving picture houses in this city, the Ouimetoscope and the Crystal Palace. The Crystal Palace is using Paramount and Metro pictures.

Beamsville, Ont.—The Regal theater, Beamsville, Ontario, has had a change of policy which includes a switch to Universal service.

Montreal, Quebec.—It has been learned that the London theater has made another change in managers, this time Mr. Godel, who was previously manager of the Arcade in the same city, has taken over the active management.

Montreal, Quebec.—G. A. Margetts has been appointed agent for the Maritime Provinces for the Blue Bird Photo Plays Inc.

Montreal, Quebec.—The Strand theater, Montreal, makes the interesting statement that while up to January their record receipts had been attained during a showing of "Neptune's Daughter," this record has been smashed to bits by over $200 during the first week of the showing of the great Blue Bird feature, "Jeanne Dore," starring Sarah Bernhardt. And this remarkable showing was made during a blinding snowstorm.

Timmins, Ont.—The Empire theater, Timmins, Ont., was damaged to the extent of about $500 recently, when a bad fire broke out in the building next door.

Montreal, Quebec.—Sam Bernstein, of the Globe theater, announces that extensive alterations will be made to the house under his charge.

Montreal, Quebec.—Mary Miles Minter was a recent visitor to Montreal. She appeared in person on the stage at the Imperial theater, after the showing of a Metro feature in which she appeared, "Barbara Frietchie."

All Puffed Up.

Glen Kerr is back with us again, being now located at the Montreal office of the Mutual. By the way, while we're talking about the Mutual, aren't they the awful bunch? Now that they've got Charlie—why, it's hard to bear them. They have already given notice to their local landlord and will shortly move into larger and more luxurious quarters. What do you think of that? We're all right; but the office can't wear its hat.

Portsmouth Combination

Allied Theaters Company Formed in Portsmouth, N. H., Takes Over City's Theatrical and Picture Interests—Officers and Directors of the Company—Theaters Involved—Statement of Objects and Policies.

By William Flynn, Boston Correspondent of Moving Picture World.

PORTSMOUTH, N. H.—News of the recent consolidation of the theatrical interests in Portsmouth, N. H., and the subsequent closing of the Portsmouth and Scenic theaters, in that city, has created considerable interest among exchange men, exhibitors and others connected with the moving picture business throughout New England.

Allied Theaters Company.

A new corporation known as the Allied Theaters Company has been formed, the president of which is Col. John H. Bartlett, of Portsmouth. The other incorporators include Albert Hislop, of Portsmouth, vice-president; Willis N. Rugg, of Portsmouth, treasurer; Volney C. Badger, of Portsmouth, clerk. Besides these officers the Board of Directors of the new corporation includes William P. Gray, of Lewiston, Me.

The policy of the new corporation, which took over the theatrical and moving picture affairs of Portsmouth the first of this month, was outlined in a public statement issued by the officers of the corporation at the conclusion of the first meeting, which was held in the office of President Bartlett. The statement was as follows:

Too Much Competition.

"The public well knows from the past year's experience and observation that Portsmouth cannot support four big theaters running all the time continuously. If the Portsmouth public could so support them, it would be too great a drain upon the city generally to compel them to do so.

"It has been the current topic of conversation for a long time as to how the theater problem in this city could be solved so as to maintain for the city the great advantages which come to it through its reputation of being the best theater city in Northern New England without incurring the great disadvantages and possible serious conditions which might result from continuing the unreasonable and suicidal competition. At first thought the public might consider that they were getting the great advantage of the situation, but any situation in a city which is not on a permanent business basis is not wholesome or beneficial to the public in the long run, and, furthermore, Portsmouth is not getting the advantage of the competition.

"It has been apparent to all that the present system of running all the theaters could not long prevail, and we believe it is a matter of congratulation, not only to every theater owner, but to the city as a whole, that the following arrangement has been worked out and agreed to:

Holdings of New Company.

"The Allied Theaters Company is a corporation organized under New Hampshire law. It has secured an absolute lease of the Portsmouth theater for a term of five years with the privilege of renewal, and its intention is to run that house for the purposes for which it was primarily adapted, namely, the accommodation of a few of the great shows of the country, and such public local purposes as political rallies, local theatricals, mass meetings and other public assemblies, for which purposes it can be leased at a very low rental.

"It has obtained a lease for five years with the privilege of renewal of the Colonial theater, and also a similar lease of the Olympic theater. It has also obtained a lease of the interests of William P. Gray and the Badger Brothers in the Scenic Temple or Pierce Hall theater, including the good will, right of service and the efficient management of William P. Gray and the Badger Brothers.

Has New Policy.

"The policy will be to make the Colonial and the Olympia, the two new and palatial theaters, the places where the bulk of the business will be done. Pierce Hall will be run for overflow purposes on big days for dances. There will be no intention of closing any of the properties any more than is necessary for successful management.

"As between the Colonial theater and the Olympia theater, for the present at least, the following policy will be adopted:

"At the Colonial Charles W. Hodgdon as manager with his force of assistants at the Olympia, will transfer his popular vaudeville and vaudeville methods from the Olympia to the Colonial. He will run there at each show four acts of vaudeville and four new short, snappy reels of pictures, including the Daily Newspaper movies. His prices there will be, in the evening ten cents in the gallery, twenty cents in the orchestra. In the afternoon ten cents all over the house, children five cents.

"At the Olympia William P. Gray as general manager will establish the best feature picture house in Northern New England, running the Triangle, Fox, Paramount and other first-class pictures. Those who have seen Mr. Gray's houses in Maine have seen them crowded with picture people, alone, while the vaudeville house across the street has been thinly attended. People of Portsmouth will continue to have the best that the Scenic Temple has had, with something added. The prices at the Olympia will be: ten cents straight all over the house, both afternoon and evening, except that children will be admitted for five cents.

"We have thought it best to make this plain, frank and open statement to the public in order that they might fully appreciate our position and motive.

"We trust the plan will appeal to the public as a rational one and that they will give us their cordial and hearty support, and we promise to give them, in value and quality, every cent's worth of entertainment we possibly can and make our ends meet. Good amusement is a good thing for a Navy Yard city, particularly. We need your help; give us a boost."

The statement was signed by John H. Bartlett, Aubert Hislop, William P. Gray, Volney C. Badger and Willis N. Rugg.

THREE NEW CORPORATIONS.

Boston, Mass.—There are three new Massachusetts amusement corporations, namely the Consolidated Film and Amusement Company, the Grove Hall Hippodrome, Inc., and the Grove Hall Theater, Inc. The first two corporations are capitalized for $100,000 each and the last one for $50,000. Massachusetts men are promoting all three ventures.

Consolidated Film Amusement Co.

Frank Keezer, of Nahant, is president and treasurer of the Consolidated Film and Amusement Company; Harry W. McIntyre, also of Nahant, is clerk, and these two men with Mr. George W. Pratt, of Boston, make up the board of directors. There are 20,000 shares of common stock, each share having a par value of $5. According to the certificate of incorporation only four shares have been issued, two to President Keezer and one each to Mr. McIntyre and Mr. Pratt.

Grove Hall Hippodrome, Inc.

In the Grove Hall Hippodrome, Inc., there are 1,000 shares of common stock of a par value of $100 a share, the president is Edward F. Heenan, of South Hanover, Mass.; Benjamin Silber, of No. 16 Faulkner street, Malden, is treasurer, and Parker J. Brown, of Revere, clerk. All three are members of the board of directors, and each holds one share of stock.

Grove Hall Theater, Inc.

Of the Grove Hall Theater, Inc., James J. Tibbetts, of Boston, is president, A. W. Philbrick, of Boston, is treasurer and clerk. They are both members of the board of directors, of which Charles C. M. Loeffler, of Boston, is also a member. The common stock has a par value of $10 a share and there are 5,000 shares, only four of which have been issued.

New Fox Road Men.

Toronto, Ontario.—Manager Mitchell Granby, of local Fox office, has been joined by C. M. Crawford of Boston, who will work on the roads radiating from this Canadian Metropolis.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

BIG FEATURE IN SMALL CITY.

How Exhibitor Karnes Made Good on "Peace" Film in Blacksburg, Va.

By Clarence L. Linz 635 Tenth St. N. E. Washington, Correspondent of Moving Picture World.

BLACKSBURG, Va.—The question of getting a fair return from the money invested in the theaters and their equipment is an all-absorbing one with the exhibitors at the present time in face of the rapidly increasing cost of doing business. The public has been educated to looking upon motion pictures as a five-cent proposition and often it is not a fair admission price. The law of supply and demand is more largely felt in the motion picture business than in many of the other industries. The average small town exhibitor has not the population to draw from that would seem to warrant his booking the high grade features. Yet Exhibitor J. A. Karnes, of the Lyric theater, in Blacksburg, Va., with a population of less than 15,000, did it. There came requests for the exhibition of "The Battle Cry of Peace," but figuring the cost as compared with the population, it seemed out of the question. More requests were made and Mr. Karnes went among his patrons and signed up 150 of them at $1 each, and then he wired booking that feature.

A large production of this kind necessarily requires appropriate music, but undaunted, Mr. Karnes went ahead and secured 50 more subscriptions at the same price, and then he hired an orchestra that had played to the "Battle Cry" in Norfolk. By that time, subscriptions came to him, and when the box office receipts were checked up, Mr. Karnes found that he had made a neat little profit, satisfied his patrons, and literally put Blacksburg on the map as a "first production" town. He co-operated with the people and now they are with him for the showing of other equally prominent films, and his name is to be noted on the roster of exhibitor-celebrities as being the first man in the State, if not in the country, to get dollar-admissions on the showing of a popular film.

Newark Screen Club

Prominent Exhibitors and Exchange Men Behind Idea of Forming Film Men's Organization—A Permanent Body to Be Formed—Interest Evinced Delights Backers—Local Business Will Be Benefited by Such a Club.

By Jacob Kalter, 501 Century Bldg., Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Following the lead of the other larger cities, Newark will soon have a real Screen Club, if the plans of the several enthusiastic backers of the movement do not go astray. Since the Exhibitors' Association has proved farily successful, it was thought that a Screen Club, admitting anyone connected with the industry, would be a much better success. George Stone, of the Bergen theater, at 328 Bergen street, is certainly an enthusiastic rooter for the proposed club. "I am heartily in favor of the plan to organize a Screen Club in Newark. It would fill a long-felt want here." Thus Mr. Stone expressed himself Wednesday.

Leo. F. Levison.

Another film man, and he's an exchange manager, who is in favor of the plan is Leo F. Levison, manager of the local World Film office. Mr. Levison was a charter member and secretary of the Pittsburgh Screen Club. It was largely through his efforts that the club was formed there. At the time of writing, Mr. Levison is ill, but it is hoped that he will soon be back at his Newark office, ready to take the initial steps toward the organization.

HATCH FILM OPENS OFFICE.

Newark, N. J.—The J. Frank Hatch Film Company, with offices in Pittsburgh, opened Newark offices at 284 Market street, formerly occupied by the Greater New York Film Rental Company. The offices have been under the personal charge of Mr. Hatch, but the permanent manager, who will soon be installed, is William Schell.

UNIVERSAL MAN MISSING.

Newark, N. J.—Samuel Glaubner, road man for the Universal, at 286 Market street, Newark, has mysteriously disappeared, for no apparent reason whatsoever. There is absolutely no clue as to his whereabouts.

LYCEUM INSPECTED BY PUBLIC.

Newark, N. J.—The public was permitted Thursday, March 10, to see the wonders of the "Lyceum Atop Proctor's Palace" for the first time. The finishing touches are being made this week; otherwise the entire place is ready for use. One of the wonders of the theater is that it is a combination theater and dance hall; that is, the dance floor can be lowered at will when occasion demands it.

Although built above the Palace, the Lyceum is complete in every respect. The egress from the building is easy, as there are twelve exits from the roof garden. Three elevators carry passengers to and from the roof. The house has a seating capacity of 1,400, which, together with the 2,800 held by the Palace, means that over 4,200 people can be accommodated at the same time in the one building. The house will be under the same management as the Palace, Lewis R. Golding, manager, and R. J. O'Crowley, Jr., assistant manager.

Max Not Samuel.

Irvington, N. J.—The Irving theater, Springfield avenue, was bought by Max Singer, and not Samuel Singer, as reported erroneously last week in the Moving Picture World. We take this opportunity to correct the statement.

Marbachs to Dance.

Newark, N. J.—The Otto Marbach Association, of which Otto Marbach, chief booker of the Royal Feature Film Exchange, is the president, will hold its second annual ball March 25th, at Kunzmann's Hall, Sixteenth avenue and Eighteenth street. Several of the local film "boys" are members of this social organization, and it is expected that a goodly number of film men will be present.

Rambonnet Back Home.

Newark, N. J.—Edwin A. Rambonnet, who acted as special representative for Essanay's "The Strange Case of Mary Page," has just returned from the Philadelphia territory, where he worked out of the General Film's office, 1308 Vine street. He reports excellent bookings on the serial. He will probably work now from the General Film's Newark office, 16-18 Beaver street. Mr. Rambonnet, being an old-time and experienced film man, has no difficulty in making friends among the Jersey exhibitors. This, in a way, accounts for his success.

Local Film Shown.

Newark, N. J.—Proctor's Palace theater, Market street, Newark, showed during the week of March 5, the thrilling moving picture drama, "A Twentieth Century Romance." The film has many local scenes, and many important local personages have also been screened. The film is the product of the Post Film Company of Chicago, and stars Miss Marie Post. An interesting view was one showing over sixty Newark tots in the role of a real baby show. R. J. O'Crowley, assistant manager of the Palace theater, had charge of many of the local scenes.

Keeney Shows Feature.

Newark, N. J.—In addition to the regular vaudeville bill, Keeney's theater, Halsey and Branford streets, Newark, will show a feature at each performance. The new policy went into effect March 6, during which week the B. S. Moss Film Company's production, "One Day," was shown. Every week a new feature will be given.

Universal Commercials.

Newark, N. J.—"Universal Jerry" Kraker, who has charge of the film at the Universal Fair, 286 Market street, is rejoicing over the recent arrival of a lot of good commercials. Many of the local exhibitors will also rejoice, as this is the first time that the Universal could really boast of good commercials. No complaints this time, Jerry assures us.

Those Queer Pennsylvania Censors

The Big Anti-Drink Picture, "Prohibition," Comes to Philadelphia and Is Seen by Breitinger and Other Censors.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—It is a matter of common knowledge to those who read the papers and are interested in the moving picture industry, that it has long been the cry of the State Board of Censors that there were entirely too many films depicting drinking scenes and other essential luxuries always associated with the gay white way.

Invitations were sent to many well known Philadelphians to attend a private exhibition of the photoplay entitled "Prohibition," at the Chestnut Street Opera House, on Friday, March 3. Among those invited were many prominent clergymen, including the Rev. Homer W. Tope, district superintendent of the Anti-Saloon League, and H. M. Chalfant, editor of the American Issue. Everyone who witnessed the production of the film seemed to be of the opinion that it was an extremely educational picture and that one who saw the picture must of necessity be favorably impressed against the use of strong liquor.

However, not so with J. Lewis Breitinger and his fellow censors, for in their estimation the film was extremely nauseating in parts and certainly had to be censored before being shown in public. When asked to explain the censoring of such a film, Mr. Breitinger made no reply, but nevertheless the picture was subjected to many eliminations.

Mr. Chalfant, voicing the opinion of those present, said:

"I cannot understand why the censors eliminated any part of the drama. The picture is essentially a lesson to certain men who are addicted to strong drink, and to boys. There is absolutely nothing objectionable about the picture, and the only persons who could find fault with the production are the saloonkeepers and brewers. The film is a body blow at their business and carries a convincing message that temperance must be adopted by self-respecting men and women. I would gladly permit members of my family to view the picture and am sorry that its effectiveness has been injured."

When a man of Mr. Chalfant's calibre can see no objection to a picture and heralds the film as a lesson of morality for the public at large, does it not seem laughable that a few unknowns should step in and tear the same film apart exclaiming that it is of an objectionable nature?

THOMAS B. TAYLOR IS 75.

Trenton, N. J.—Thomas B. Taylor, treasurer of the Trenton Theater Building Company, owners of the Trent theater and the Taylor opera house, recently quietly celebrated his birthday anniversary. He has reached his seventy-fifth milestone, but is just as active and hale as in the days of long ago, when the opera house which bears his name was one of the few theaters in the east. Mr. Taylor has been associated with the theatrical business for many years, and he is thoroughly acquainted with the ins and outs of the business from A. to Z. He has seen all of the celebrated stars of the former days of the legitimate productions, and has been in intimate touch with their personal and professional careers. Mr. Taylor has witnessed the growth of the theatrical industry from infancy and is one of the firm adherents of the moving picture industry, claiming that it has opened a field for unlimited study and research. Although born in the days when the moving picture was unknown, this veteran is now of the opinion that it is a far greater art than that of the legitimate stage.

POTTSVILLE THEATER BURNS.

Pottsville, Pa.—News comes from Pottsville of a most disastrous fire which entirely consumed the big estate known as the Slater Building. The Garden moving picture theater, one of the best known houses in that section of the state of Pennsylvania, was demolished during the conflagration and lovers of the silent

drama will be forced to patronize other theaters in that locality for some time to come.

A COAL MINING PICTURE.

Wilkes-Barre, Pa.—Robert H. Seip, of Wilkes-Barre, Pa., an expert of the United States Bureau of Mines, recently gave a moving picture exhibition in the auditorium of the Reading Boys' High School, Reading, Pa., of the processes of mining, manufacturing, handling and transporting anthracite coal, from the time that it is loosened from its bed in the mine until it is ready for delivery.

NORTH CAROLINA LETTER.

By C. L. Linz 635 Tenth St., N. E. Washington, Correspondent of Moving Picture World.

Asheville's New Sign Ordinance.

ASHEVILLE, N. C.—New electric sign regulations have been adopted by the city commissioners of Asheville. These require that electric signs be of metal, illuminated with incandescent light bulbs, placed two lamps of four candle-power each per square foot on both sides of the sign surface, and no sign may have less than twenty-four such lamps. A further requirement is that both sides shall be illuminated each night, for not less than six nights each week, until 10 o'clock. Permits must be obtained before the signs are erected and all connections and electrical wiring must be inspected and passed upon by the city electrical inspector.

New Chapel Hill House.

Chapel Hill, N. C.—This college town, has a new motion picture theater which is one of the finest in the state. It is situated in the heart of the village, near the postoffice. The interior decorations are very attractive. The building is two stories in height, the upper being arched and giving an added appearance to the house. It is steam heated, and everything has been done to make it up-to-the-minute in every respect. It is equipped with two late model projection machines. The theater is operated by students and recruits from Carolina's Glee Club comprise an orchestra which pleases the patrons of the house with college songs and popular airs.

Theater Turns to Films.

Winston-Salem, N. C.—The management of the Paramount theater, here has announced that this house will hereafter be devoted to the exhibition of an exclusive program of motion pictures, these replacing the tabloid musical comedies which formerly appeared at that house. The Paramount will be opened each day at one o'clock and the performance will run until 10 p. m.

Ideas and Notes.

Winston-Salem, N. C.—"The Girl and the Game" serial has been having so heavy a run at the Elmont theater in Winston-Salem that it was soon found that the seating capacity of that house was insufficient to accommodate the large number of people who are interested in these pictures. Because of this and to give an opportunity to all who desire to see the serial an opportunity, the booking has been changed over to the Paramount theater, a much larger house.

Gastonia, N. C.—The Broadway theater which was opened in Gastonia about two weeks ago has just added a sixteen piece Seeburg orchestra.

Asheville, N. C.—Manager L. Blomberg, of the Strand, Asheville, had as his guests the workers of the newspaper offices in that city last week during a showing of "The Fourth Estate." The Strand theater orchestra furnished an elaborate musical program during the exhibition of this feature. The news people took especial interest in the production because of its being a newspaper story and showing every phase of the work done.

Censorship Mass Meeting

Pittsburgh Screen Club to Hold Big Public Gathering on April 2—Will Be Part of Campaign Against Censorship in State—Club Moves to New and Larger Quarters in Lyceum Theater Building.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club is arranging for a mass meeting in the interests of the moving picture industry, to be held in this city Sunday, April 2. An announcement of the details will be made soon by the committee, which has taken steps to secure a number of out-of-town men prominent in the trade to deliver addresses. The gathering will be part of the campaign recently launched by the club to bring matters such as censorship more directly before the public.

The Pittsburgh Screen Club has secured larger and more centrally located quarters and will move in the near future from the Cameraphone building to the Lyceum theater building. The rooms decided upon are double the size of the old quarters, which have been crowded as a rule to overflowing by the large attendance at the weekly meetings. While no definite announcement has yet been made, the new headquarters will probably be formally opened with a big "house warming" early in April.

STRAND AT OAKLAND OPENS.

New Theater on Forbes Street, Near Atwood, a Credit to Its Locality.

Pittsburgh, Pa.—The latest and, in many respects, the finest addition to Pittsburgh's long list of modern photoplay theaters is the Strand, on Forbes street, near Atwood. It has just been completed and opened in a fitting manner to the public of that district, known as Oakland, one of the most exclusive sections of the city. The Strand is the newest link in the Rowland & Clark chain of houses.

Approaching the theater from either side one notes that large and impressive electric sign which states: "The Strand Photoplays," while at the top is an illuminated clock that can be seen from a considerable distance. Passing under the marquise, which extends to the sidewalk, one enters the spacious lobby and is immediately struck by the artistic simplicity of arrangement and decoration. The center of the entrance lobby is occupied by a circular ticket lobby with marble base and plate glass top. Back of the entrance lobby, a handsomely furnished passageway extends the width of the building. Keeping to the right on entering, one passes first the manager's lobby, then an exit lobby, next the ladies' retiring room, then turns to the left and enters the auditorium proper.

The splendid impression gained of the theater from the exterior and lobby is heightened still further by the luxurious furnishing and convenient arrangement of the auditorium. There are aisles on both sides of the house and one down the center, with a cross aisle about half way down front. The aisles are wide and the slope gradual yet sufficient to allow everyone to see unobstructedly. The screen is in the front of the house so that the audience faces Forbes street. A magnificent Moller organ, installed by Peloubet & Co., supplies the music. The lighting is of the total indirect method, with side wall brackets, giving a subdued light that is at the same time brilliant enough to make the finding of seats remarkably easy. Exits in addition to those on either side of the front of the house are situated in the rear of the auditorium. The men's retiring room is in the rear to the right. In the projection room has been installed new apparatus of the latest and highest type. The Strand will seat upward of 800, and the chairs provide ample "leg room" between rows.

Metro, Paramount, Fox and Red Feather —feature pictures only—are being shown, with a complete change of program daily. The theater is open continuously from 2 p. m. until 10.30 p. m. The admission charge is fixed at ten cents. The Rowland & Clark theaters comprise the Regent, one of the finest picture theaters in Pittsburgh; the Strand, the Arsensal, the Bellevue, the Belmar and the Oakland. Each of these, with the exception of the last named, seats over 600 and embodies the last word in theater construction. A. J. Simon is resident manager of the Strand.

FILM MEN'S BILLIARD CONTEST.

Lively interest is being displayed by billiard enthusiasts among Pittsburgh film people in a championship contest now being played between a number of prominent moving picture men for a handsome silver trophy. A series of games is under way at the Olympic billard parlors, beginning last week, and the much-discussed question of supremacy with the cue will soon be a settled fact. P. Antonoplos, of the East End Cameraphone theater, has offered a beautiful loving cup to the winner. The contestants are Max W. Herring, A. W. Cross, H. A. Lande, John Long, J. E. Davis, H. C. Grelle and Mr. Antonoplos.

Ambrose Lantzy Buys the Grand.

Portage, Pa.—Ambrose Lantzy, formerly manager of the Grand theater at Barnesboro, Pa., recently purchased the Grand theater at Portage, Pa., from Charles Baird and has taken charge of same. Mr. Baird formerly conducted two houses in Portage, but will now devote all his time to the other house, the Pastime.

Alhambra's New House Organ

McKeesport, Pa.—The Alhambra theater, McKeesport, has begun the publication of a very live and attractive house organ. This theater runs Blue Bird, V-L-S-E and General service and business is very good, Manager J. E. McCoy states.

M. A. Samuels to Manage the Gem.

East Liberty, Pa.—M. A. Samuels has been appointed manager of the Gem theater, East Liberty, succeeding Ellis Mintz, son of the owner, who is engaging in another line of business. Samuel was formerly operator at the Bijou Dream, East Liberty, and later occupied a similar position with Manager Soost, of Homewood.

D. W. Burton Buys Rex.

Washington, Pa.—The Rex theater at Washington, Pa., has been purchased from John Abraham by D. W. Burton, a former well-known exhibitor of this district. The Universal servise is being used.

Business Notes.

The Lyric theater, McKeesport, Pa., which recently installed a Power's 6-B machine, has completed its booth equipment by putting in a new Simplex machine. Both are motor driven.

The Imperial theater, Beaver avenue, Pittsburgh, Pa., is installing its own electric light plant. The new manager of this house, Tom Gilbert, reports an exceptionally good business.

The Columbia theater, Fifth avenue, Pittsburgh, Pa., has greatly improved its projection by the installation of two new Simplex motor driven machines purchased from the Feature Film & Calcium Light Company.

New Washington Theater

Federal Amusement Company About to Build Picture Theater With Novel Features —Will Seat 4,500 Persons—Spanish Pergola Around Roof Garden Auditorium With Tables for Refreshments.

By Clarence L. Linz, 635 Tenth St., N. E., Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—The Capital is to have one of the most modern theaters in the United States if the plans of the Federal Amusement Company are carried to completion. These plans contemplate the erection of a $100,000 fireproof building with all of the "fixings" that will make it stand out as the peer of the motion picture houses of the National Capital.

The new house is to be on the site of the present Lyric theater, at Fourteenth and Irving Streets, Northwest, Henry Wasson, proprietor of that house having agreed to turn in his holdings for similar holdings in the new project. In addition, adjacent property has been secured at a purchase price reported to approximate $35,000. The plans for the structure have been prepared by Architect Horace W. Peaslee, and these will produce a seating capacity of 4,500. The main auditorium with the gallery will accommodate 2,500 persons, while an open-air roof garden will take care of the remaining 2,000 people.

A Refreshment Pergola.

A striking feature incident to the latter will be an adaptation of the Spanish pergola, or latticed arbor. This archway is to be covered with vines and will extend entirely around three sides of the open-air auditorium, the fourth side being left for the screen, etc. Tables are to be placed beneath the arch, and patrons will be served with refreshments while viewing the performance. A promenade will also extend around the roof, outside of the arbor, and this will be lined with benches. An escalator, or moving stairway, will convey patrons to the roof garden.

This theater is to be devoted exclusively to photoplays and it is announced that a uniform admission of ten cents will be charged. The prime movers, or organizers of this project are G. L. Stabler and R. W. Powers. It is stated that work will commence on or about May 1, and the construction will be completed some time during the summer.

The New Company.

The Federal Amusement Company was recently incorporated under the laws of the District of Columbia with a capital stock of $2,500 divided into shares of a par value of $1.00 each. Five trustees are named in the incorporation papers to manage its affairs for the first year, these being Samuel Greenberg, John H. Harris, Philip M. Maley, William Hutcherson, and James L. Crawford. The principal offices of the company are given as 911-915 H Street, Northeast. The charter grants the right to the company to engage in the exhibition and production of moving pictures and theatrical and vaudeville performances in the District of Columbia and elsewhere, as well as to acquire and deal in real estate.

Good Advertising Stunt.

A "Who? What? Where? Quiz" in the Washington Herald of Saturday, March 4, where there was offered $200 in awards in gold and merchandise, created no little amusement for those entering into the contest, and provided a considerable amount of publicity for the sixty-one merchants and business men whose advertisements containing questions to be answered by the readers were printed in the paper. In many of the advertisements, the name of the person or firm concerned was omitted, and thus it became necessary for the person desiring to get a share of the prize money to make a personal visit to the place in question and practically "dig" out for himself the answers to the questions, and one of the provisions of the contest was "You must go to the advertisers in person. Do not write or phone for information." The contest ended on March 8.

Nos. 28 and 53, reprinted below, are apparently the advertisements of Crandall's and Moore's theaters, respectively. The Cosmos theater featured its vaudeville entertainments and one of the burlesque shows was also represented.

> No. 28.
> What is the Name of the Photoplay Theater on Ninth Street that has the Ladies' Shoppers Matinee and Shows Only America's Greatest Productions? Give Schedule of Starting Time of Features Shown Daily. Name Picture You Liked Best Quiz Week.

> No. 53.
> What is the Name of the Wizard Show Man of Washington, Who Runs the Two Finest and Most Up-to-Date Motion Picture Theaters in Town?
> Why are the Shows at These Theaters the Best in Town?
> Olga Petrova Appears Sunday, Monday and Tuesday in "The Soul Market" at One of These Theaters. Many of the Scenes in the Picture were Photographed in This City. Name the Localities.

The contest attracted thousand of people who did not enter the contest for the purpose of securing prizes, but who took time enough to endeavor to puzzle out the answers and thus the advertisements accomplished their purpose. All of the firms entered are expressing satisfaction with the results.

Starting a Serial in Lent.

Serials in Washington have never been as successful as one might desire, although in the surrounding territory they are said to go exceptionally well and, in fact, this is evidenced by the records made by some of the well-known serials. Exhibitors have side-stepped them, preferring to stick to "one-night shows." Considerable publicity has been given to "The Strange Case of Mary Page," and this fact was of no little interest to Harry S. Wolf, manager of Meader's Southeast theater, but how to put it over was a question. Mr. Wolf is connected with several enterprises in Washington and he has been quite successful in each. He believes in publicity to the fullest extent—although he does not generally believe in free passes for motion picture shows. However, he overcame his scruples this time to the extent of issuing somewhere in the neighborhood of 2,000 cards bearing the following inscription:

Courtesy Of
MEADER'S THEATER
To Exhibition Of First Episode Of
"The Strange Case of Mary Page"
THURSDAY, MARCH 9th
From 6 To 11:15
MOST SENSATIONAL MYSTERY SERIAL EVER PRODUCED
Admission by Card Only
Positively no Tickets on Sale

"I am doing this," said Mr. Wolf, "to create enthusiasm over this serial. I am sure that if the people of my section see the first episode they will become so interestd that they will want to see all subsequent issues. The early part of Lent is always lacking in business and it is quite a serious matter to start off on a serial at this time. If the people fail to see the first episode there will not be that inquisitiveness to see the rest of the serial—but I am almost willing to bet that there will be very few people who will not avail themselves of our invitation to visit the show without charge."

L. & R. Film Adds to Forces.

M. Rosenberg, junior member of the L. and R. Film Distributors, has opened an office in room 204 of the Bank of Commerce and Savings building from which he will handle the business in the District of Columbia, Virginia, Maryland, Delaware, West Virginia, North Carolina and Kentucky. This concern is now marketing three prints of "The Spoilers" and is meeting with no little success for this feature is proving very popular in the territory named. A. N. Waters, traveling representative of this firm, has just returned from a six-weeks' tour of Kentucky. He reports exceptionally good business all along the line and will again leave in a few days for North Carolina. Veno Faulkner, formerly connected with the management of the Casino theater, at Seventh and F streets, Northwest, has joined the sales force and will cover the states of Maryland and Delaware. The latest recruit is Louis Berman. Mr. Berman is known to practically every exhibitor in this territory by reason of his having been head of the shipping department of the local V-L-S-E office since its establishment. He is to have his first experience in road work with films in the Virginias.

Many Out-of-Town Film Men.

A large number of out-of-town film men visited Washington last week. Among these were C. O. Moss, who covers the Virginia territory for Pathe, Inc., who came here to pay his respects to the new manager of the local exchange, Mr. O'Donnell; Alan J. Bachrach returned to participate in the meeting of the employees of the Washington branch of the V. L. S. E., and Dan O'Brien of Charlestown, W. Va., where he is acting as manager of the Cincinnati-Buckeye Film Exchange, paid a short visit to his many friends here. Mr. O'Brien reports an increased business in his territory and declares that there are signs of permanent improvement. He predicts, however, that regular service will soon play the most important part in the film industry, and that features will lose considerable of their popularity. He is now furnishing a weekly service of 28 reels and two multiple reel subjects. M. S. Siegel, representing the Electric Theater Supply Company, of Philadelphia, was also noted among the visitors.

The Lafayette Goes.

The Lafayette theater, on Pennsylvania avenue, near Thirteenth street, Northwest, is to be dismantled, according to current reports, and to be converted into a store property. This house has been closed for some time and has never been considered as a money-maker.

United Film's New Automobile.

Sidney B. Lust, proprietor of the United Film Service in this territory, is to be seen flying about town in a Hudson touring car. Business must be good. However, the auto is to serve a double purpose, for one of his employees is to use it for emergency purposes in transporting films from the office to the theaters. Mr. Lust is doing everything possible to emphasize service and is constantly putting into operation that which will promote the efficiency of his business.

J. S. Hebrew Visits.

J. S. Hebrew, manager of the Philadelphia office of the V-L-S-E, was a visitor in Washington last week. Mr. Hebrew is slowly recovering from a severe attack of rheumatism and la grippe, but despite this he is right on the job.

CLEVELAND NEWS LETTER.

By Herbert Persons, Cleveland Correspondent of Moving Picture World.

Program Balloting Will Soon Close.

Cleveland, Ohio.—The referendum vote arranged by Special Representative Megown of the Northeastern Ohio Motion Picture Exhibitors' League, to enable a committee of the Federation of Women's Clubs to select pictures for their model programs, is getting under way and is expected to be concluded by the end of March. Ballot boxes have been placed in many of the theaters, and printed ballots distributed to the club women.

Supreme Court Takes Up Sunday Question.

Chillicothe, Ohio.—Ohio exhibitors are awaiting the action of the Supreme Court of Ohio which is expected shortly to hand down a ruling to determine whether motion picture theaters come under the state law prohibiting Sunday "theatrical performances."

Clarence Myers, proprietor of a motion picture house in Chillicothe, was held to have violated the state law by giving Sunday exhibitions. He appealed to the Supreme Court after having lost his case in the Court of Common Pleas of Ross County and the district appellate court. Myers contends motion picture houses do not come under the meaning of the law.

Films at Woman's Exposition.

Moving pictures were a big feature of the Woman's Exposition held here in the Wigmore Coliseum the week of March 6. Daily lectures on subjects of particular interest to women were illustrated by motion pictures. There were also special educational films for school children.

Ray Will Direct His Own Pictures.

The Reserve Photo-plays Company is now to have a player-director. Robert H. McLaughlin, president of the company, has just announced that J. A. Fitzgerald, the New York man who became director a fortnight ago has severed his connection with the company and that Johnny Ray, chief comedian and one of the guiding spirits of the enterprise, is to be director of his own pictures.

The company, which has an elaborately equipped studio at 717 Superior avenue, has completed four pictures and will commence releasing after April 1.

IN BUFFALO.

Exhibitors Meet C. Kessel.

Local Manager Hickey of the Buffalo Triangle office invited many managers from Buffalo and the nearby towns to meet Charles Kessel at the local office. Michael Shea, owner of Shea's Hippodroma and other houses, was present, and others, among them I. Moses of Shea's Hippodrome; John A. Pferd, Pastime; H. Pincus, Olympic; Mrs. Rosenkranz, Elk; James Savage, Como; G. Rosing, Fillmore; Frank Nowak, Lincoln; J. W. Lambrix, Globe; C. D. Dillemuth, Broadway Lyceum; C. H. Johnston, Ellen Terry and Julia Marlow; N. Miner, Cosey Corner; J. Michaels, Academy, all of Buffalo.

Out-of-town exhibitors present were: William Kelly, Corning Opera House, Corning, N. Y.; Fred. Bitner, Haven's Opera House, Olean, N. Y.; S. C. Allen, East Aurora; J. Farron, Victoria, Rochester, N. Y.; M. Lux, Alhambra, Utica, N. Y.; F. J. Betzy, Star, Akron, N. Y.; Dan Buss, Star, Tonawanda, N. Y., and Fred. Smith, Shattuck Opera House, Hornell, N. Y.

Popular Film Gets "Neptune's Daughter."

Buffalo, N. Y.—Harry Marsey, of the Popular Film Exchange, Buffalo, is enthusiastic over his purchase of the State rights for "Neptune's Daughter" in Pennsylvania, Delaware, Maryland and the District of Columbia.

Buffalo Screen Club

New Organization of Exchange Men Now in Fine Working Shape—Meeting in Office of General Film Well Attended and Pleasing—Its Own Headquarters Soon—A List of Charter Members as Furnished by Secretary Hopkins.

By Joseph McGuire, 611 Erie County Bank Bldg., Buffalo Correspondent of Moving Picture World.

BUFFALO, March 2.—The Buffalo Screen Club, which was recently organized is now in a thriving condition. The executives, office and road men of Buffalo film exchanges are eligible to membership in this organization. Pictures appear herewith of President Daniel J. Savage, who has resigned as manager of the General Film Co.'s offices in the Buffalo territory to manage the Paramount Service in Buffalo and Syracuse, and Secretary and Treasurer F. S. Hopkins, Buffalo manager of the Victor Film Service. A week or so ago we printed a picture of Vice President J. H. Christoffers, manager of the local Mutual office. President Savage presided at this week's meeting. There was plenty of good fellowship and the attendance was excellent. The meeting was held in the offices of the General Film. Some new members joined the club. The members discussed suggestions for permanent quarters. The location will be announced later.

D. J. Savage.

F. S. Hopkins.

The charter members are as follows named by their companies: Mutual Film Corporation, 106 Pearl Street, G. H. Christoffers, B. J. Brandon, J. Gorchof, F. Messerschmidt, A. Teschamacher.

General Film Company, 122 Pearl street, Howard F. Brink, E. J. Hayes, F. J. Leonard, J. E. Carr, H. E. Benedict.

Metro Film Corporation, 35 Church street, C. A. Taylor.

World Film Corporation, 269½ Main street, J. Mulhauser, L. Green, M. Cohen, O. A. Siegel.

Universal Film Corporation, 35 Church street, A. A. Schmidt, F. S. Hopkins, F. Zimmermann, A. W. Young, E. W. Baird.

Pathe Film Company, 47 West Swan street, James K. Morgan, N. I. Filkins.

Triangle Film Company, 86-88 Exchange street, George A. Hickey, George L. Allmart, W. Whiston.

Popular Film Company, 27 Swan street, Harry Marsey, J. M. Sitterly.

United Film Service, Chapin Block, Joseph Kessel, H. E. Hughes.

Pioneer Film Company F. J. Willis.

Becker Feature Film Company, 29 Franklin street, Al Becker.

Paramount Service, D. J. Savage.

The Popular Film Appoints New Managers.

Buffalo, N. Y.—The Popular Film Exchange, 39 Erie street, Buffalo, has appointed Joseph Courtney manager of its Syracuse office and Paul A. Fennyvessy manager of its Albany branch.

The Buffalo Pathe Men.

Buffalo, N. Y.—James K. Morgan is manager and N. I. Filkins, H. L. Taylor and C. J. Rose are the Western New York road men for the Pathe Exchange, Inc., 47 West Swan street, Buffalo.

"'The Iron Claw' is very popular in the Buffalo territory," said Mr. Morgan. "In eight days we have had fifty-three bookings on this production."

New Company Buys Palace Theater.

Buffalo, N. Y.—The Palace moving picture theater, located in the heart of Buffalo's best business section, has been bought from the Mitchell H. Marks interests by the Buffalo Palace Corporation. The officers of this new corporation are: Howard J. Smith, president; Ira M. Mosher, vice president and manager, and William A. More, treasurer.

E. L. Hyman's Work at the Victoria.

Buffalo, N. Y.—Edward L. Hyman, who is only 21 years old, is the live wire manager of Mitchell H. Mark's new Victoria moving picture theater, Buffalo. Mr. Hyman has appointed H. Collier Grounds as organist and Ivan Shapiro, orchestra leader. The Victoria, being in a residential section, presents a home-like appearance. Flowers in profusion are used in the lobby and on the stage. Mr. Hyman has his 12-piece orchestra seated on the stage, which presents a garden scene, with electrical effects. Mr. Hyman used his showmanship with the picture, 'The Trail of the Lonesome Pine," last week. Preceding the picture the stage showed a forest scene, dimly lighted. The lights were slowly increased until the scene was brilliant. This action was accompanied by orchestra strains of the song which bears the same name as the picture.

At the Regent Theater.

Buffalo, N. Y.—Harry H. Murray recently succeded F. Leon Brick as house manager of the Regent moving picture theater, Buffalo. Mr. Murray gives handsome portraits as souvenirs to his patrons each Friday evening. He works under the general management of J. H. Michael, who also has been head of the Academy theater, Buffalo, for some time. Mr. Brick, formerly at the Regent, is now manager of the Elmwood theater, Buffalo.

W. A. V. Mack Heads General.

Buffalo, N. Y.—W. A. V. Mack has been appointed manager of the Buffalo branch of the General Film Company to succeed D. J. Savage. Mr. Mack comes here from Syracuse. He has been in the film business for four years, two years as an exchange manager and two years as an exhibitor. Mr. Mack is well acquainted with practically every exhibitor in New York state.

D. J. Savage's New Offices.

Buffalo, N. Y.—D. J. Savage, who resigned as manager of the General Film company's Buffalo branch, has opened offices at 145 Franklin street. He will be the Buffalo and Syracuse representative of the William L. Sherry Feature Film company, handling Paramount pictures. Mr. Savage's headquarters are in a new building, which is spick and span and centrally located. Mr. Savage's staff includes Howard Brink, road man; John Carr, booker, and Miss Anna Harrington, bookkeeper.

Strand Advances Prices.

Buffalo, N. Y.—Manager Edel of the Strand moving picture theater, Buffalo, has advanced his prices of admission. In this connection Mr. Edel made the following significant announcement to the public: "In order to maintain Strand quality programmes, and to enable the management to offer from time to time the biggest achievements in the realms of photoplay our prices will be ten cents for matinees and fifteen cents for evenings."

Louisville's Growth

Census of City for New Directory Shows 132,710 Names, an Increase in One Year of Nearly 2,200 Names—City Now Has a Population of Over 300,000 People as Probable Patrons of Its Moving Picture Shows.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Moving picture exhibitors of Louisville perused with great interest the latest report of the local directory publishing company which shows that the population of the city is increasing satisfactorily. The newest directory has a total of 132,710 names, including only residents inside of the city's boundary. Louisville uses a multiple of two in estimating its population from directory figures and claims 265,420 residents. The city has a number of large suburbs which are not included in these figures, to say nothing of the big floating population from the other two Falls cities. A conservative estimate of the population is said to be in the neighborhood of 300,000 showing that Louisville should be in position to support the numerous fine theaters which are operated here. The gain compared with last year is slightly under 2,200 names, but a number of new theaters came into existence during the year.

TREND OF LOCAL ADVERTISING.

Managers Depending less on Novelties and Passes Than Before.

Louisville, Ky.—Local moving picture exhibitors have apparently decided that the daily press is the most effective means of calling the public's attention to the plays on the screens. For a time the city was literally papered with passes and various forms of free admission. Novelty forms of advertising have dropped off to some extent during the past few weeks, and the downtown theaters are now using more space in the papers than for some time. Noting many of these big advertisements the stranger would be led to believe that the exhibitors were warring among themselves, whereas they are actually operating in harmony, and the local exhibitors' league is practically a 100 per cent. organization. The new Rex theater, the Strand, Walnut, Alamo, Mary Anderson and Majestic theaters are among the largest advertisers at this time. The Mary Anderson recently used a page in the Herald announcing the first episode of the new big serial, "The Iron Claw," the first showing of which was made on March 8. This serial will be run as an extra feature every Wednesday and Thursday. The first episode was shown with the five reel feature "The Writing on the Wall," a V-L-S-E production, and a comedy.

Second Street Theater Nearly Ready.

Louisville, Ky.—The Second Street Amusement Co., of Louisville, is rapidly getting its new theater at Second and A streets completed. Work is now being pushed on the interior of the theater which when completed will be one of the finest outskirt houses in the South. The front of the building is of white tile and massive cut stone. The walls are of brick. The building will be practically fireproof throughout.

Hilltop Increases Capital.

Louisville, Ky.—The Hilltop Amusement Company, of Louisville, has increased its capital stock from $15,000 to $25,000. The company operates the Hilltop theater in Crescent Hill. Alfred P. Knopf is president of the concern which has been in operation something over a year. Others signing the papers were William Johnson, Allen W. Hudson, Ben O. Ford, and Peter Knopf, Jr., owners of more than two-thirds of the capital stock. The stock is divided into 250 shares of the par value of $100 per share. The company is planning to increase the size of the theater a little later on.

Drops Admission to 10 Cents.

Louisville, Ky.—The Rex theater has reduced night admission prices from fifteen to ten cents in keeping with the prices of the other local theaters. Through a typographical error one of the local newspapers announced that admission prices at the theater would be five cents, but this statement was corrected on the first page of a later edition.

Personal Mention.

Stanley Stoehr, of the Princess theater, Henderson, Ky., which recently burned, has been in Louisville for several days calling on relatives.

Percy Smith, manager of the Louisville office of the Mutual Film Corporation, recently spent several days at Danville, Ky., and other points in the Bluegrass.

N. L. Lefkowitz, a representative of the Standard Film Company, of Cincinnati and Cleveland, returned to the Buckeye state after calling on a number of local exhibitors and talking some special feature material.

While in Louisville, B. M. Vandawalker, special representative of the Indianapolis office of the General Film Co., ran a special performance at the Majestic theater to show the local exhibitors the new Kalem serial "Social Pirates." Mr. Vandawalker spent several days in the Falls Cities.

A recent visit was paid to Louisville by Walter Wessling, of the Cincinnati Pathe Film Exchange. Mr. Wessling called on several of the exhibitors who are running Pathe service in the city.

J. H. Brooks, manager of the Lyric theater, New Albany, Ind., has been very ill for several weeks, and has been operated on. He is reported to be recovering slowly.

Features and Business Notes.

A. C. Farrel, manager of the Louisville office of the Central Film Service Company, has made a number of bookings on the six-reel film "Traffic in Souls," which made a good showing in New York and also on the road. This film was shown at the Masonic theater, of Louisville, several months ago at fifty cents and a dollar. It has been shown at the Star theater, and is booked for showing at the Empire, the Norman, the Victoria, of New Albany, and the Columbia, of Frankfort.

The Majestic theater of Louisville recently played a one-day return engagement of "The Golden Chance," featuring Cleo Ridgely and Wallace Reid. This picture made a big hit when shown at the theater in February and many requests were received for its return.

The Walnut theater, while showing a swift-moving Keystone Comedy, "Cinders of Love," featuring Chester Conklin and Slim Summerville, advertised that all Louisville policemen and firemen who attended in uniform would be admitted free of charge on Wednesday. This picture shows the keen rivalry between the Keystone cops and the fire department. Lillian Gish, in "Daphne and the Pirate," was on the screen at the same time.

SHOWS IN CHATTANOOGA.

By G. D. Crain, Jr., 1404 Stark Bldg., Louisville Correspondent of M. P. W.

CHATTANOOGA, TENN.—This and other Tennessee cities have experienced the worst weather during the past two or three weeks that has been known for years. Chattanooga recently had seven and one-half inches of snow the heaviest fall registered in some thirty years. Heavy snows were also encountered at Dresden, Knoxville, Jackson, Manchester, White Bluff, Clarksville and many other cities. Even Decatur, Ala., was crippled by sleet. Street car lines in many cases were tied up, and snow plows came out of the dust and cobwebs to clear paths for traffic. The Bijou theater, of Chattanooga, Tenn., reported excellent crowds at the showing of "The Birth of a Nation," in spite of the inclemency of the weather, and the fact that the film was playing a return engagement.

MORRISTOWN THEATER BURNS.

Morristown, Tenn.—Read's theater, of Morristown, Tenn., one of the landmarks of the city was recently destroyed by fire. The fire started at 5.30 o'clock in the morning, and the entire interior and properties were burned, leaving only the rear walls and smoke stack standing. These were later dynamited for fear they would fall. The fire originated in the boiler room and spread to the property room directly above before it was discovered. The loss will exceed $25,000 and is partly covered.

TO ENLARGE ITS THEATERS.

In connection with extensive improvements which are planned by the Signal Mountain Amusement Co., of Chattanooga, it is understood that the company will remodel its string of theaters which when completed will be among the best in the state.

Crescent to Be Imperial.

The Crescent theater, 812 Market street, may be entended back the full length of the block, giving it a seating capacity of 900. It is to have a balcony seating 200 people and its name will be changed to the Imperial. Work on the Crescent will be started at an early date.

The Alcazar.

It is planned to increase the seating capacity of all of the theaters in order that the company may play the highest class films at standard prices. The Alcazar, which now seats 700 people may be enlarged to seat 1,600.

Picto to Be Alhambra.

It is planned to increase the seating capacity of the Picto to 700. The name of this theater will be changed to the Alhambra, and when the improvements are completed the old Alhambra will be closed.

The Colonial.

The seating capacity of the Colonial will be enlarged to 800. A general movement has been started in many parts of the country to increase seating capacities as with a small seating capacity moving picture theaters are unable to obtain revenues large enough to pay for the best grades of first run pictures.

WANT SKILLED OPERATORS.

Nashville, Tenn.—At a recent meeting of the Nashville, Tenn., Trades & Labor Council, a resolution was adopted calling upon the City Commissioners to reconstitute the present motion picture operator's examination board, so that only competent operators may be used in the Nashville theaters. It was charged in the resolution that a recent fire in one of the Nashville theaters was due to the incompetence of the operator. The legislative committee of the organization was instructed to appear before the City Commission and request that a competent board of examiners be appointed and that the owners of moving picture theaters be compelled to employ competent men in the operating rooms.

NO PASSES TO THE QUEEN.

Knoxville, Tenn.—Following a rumor that the Queen theater, of Knoxville, was cutting prices in connection with a special offer recently made for dollar day, the company came out with the statement that the Queen is not cutting prices. It further stated that the management had a better business policy than to cut prices one penny.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Return of "Birth of a Nation."

ST. LOUIS, MO.—"The Birth of a Nation" opened at the Olympic theater on March 9th for a four weeks run, and Manager Sanford says that in spite of the fact that the pictures played in St. Louis for one hundred and fifty nights during the previous engagement, the box office is showing almost exactly the same receipts as the opening days of the film on its original run. The Symphony orchestra that was used in Chicago came here with the picture, and much of the film that was cut out on the previous showing on account of the agitation against the picture then, have been restored. Scenes of the Tuskegee Institute, showing the rise and development of the Negro race since the time of the reconstruction days, are now being shown with the film.

A TALK BY N. H. SPITZER.

N. H. Spitzer, of the Blue Bird Company recently gave an interesting talk to Kansas City exhibitors on the important topic of Good Will in the business of managing picture theaters. Among his special topics he had this to say about courtesy and attention:

N. H. Spitzer.

"Courtesy and Attention—How many of you have given these two strong business builders the thought they are entitled to. Have you ever thought how little they cost you and how much they will return? I don't care how strong your program may be, if you don't make your patrons feel at home your good judgment of pictures is wasted. Let your cashier wear a smile; let your door man know the value of a nod; and let your usher finish this off with his little attention, and your patrons cannot feel anything but welcome, they are bound to make comparisons with other houses where this is conspicuously lacking.

"The Good Will of an audience has helped even a poor picture many a time."

Minusa Branches Out.

E. R. Anderson, of the Minusa Cine Products Company, is very enthusiastic over the business his company has done during the past year. Mr. Anderson says the Minusa Company is negotiating for a large building to be used for a factory, which will increase their capacity for the making of screens fourfold. "Business looks exceedingly good for the coming spring and summer season," said Mr. Anderson. "Exhibitors over the country are getting ready for the open air business. We have already filled several orders for screens for out of doors theaters. Everything goes to show great promise for warm weather doings." Mr. Anderson also reports the sale of a great many screens to schools, lodges, clubs, and organizations of that kind.

Sam Lears Stocks Up.

Same Lears, of the Lears Theater Supply Company, says business never looked so good. Exhibitors are making more money than they did a year ago, and there are four deals now on for theaters to be opened in the down town district. "The airdome business is taking an early start," said Mr. Lears. "Exhibitors came into my office two weeks ago with snow on their hats and left orders for open air equipment. They may be early, but it is the early bird that gets the worm in the show business, and things look so promising that we have put in a stock of fifty new machines to fill orders with."

Cincinnati Cenors

Not Satisfied With Decisions of Ohio State Board of Censors, Local Reformer Claims Municipality Has Right to Extend and Enlarge Upon Board's Decisions —Thinks Board's Orders Are Disregarded.

By Kenneth C. Crain, 610 Nat. Bank Bldg., Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—This city seems in again for local censorship agitation. The Ohio Board of Censors is none too liberal; but no board could satisfy everyone and we ought to go back to a committee of the whole nation. There are some who think that they alone are able to judge righteously. Certain of these gentlemen appeared on March 7 before the mayor and declared that in certain cases eliminations ordered by the censors had not been made, though shown with the board's mark of approval.

Rev. John F. Herget, chief of the local morals censors, criticized the State Board for not enforcing its orders more effectually, and urged that the authorities give more attention to the productions shown in the photoplay theaters. Dr. Herget also claimed that while city authorities cannot veto an act of the State censors, they can extend or enlarge an order, and even suppress a film, although it is not apparent how a conflict could be avoided if the city suppressed a film approved by the board.

Specifically, the suppression of two films shown in the city during the week of March 5 was asked by the morals squad, "as a warning." The city authorities did not take the action asked, but promised to consider the matter and to act if circumstances seemed to warrant. It will be recalled that some months ago the former city administration refused to permit the exhibition of a film which had been approved by the State board, on the ground that further eliminations should be made; and while in that case the fight ended in practically a draw, it is possible that the whole issue will be opened up again if an element claiming to represent the clergy insist upon it.

PICTURES IN CHURCHES.

Harm of Them Pointed Out—Churches Can't Compete With Regular Show.

Cincinnati, Ohio.—Exhibitors in Cincinnati noted with mixed emotions a report of remarks attributed to John L. Alexander, of Chicago, first general secretary of the Boy Scouts and a prominent Sunday-School official, before a meeting of local ministers and Sunday-School superintendents, relative to moving pictures. Mr. Alexander declared that the church cannot expect to compete with the moving picture theater, and that its efforts to do so are generally unsuccessful because it does not as a rule have pictures of a grade equal to those shown in the theaters. Incidentally, he indicated an opinion that even if this were not the case, pictures should not be used as a "bait' to get young people to go to church.

Exhibitors in many localities have noticed with some alarm the growing tendency of churches to show pictures more or less regularly, although accepting this as a deserved tribute to the popularity of pictures, and as a direct indorsement of their merit as an instructive and harmless form of entertainment. If Mr. Alexander's views are generally followed here, the result will be the removal of some competition caused by churches. As an astute youngster pointed out in this connection, he can go to a church picture-show, take two girls, and satisfy his conscience by dropping a nickel into the contribution plate to pay for the evening's entertainment.

SUNDAY LAW VALID.

Chillicothe, Ohio.—A decision which may prove to be of more than passing interest and importance to exhibitors all over Ohio has been handed down at Chillicothe, O., by the Court of Appeals, to the effect that a statute providing that theaters may not open on Sunday is valid, and applies to moving picture theaters. The statute is an old one, which has apparently not hitherto been invoked, as it has generally been considered as virtually obsolete and in the "blue-law" class. Myers Bros., of Chillicothe, carried the case to the Court of Appeals. If the decision is generally followed it will obviously give the element favoring Sunday closing of picture shows a powerful weapon.

CHANGES IN V-L-S-E OFFICE.

Cincinnati, Ohio.—A reorganization of the V-L-S-E sales force in Cincinnati has been accomplished by C. E. Holah, the new manager. J. G. Lytle has been placed in charge of the Indianapolis territory under Mr. Holah; F. B. Chase, formerly branch manager of the Western Union, has been placed in the Ohio and West Virginia territory, and Tom Neer remains in charge of Kentucky. Mr. Elliot also continues as assistant manager. Mr. Holah has charge of the booking of "The Battle Cry of Peace" in Cincinnati, and intimates that a long run at Music Hall may be announced later.

MANAGER HOLAH PLEASED.

Cincinnati, O.—Manager C. E. Holah, now in charge of the V-L-S-E offices in Cincinnati, after some months with the Pathe exchange, received as many messages of congratulation as a popular debutante on taking hold of the "Big Four" offices, not to mention the flowers. Floral tributes were thick in the office on the day of his assumption of authority and the new manager was given a first-class send-off.

Dayton's Olympic Reopens.

Dayton, Ohio.—The Olympic theater, of Dayton, has reopened its doors after being closed for six months. R. E. Alexander, for years owner of the old Lafayette theater, acquired the house some time ago, and has spent a considerable amount in remodeling it. A gold fiber screen, a new indirect lighting system, a Wurlitzer organ, and complete redecorating, comprise some of the improvements which have made the house thoroughly up to date and more attractive than ever before. A feature a day will be shown.

"Peace" Film in Cincinnati.

Cincinnati, Ohio.—The first public exhibition of "The Battle Cry of Peace" in Cincinnati, aside from that held a few weeks back under the auspices of the Shriners at Music Hall, took place on Sunday, March 5, at the Lyric theater, that house having an open date on that occasion. Packed houses prevailed during the entire day, although the prices were the highest which have yet been charged for moving pictures in Cincinnati, ranging from 50 cents down to 25; and the enthusiasm with which the picture was received gave fresh evidence of its power and of the feeling in favor of the popular issue of preparedness.

Triangle Officials Visit Shelbyville, Ind.

Manager C. C. Hite, of the Cincinnati Triangle office, with L. S. Muchmore, one of his sales representatives, went down to Shelbyville, Ind., last week, to attend the opening of the Strand theater, with Triangle service. W. C. Meloy, owner of the Shelbyville house, has good reason to claim that it is the handsomest in Indiana outside of Indianapolis.

Atlanta to Have Another Big Theater

Wiseberg Building Leased—W. T. Murray, Geo. Pheles and Sig Samuels to Build 1,000-Seat Theater—$230,000 Involved.

By A. M. [illegible], Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—W. T. Murray, George Pheles and Sig Samuels have leased the Wiseberg building [illegible] Peachtree street for ten years at $18,000 a year. They have already started the work of converting this building into one of the largest and finest motion picture theatres in the south. The transaction involves $230,000. The lessees have made sure for $180,000. The theater will cost $50,000, and will seat 1,000 people. It will be a new building as nothing but the side walls of the Wiseberg structure will be used.

Work began Wednesday, March 1, and the lessees plan to open the doors to the public about June 1. The new theater will be in the very heart of Atlanta's busiest center, only three doors north of Edgewood avenue at Five Points.

The theater is designed solely for a motion picture house. There will be no vaudeville.

The front will be constructed with white terra cotta and green Spanish tile. The style of architecture will be that of the Spanish Renaissance.

The entrance lobby is to be twenty-[illegible] feet wide, twelve feet deep and twenty feet high. A new feature will be the [illegible] room between the main floor and the balcony. This will be a large room [illegible] On one side there will be a dressing room for ladies, on the other the offices of the manager of the theater.

[illegible] will be the ventilating heating and cooling system—a system which will maintain the same temperature winter and summer and which will keep currents of fresh air circulating at all times. Intake fans on a level with the main and balcony floors will draw in fresh outer air and will [illegible] this after it has been heated by hot water coils in winter and cooled by ammonia will rise from the floors through many openings beneath the floors. An exhaust fan in the ceiling will draw out this air, thus keeping up a constant [illegible]

W. T. Murray, lessee, is the manager of the Alamo No. 2 theater, and is a theatrical man of very wide and successful experience. He will be the general manager under whose supervision the new theater will be [illegible]

B. Lee Smith to Run Strand.

B. Lee Smith, former Atlanta newspaper man and for some time past a well known motion picture exhibitor, has returned to Atlanta to take charge of the Strand theater.

Many See Georgia Picture.

The big Georgia picture [illegible] the Georgia State Chamber of Commerce, is breaking all records of attendance at Georgia theaters. More than twenty thousand people have seen it since it was started on its tour of the state, the latter part of January.

Ralph De Bruler Recovers.

After an illness of over a month, Ralph De Bruler, former manager of the Strand theater, is out again. Mr. De Bruler resigned the management of the Strand to take charge of the new Piedmont theater at Peachtree and Linden streets just before he fell ill.

Mr. De Bruler is [illegible] big things for the Piedmont, which will be open about March 15th.

The Brandons Back.

W. C. Brandon and bride returned to town this week from their honeymoon in New York City to meet congratulations on every hand. Mr. Brandon is the popular manager of the Atlanta branch of the V-L-S-E corporation.

Manager Savini, of the Atlanta office of the United Film service, has gone to Mardi Gras in New Orleans.

O. P. Hall, Atlanta manager for Fox, is authority for the statement that the Fox corporation will soon erect its own building in Atlanta.

MICHIGAN NEWS LETTER.

Special to Moving Picture World From Midwest News Service.

Among Michigan Picture Men.

KALAMAZOO, MICH.—M. L. Fisher was the operator appointed by the mayor to the new board of examiners of moving picture machine operators.

Kalamazoo, Mich.—Gaudy, and as he calls them, indecent posters advertising moving pictures are decried by Henry Huizinga in a letter to a local paper.

Theater Changes.

Houghton, Mich.—George Lampers has sold the Lyric theater to Joseph Thibodeau. It will be redecorated and a new ventilating system will be installed.

Battle Creek, Mich.—A new moving picture theater will be erected on East Main street supplanting one of two remaining wooden buildings, it is reported.

Benton Harbor, Mich.—Edward Saether succeeds Otto J. Lauer as proprietor of the Bijou theater.

Manistique, Mich.—John E. Knoph has purchased the Colonial theater from W. H. McMulkin, Clayton Allen and H. H. Hargreaves.

Saginaw, Mich.—The Mecca Theater Company has purchased Dreamland theater from George E. Marr and now operates the Mecca, Annex and Dreamland. It will be a five-cent house. Marr continues to manage the Wolverine and Family theaters.

Sandusky, Mich.—The Royal theater has been reopened under the management of the Misses Rose Lingen and Louise Ramm and Elmer Bauer and Jean Lingen.

Sandusky, Mich.—F. Gustavus Dildine is now manager of the Theatorium.

Pontiac, Mich.—A. Julius Kiesse, Jr., purchased the Howland theater from Ephraim Howland. He will have constructed a $20,000 addition which will increase the seating capacity to 1,650. It will be used for moving pictures and vaudeville.

Ideas and Notes in Michigan.

Laurium, Mich.—"The Adventures of a Boy Scout" was shown at the People's theater by the local troop.

Ispheming, Mich.—So popular were the films of the firemen's celebration held here in 1914 that Manager Butler of the Ishpeming theater has recently played them again for two days.

Kalamazoo, Mich.—Manager L. C. Barnes will use at the Lyric theater the same class of service—Metro-World and V-L-S-E—he uses at the Gilmore. He showed the [illegible] Lyric week, "The Juggernaut."

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Among Exhibitors.

QUINCY, ILL.—Frank Handyman has received word that his patent on an invention of a light protector for motion [illegible] has been granted. The Automatic Gas Power company is planning to distribute the invention.

Springfield, Ill.—Secretary of State Lewis G. Stevenson issued a charter to the Suburban Theater Company of Chicago, capitalized at $4,500. The incorporators are Harold M. O'Brien, Hans A. Spanuth and Cyris L. Garnett.

Warsaw, Ill.—"We don't want your money. This is Washington's Birthday," Manager Frazer told the people the night his new White Palace was christened.

Illinois Theater Changes.

Belleville, Ill.—Manager John G. Frederick, of the Lyric theater, has leased a site at Main and Race streets for an airdome. A new theater is being erected on the Spring street site of his old airdome.

Lincoln, Ill.—Because of lack of patronage, Carl Hepler has closed the Princess theater.

Bath, Ill.—J. F. Keith sold his moving picture theater in the village hall to Frank Roloff.

Fairview, Ill.—The Lyric theater, which was operated by C. A. Cook, has closed.

St. David, Ill.—The Croation orchestra has leased the local theater from John LaRin.

Danville Ill.—Luke H. Blafe and David Maurice, owners of the Family theater at Lafayette, Ind., have purchased the Lyric theater here. It is being remodeled.

Paris, Ill.—The management of the Shoaff opera house has again changed. Frank Weaver has resumed the management.

Kankakee, Ill.—Ben Jaffe has purchased the South Side moving picture theater on Main street.

Ideas and Notes in Illinois.

Havana, Ill.—Cal Stewart, the "Uncle Josh" of the phonograph, is playing Illinois moving picture houses in person and with a three-reel production entitled "Punkin Center."

Aurora, Ill.—"Your Girl and Mine," the suffrage film, appeared in an Illinois theater after a long absence when it was shown at the Strand here for the Aurora Woman's club.

Mendota, Ill.—Two theaters, The Palace and Princess, gave special moving picture shows on firemens' benefit day to aid the firefighters' fund.

Carrollville Ill.—"Les Miserables" was shown at the Amuse U theater, under the auspices of the Missionary society of the Methodist church.

Maywood, Ill.—The Strand theater has discontinued its Wednesday matinee.

Tuscola, Ill.—The new Olympic theater will use Triangle, Fox, V-L-S-E, Equitable and Pathe Gold Rooster service. Some films booked are "Cabiria," "The Juggernaut," "The Rosary," "House of a Thousand Candles," "Blindness of Virtue," "The Eagle's Nest," "Island of Regeneration," "The Village Widow," "The White Sister," "Chalice of Courage," "Mortmain" and "The Sporting Duchess."

Springfield Ill.—The Gaiety theater is running special Saturday morning shows for children.

Rockford, Ill.—Local exhibitors aided in baby week showing child welfare films.

Brooklyn, Ill.—The moving picture theater has started "The Black Fox."

Streator, Ill. — Streator parents and teachers are moving for children's shows.

Marseilles, Ill.—Sixty scenes of the local flood made a hit at the Star theater.

Monmouth, Ill.—The Potter opera house gets "The Birth of a Nation" March 23-25.

Kankakee, Ill.—The La Petite, Court, New Princess and Royal theaters had special feature films during Style Show week.

Rockford, Ill.—The Colonial theater here could not handle the crowds at the [illegible] of "The Strange Case of Mary Page." Hereafter each episode will run two days.

Streator, Ill.—Triangle pictures have proved so popular the Colonial theater will run them six days a week instead of four. This switches special children's shows to Saturday morning.

Galesburg, Ill.—The West theater showed "The Conqueror" for the benefit of the associated charities.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theater Changes.

MILWAUKEE, WIS.—Carl Barkausen, architect, has drawn plans for one-story, 40x125, brick, steel and terra cotta moving picture theater on Vliet street, near 12th street. It will seat 750.

Black River Falls, Wis.—E. T. Davis sold the Fox theater to F. A. Parsons, who has closed his show at the R-K Hall.

Sheboygan, Wis.—The opera house was damaged by fire. Loss, $8,000.

Muscoda, Wis.—W. Davis and Herman Huppler will erect an opera house here to cost $10,000.

Ideas and Notes.

Milwaukee, Wis.—"The Battle Cry of Peace" was held over the fourth week at the Toy theater.

Eau Claire, Wis.—Minor changes were ordered in all moving picture houses here by the state industrial commission after an inspection. Exits and exit signs and panic bolts were the chief omissions.

De Pere, Wis.—The Pearl theater, recently damaged by fire, reopened March 4.

Milwaukee, Wis.—Jeanette Kruzska, a local dancer, supplemented the film program at the Butterfly theater.

Milwaukee, Wis.—Manager H. D. Graham, of the Merrill theater, had two pipers on duty, ushers in kilts and Scotch airs by the orchestra when he played the Triangle "Peggy."

Beaver Dam, Wis.—One train carried an extra coach every day for a week to accommodate persons coming to see "The Birth of a Nation" at the Davison theater.

Baraboo, Wis.—The Al Ringling theater has booked the Triangle service.

Eau Claire, Wis.—Montana and Lillie Williams in person told of a photoplayer's life at the Unique theater.

Fond du Lac, Wis.—After remodeling, the Bijou theater began a Triangle program March 8. Alterations were made at night.

Monroe, Wis.—The Turner opera house has booked "The Birth of a Nation" for March 12-13.

IN IOWA.

Sunday Exhibitor Acquitted.

CHARLES CITY, IA.—A jury acquitted Charles Waterhouse, who was arrested for operating his moving picture theater on Sunday. This case was a test of the Sunday closing ordinance.

Asks Minister to See Films.

Cedar Rapids, Ia.—A. J. Diebold, manager of the Palace theater, challenges a local minister who has been "condemning the movies" to inspect his house and program and believes his competitors will do the same thing.

Iowa Theater Changes.

Corydon, Ia.—E. E. Orris of Boone, Ia., purchased the Gem theater from Mrs. Theresa Stelzit.

Columbus Junction, Ia.—Victor Newton, of Des Moines, has leased the Lyric theater. Dr. J. W. Penck will be manager.

Lake Park, Ia.—John Boyer, of Orleans, has leased the Beh moving picture theater.

Springville, Ia.—O. J. Emmons has opened a moving picture show in the opera house.

Ruhview, Ia.—Charles Forrest has sold his moving picture theater here and purchased one at Farnhamville.

Anthon, Ia.—O. A. Areman, of Smithland, has purchased the interest of Burdette Boggs in the moving picture theater here.

Pleasantville, Ia.—Fire originating in the Travis moving picture theater destroyed that building and another, causing a total loss of $20,000.

Colonial, a New Theater

Detroit Is to Have a Big New Picture House to Seat Over 2,000 Persons—Clare and Graham Hoffman Take Long Lease on Site at Woodward and Sibley—Work Will Start About May 1 and House Should Be Ready by October 1.

By Jacob Smith, 503 Free Press Building, Detroit, Correspondent of Moving Picture World.

DETROIT, MICH.—Hoffman Bros., Clare and Graham Hoffman, have taken a long lease on the northwest corner of Woodward and Sibley streets, and will erect on the property a huge theater seating over 2,000 to be devoted to motion pictures. At present the property is occupied by a church and some billboard signs. It is planned to capitalize at $200,000 and put a small amount of stock on the market.

The property has ninety feet on Woodward and 160 feet on Sibley street, and is six blocks north of Grand Circus Park. It is convenient to the Woodward, Brush and Fourteenth carlines. The building itself will be three stories high and will be Colonial in style; in fact, the name of the theater will be Colonial. It will be of red brick and terra cotta and will have Colonial trimmings. Work will start about the first of May and the building and theater completed about the first of October. C. Howard Crane, who designed the Majestic and the John H. Kunsky theaters, has been selected to design this new playhouse. There will be four stores on the first floor, with offices and lofts on the two upper floors, and from these it is expected to realize a sufficient amount to pay all the ground rental, so that there will be absolutely no rental required for the theater. The total rental paid for the lease of the property for the term of years is said to run over a million dollars.

Hoffman Bros. also control the new Hippodrome theater in course of erection in Saginaw, expect that playhouse to be operating by May 1st.

They started in the theatrical business about two years ago when they opened the Palace theater on Monroe avenue, which has proven a big success.

TO DETROIT EXHIBITORS.

To Exhibitors—Don't think just because your theater is not mentioned in the Detroit column that you are being neglected or overlooked deliberately. Jacob Smith, in charge of the Detroit office of the World, at 503 Free Press building, is after all the news he can get about any theater, whether large or small, and if he happens to miss you on his travels around don't hesitate to phone or drop in on him at his office, or leave word. The Moving Picture World is not for any particular exhibitor or exchange, but is for ALL of them. News of new theaters, improvements, changes, new equipment, methods of increasing business, etc., are always received gladly and are appreciated. Ring Cadillac 4396.

STYLE SHOWS POPULAR.

Detroit, Mich.—The Style Show at the Alhambra, the week of March 6th was a success. The week of March 13th it was given at the Washington theater. Ten good looking models cavorted on the Alhambra stage with the very latest spring gowns and suits, hats and shoes, furnished by local merchants. The spotlight was used on the different models. The regular stage setting was used around stairs that took up the entire stage. Most of the models would start at the top and walk slowly down the stairs and make their exit at the bottom of the stairs, which would be the regular first entrance. The music was appropriate. Each time a model appeared in a new garment there was applause, showing that the audience was highly interested and attentive. Mr. Kunsky, of the Alhambra theater, was well satisfied with the Show and so were the merchants who co-operated with him. The Style Show is sure to be repeated each year.

Standard Film in Bigger Quarters.

Detroit, Mich.—Harry Charnas, president and general manager of the Standard Film Service, Inc., who has been in Detroit for the past two weeks, has returned to Cleveland. The Detroit offices of the Standard have been moved from the fourth to the tenth floor, where they occupy twice as much space. Bert Deiner, formerly in charge at Detroit, has been transferred to the Cleveland office, while L. W. Greenstein, formerly his assistant, has been appointed manager of the Cincinnati office. Jesse Fishman has been placed in charge of the Detroit office of the Standard, and W. K. Allen has been appointed booking manager. "Yes, our business is getting better every month at all of our offices," said Mr. Charnas.

Features are Liked.

Detroit, Mich.—"The Battle Cry of Peace" is playing two days at most of the outskirt houses and the business is remarkably big. March 7 and 8 at the Gladwin Park were the biggest days in the history of the theater; two matinees and two evening performances were given each day. Manager Edward Murphy says the crowds were far bigger than he anticipated.

Jack Wowitt, manager of the New Empire, says: "It is features that the people want. We can tell by the business we do now as compared to the former days when we were not running them."

H. N. Nelson Opens Office.

Detroit, Mich.—H. N. Nelson has opened an office and laboratory at 79 Woodward avenue for making animated cartoons, industrial motion pictures, and will also do printing and developing. Mr. Nelson is well known in Detroit, having started the motion picture department at the Ford Motor Company plant.

Two Well-Known Managers Die.

Detroit, Mich.—Two well-known motion picture managers in Michigan passed away last week; Fred G. Lauster, of the Orpheum theater, Ionia, and E. J. Stanton, who operated two theaters in Flint. To their families the World extends its deepest sympathy.

Will Remodel the Holland.

Pontiac, Mich.—Architect Christian W. Brandt, of Detroit, is preparing plans for the remodeling of the Holland theater in Pontiac for A. J. Kleist. The remodeling will cost $20,000 and the theater will seat 1,620.

Decrease of Capital Stock.

Detroit, Mich.—The Sheridan theater, Detroit, has decreased its capital stock from $18,000 to $15,000.

Colonial Goes Back to Owner.

Manistique, Mich.—The Colonial theater, at Manistique, has been closed after giving the theater a trial during the past ten days. John Knoph decided to discontinue the business and the theater will go back in the hands of the former owner.

Detroit, Mich.—P. P. Craft, who is the Detroit booking representative, with offices in the Ford building, reports that he is booking more than 25 theaters in the city and that new ones are being added daily. "Detroit exhibitors were a trifle slow in taking to Triangle pictures, but they are now taking hold strong and we find that every theater booking Triangle pictures is reporting a good big business."

Film Folk at Mardi Gras

New Orleans Mardi Gras Attracts Many Visitors—Prominent Film Men and Their Families at Hand to Enjoy Festivities—Manager Al G. Shear Gives a Dinner Dance—Notable Film Men in Town.

By G. M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Mr. Al. G. Shear was host at a Mardi Gras dinner dance given at the Hotel Grunewald. The guests were Mr. and Mrs. Herman Fichtenberg, Mr. and Mrs. William H. Gueringer, Mrs. Sally and Miss Edna Gueringer, Mr. and Mrs. Gaston Dureau, Nat Sobel, Miss Bertha Sobel, Same Dembow, Jr., William Oldknow, Howard Gale, F. W. Swett, Mr. and Mrs. Ned E. Depinet, of Dallas; E. V. Richards, of Shreveport; Maurice F. Barr and Mr. and Mrs. Louis H. Andrews.

R. M. Watkins, president and general manager of the Southern Metro corporation, with headquarters in Chattanooga, was in New Orleans. He came for a combined social and business visit to Karl A. Bugbee, local manager of Metro. Mr. Watkins is fresh from a visit to New York, where he attended the meetings of the board of directors of the Metro Pictures Corporation. This is the first Carnival that Mr. Watkins has seen in New Orleans, and he expressed himself as being delighted with his stay here.

George L. Cox, of Chicago, director of the Child's Welfare Film, with Will Buckley and eight players, arrived Sunday, and helped to swell the number of film visitors of New Orleans' famed Mardi Gras. Mr. Cox, however, is on business. He came here to get a few finishing scenes for the film "Uncle Sam's Babies," or "The Future Generation," which is to be released April 1.

With Mr. Cox are Mr. Buckley, Norman Harris, Elizabeth Wallace, Helen Thornton, James Powell, Fred D. Harey, Francis Demerest, Harvey Tipton and George Barker. Mr. Cox has conferred with Dr. W. W. Butterworth, president of the New Orleans Child Welfare Commission, and it is probable that New Orleans will furnish Mr. Cox some excellent scenes for the forthcoming production. The company will go from here to Rock Hill, N. C., and then to Havana, Cuba.

On the same train with Mr. Cox was William J. Davis, owner of the Illinois theater, Chicago, and William Pinkerton, head of the detective agency in Chicago. Mr. Pinkerton arranged for quarters for the venerable exhibitor at the Hotel Grunewald, and had quite a time securing them, due to the fact that even cots at the hostelry were worth five dollars a night.

NEW ORLEANS EXCHANGEMEN.

All Got Their Pictures in the Times-Picayune.

New Orleans.—Every exchange manager in New Orleans broke into print recently. The occasion was a special moving picture page of the New Orleans Times-Picayune, and on a half page was reproduced the picture of the eleven local managers, as follows: K. A. Bugbee (Metro), R. S. Verleye (Paramount), Ross Hardenbrook (World), Al. G. Shear (Consolidated, Universal), Ernst Boehringer (Triangle), R. S. Barron (Fox), Raoul Junet (Pathe), Howard Gale (Kleine-Edison), H. G. Morrow (General), and R. King Evans (V-L-S-E).

In his chatter about them the Times-Picayune man said: "To hear them talk about each other when a business deal is on, one would conclude that they are as fine a set of pirates as ever scuttled a ship, but to meet them personally, they are each and every one of them gentlemanly, considerate and obliging."

Will Buy State's Rights.

New Orleans.—Jac. Miller, who recently opened up his new Empire theater at 1010 Canal street, says that he is in the market for state rights films, and that he invites correspondence from any individuals or firms having film of this character.

Triangle Popular Here.

New Orleans.—That the Triangle program will be a permanent institution in New Orleans is shown by the fact that all local attendance records are being broken at the Triangle theater. Last week it was thought that "Betty of Greystone" had broken all attendance records, when Manager Ernst Boehringer counted 7,122 paid admissions on a single day, but this mark was shadowed, and shadowed for some time to come, on March 2, with Billy Burke in "Peggy." More than 10,000 persons witnessed the performance on that day, and several more thousands could not get standing room.

It was necessary on that night to give an extra performance of "Peggy." The management announced that on the following Monday and Tuesday midnight shows will be run to accommodate Triangle pictures. The Triangle is making local history, and well they might, for the program, not the least of which is the Keystone comedies, has taken tremendously with the New Orleans public.

Picture Show Vandals.

"Picture vandals," as they are called by the police, entered the new Empire theater, 1008 Canal street, recently opened up by Jac. Miller, through a rear door, drove nails in the motors of the exhaust fans, cut the coils of all electrical connections, and practically wrecked the electrical fixtures in the theater. Ralph White, chief electrician, reported the matter to the police, but no clue to the miscreants could be obtained. Mr. Miller is at a loss to explain the occurrence. He at once had the damage repaired, and opened as usual the same evening.

Southern Film Service Grows.

The Southern Film Service Company, in removing to 315 Carondelet street on March 1, announced an important extension of its business to the New Orleans correspondent of MOVING PICTURE WORLD. E. A. Segrave, a brother of H. A. Segrave, the New Orleans manager, will open up what will be the main office of the company in Chicago, within 45 or 60 days. H. A. Seagrave declared that the company will gradually branch out until the South is dotted with exchanges or branch offices. Mr. Seagrave has lately been handling "Guarding Old Glory" and other films with marked success.

Southeastern Theaters Corporation.

The Southeastern Theater Corporation, Inc., has been chartered at Baton Rouge, with a capital stock of $5,000, which may be increased, at the discretion of the board of directors, to $25,000. The objects are to operate moving picture theaters, skating rinks and film exchanges.

Officers elected on February 21 are as follows: Joseph L. Brunet, president; Marcus Edwin, vice-president, and Robert J. Reynolds, secretary-treasurer.

Savoy Theater Company.

Birmingham, Ala.—The Savoy Theater Company, Inc., has been chartered at Birmingham, Ala., by O. J. Greener, W. H. Tomppert and Mrs. Lola Tomppert. The authorized capital, $2,000, is all paid in.

Among Local Film Men.

New Orleans.—Al. G. Shear, manager of the Consolidated Film Supply Company, took first prize for the best decorated auto in the recent parade held in honor of G. Putnam Stevens, Imperial Potentate of the Mystic Shrine, a visitor in New Orleans.

Woodville, Miss.—Sam Rosso, president of the Woodville Bottling Works, Woodville, Miss., opened a new house in that town on March 7. He has ordered in New Orleans an Edison and a Simplex projector.

New Orleans.—Maurice F. Barr, Blue Bird manager, has returned from a trip to lower Mississippi. He was out seventeen days and turned in fifteen Blue Bird contracts.

Pineville, La.—It is a noticeable fact that many state institutions are turning their attention to the use of motion pictures for the entertainment and instruction of the inmates. This week a representative of the Louisiana State Hospital at Pineville, La., visited Exchange Row and purchased a Power's 6-B projector for use in the institution.

New Orleans.—John Massina, of the Denver branch of General, is a Carnival visitor. New Orleans is Mr. Massina's old home. He began with a local office of General in a small capacity a year or so ago, and was transferred to a better position in Denver. Mr. Massina sees many and pleasing changes in the city.

New Orleans.—E. J. Abrahams, special representative of the Knickerbocker Features, is in this territory to push Vim comedies.

New Orleans.—An increase of 25 per cent. a week in business is noted by R. King Evans, local manager of V-L-S-E, which opened up their Baronne street branch only a few weeks ago.

Crystal Springs, Miss.—S. B. Ford, well-known exhibitor of Utica, Miss., closed a deal on March 4 with F. M. Hutchinson, of Crystal Springs, Miss., buying his interest in the Pictureland theater here. Mr. Ford will open the house on March 6.

KANSAS CITY NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

Provides Theater Programs.

KANSAS CITY, MO.—Under the direction of Louis Clar, of the Kansas City World Film office, a new theater program is being introduced to Kansas City patrons. The scheme of this is to get out a 30-page booklet inserting the necessary program for each theater each week, the issue to be entirely new reading matter each time printed. Nearly fifteen of the largest and most prominent Kansas City houses have declared their intention of coming in on the project.

Max Asher Here.

Kansas City, Mo.—Max Asher, comedian for the Universal Film Company, has been a visitor to Kansas City. Asher says he is taking a vacation after a recent sick spell. While here he is giving his old vaudeville stunt at moving picture houses where his runs are being shown and is making talks about the moving picture industry. He is working his way from San Francisco to New York, taking in all cities of importance.

John Hiatt's Champions.

Kansas City, Mo.—The basketball team which John Hiatt, the progressive manager of the Gladstone theater in the northeast part of town, has been backing all winter for advertisement purposes, has certainly put the name of that house before the public. The theater five won the championship of the league and recently engaged with another team in town for the championship of the city. Local exchange managers do not begrudge Mr. Hiatt any of his success, as he is recognized as one of the best hustlers in the local moving picture field.

Invents New Loop Setter.

Webb City, Mo.—J. D. Wineland, of Webb City, Mo., proprietor for the past seven years of the Mystic theater, has

invented and patented a loop setter which he is using on his own machines, and which he is now manufacturing for sale. A local shop is turning them out in sufficient numbers to care for the present demand. It can be applied to the shaft of an Edison machine without disturbing the other mechanism.

New Blue Bird Chief.

A. G. Hull, formerly with the Mutual and General companies in Chicago and St. Paul, and later assistant manager of the St. Louis exchange for the General, is now at the head of the Kansas City branch of the Blue Bird Photoplay Co. Charles ("Kid") Nichols, former manager, is now on the road for that company, and will stay there until the opening of the baseball season, when he goes to take up his annual job of coaching the Missouri Valley College baseball nine. Mr. Hull is a former theater owner, having managed houses in Keokuk, South Bend and Hannibal, Mo.

Exchange Men Visitors.

A recent visitor to the offices of the Kansas City Universal Exchange was E. O. Gurney, traveling auditor of the Universal Film Company.

Charles Werner, manager of the St. Louis office of the Metro Picture Service, visited the Kansas City executive, H. E. Berman, recently.

"Marty" Williams, formerly manager of the Mutual Film, was a recent visitor to Kansas City, where he came from the South. It is reported among local film managers that Mr. Williams will soon be seen in a similar capacity with a well known exchange very soon.

Will Have More Accessories.

P. J. Hall, manager of the Western Film & Supply Co., after returning from the trade convention in Chicago the last week in February, announces that he will have an increased line of accessories. Mr. Hall desires the report that he is moving the Kansas City branch to Oklahoma City denied, as he never intended such a change. He made a trip to that place to look over the field, but decided the time had not yet come for a venture there.

New Associated Road Men.

Herbert J. Thacher, who has been with the Universal as a traveler for some time, is at present on the road for the Associated Film Service, while awaiting the opening of his new theater, the Strand, at Salina, Kas. Henry Taylor is another new employe at the Associated office, his duties comprising the working of the city trade.

W. W. Drum Expected.

W. W. Drumm, West Central division manager of the World Film, is expected in Kansas City soon on his tour of the territory. It is probable that he will arrive here from Oklahoma.

Metro Adds to Forces.

Kansas City, Mo.—H. E. Berman, Kansas City manager of the Metro Service, announces the addition of two new employees to take care of the increase in business. Mr. Berman has also been required to utilize more space to take care of the trade brought on by the Metro-Drew releases, adding more racks and smaller accessories. He reports the Metro business in this territory as being very good and is confident of a continual increase.

Prominent Visitors.

Kansas City, Mo.—Out of town visitors to the Kansas City offices recently were Frank Garrity, of Winfield, Kas.; C. R. Blubaugh, Ft. Scott, Kas., and E. W. Parker, of the Orpheum, at Enid, Okla. Mr. Parker is a former Kansas City man, previously being with the old Colonial theater here.

New Strand Theater at Shelbyville

Exhibitor W. C. Meloy Opens a Fine Picture Theater—Seats 850 Persons—Owner Gets Testimonial of Appreciation from Merchants.

Special to Moving Picture World from Indiana Trade News Service.

SHELBYVILLE, IND.—The Strand theater, Shelbyville, newest motion picture house, opened recently, and the house was crowded throughout the first day. The theater is owned by W. C. Meloy. The theater is one of the most complete houses in the state and Mr. Meloy has received compliments because of the steps which he took to make the theater the up-to-date institution that it is. The merchants of the block in which the theater was built were so pleased that they presented Mr. Meloy with a big bunch of flowers, purchased after they had inspected the theater.

The house has a seating capacity of 850 and music planned for the opening, played by the new pipe organ, costing $5,000, was well received. The heating and ventilating system for the new theater is the most complete that could be installed and cost $3,000.

Lyric Turns to Pictures.

Indianapolis, Ind.—The Lyric theater of Indianapolis, a vaudeville house under the management of Barton and Olson and a money-maker throughout the winter season, will be converted into a motion picture house exclusively. The theater will have a stage setting and big orchestra. George Beban in "The Alien" will open the vaudeville theater as a motion picture house.

E. G. Sourbier Renominated.

Indianapolis, Ind.—Edward G. Sourbier, who operates several theaters in Indianapolis, including the Palms and the Keystone, was renominated by the Republican party in Marion county as county treasurer. Sourbier is serving his first term. Sourbier has taken an active part in politics for years and has served one term as sheriff.

New Muncie House.

Muncie, Ind.—This city is to have a new motion picture house. The theater is to be located in the Young Hardware Company building, in Jackson street, near the Wysor Grand theater and will be under the management of Arthur Bennett, a well-known Muncie man. Bennett was formerly connected with the Star and Columbia theaters.

The Theato Sold.

Washington, Ind.—The Palmer Amusement company, of Washington, Ind., has taken over the property of a company which operated the Theato and will remodel the theater. Hereafter, it is announced, the house will show only feature pictures, the Paramount program, Metro, Pathe, Fox, Equitable and World being shown. The amusement company plans to rebuild the ventilating system and to make changes which will convert the old house into one up-to-date. The property has been in the hands of the courts.

Among Indiana Exhibitors.

Vincennes, Ind.—The management of the Lyric of Vincennes announces that hereafter Triangle feature films will be shown exclusively by the house.

Lafayette, Ind.—The bitter fight which is being waged by Lafayette motion picture men to stop police interference with Sunday performances is still in court. The motion picture men have been arrested and have demanded jury trials. The cases have been set for hearing. The motion picture men will be represented by a bunch of able attorneys.

Frankfort, Ind.—The Blinn theater here has been repainted and redecorated and other changes will be made with the coming of warmer weather. The owner plans to have a "real theater," he says, when fall rolls around.

North Manchester, Ind.—Harry Long, owner of the Crystal theater at North Manchester, has installed a new Seebury motion picture player.

Indianapolis, Ind.—Civil war veterans of Indianapolis were guests of the management of the Murat theater to see "The Battle Cry of Peace."

Lafayette, Ind.—Roy M. Johnson, manager of the Lyric theater at Lafayette, was married to Miss Marie Small, of Wabash.

Winchester, Ind.—The Orpheum theater, of Winchester, has installed a new lighting system.

Wabash, Ind.—Wabash theaters are being used by the politicians to further their candidates. The houses are purchased and free shows given.

New Castle, Ind.—Frank Marshall, manager of the Theatorium of New Castle, took advantage of a big fire in the city to increase business. He had a camera man on the scene and the pictures on his screen the following night. Press notices were given freely because of his hurry up methods.

Mishawaka, Ind.—The new Lincoln theater of Mishawaka, formerly the princess, opened recently with Francis X. Bushman and Beverly Bayne in "Pennington's Choice." The theater has been remodeled and redecorated.

Covington, Ind.—A. S. Bowers of Bedford, Ind., has purchased the Family theater of Covington from Mr. Eugene Ford. Sunday shows will be discontinued under Mr. Bowers, an old-time manager.

MINNEAPOLIS NEWS LETTER.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

Real Cowboy and Screen Kind.

ST. PAUL, MINN.—Wallace Coburn, the "cowboy poet," is in St. Paul forming a motion picture concern for the purpose of producing western films and has the aid of L. W. Hill, president of the Great Northern railroad, in floating his company. He has received a letter from C. M. Russell, of Montana, who is known as the famous painter of cowboy and western life generally. Mr. Russell read of Mr. Coburn's company and wrote the letter about the cowboy types of the plains and the screen as he thinks they are. His letter follows in part:

"This kind I don't know; he's not down in natural history. (Thus he lets down the picture cowboy.) This species is almost extinct," he continues in dealing with the real cowpuncher, "He knew horses and could tell you what a cow said to her calf. The floor of his home was the prairie, his roof the sky, which often leaked. His gift of God was health and he generally cashed in with his boots on. He was only part human, but I've always liked animals."

New Theater in St. Paul.

That another motion picture theater was about to be added to the list already running in the Twin Cities became known when a permit for the construction of a playhouse, to cost $12,000, was granted to Gust Marks in St. Paul. The new theater will be located on Dale street between Lawson and Hatch streets.

St. Paul, Minn.—Beverly B. Dobbs, of Nome, Alaska, is showing films of the north with his lecture, "A' Top of the World in Motion" in the schools here. The programs are free and large attendances are the rule at every showing.

S. R. Clingan, formerly handler of the Famous Players' products in Northern Michigan and Wisconsin, has been made manager of the Minneapolis office of the Zenith Feature Film Company. He succeeds Marcus Ross, who goes to the Twin City Film Company.

Fort Worth Sunday Vote

Opposition to Sabbath Shows in City Gets Out Injunction and Delays Vote for Ten Days—Exhibitors Are Busy Consolidating Recent Gains and Give Free Shows on Sunday—Labor Unions Help—In Other Cities.

By S. A. M. Harrison, 618 Comal St., Dallas Correspondent of Moving Picture World.

FORT WORTH, TEX.—The opposition to Sunday opening of theaters in Fort Worth pulled off a coup that will delay a decision for a little while. A temporary injunction was requested against the city commission to prohibit the holding of the election scheduled for March 8. As the law requires ten days' notice to parties in such a suit, the election will not be held on the date planned, the ten days carrying over that date.

In the meantime the exhibitors are doing everything possible to augment the sentiment in their favor. Publicity is given to every argument in favor of Sunday exhibitions, particular stress being laid on the constitutional rights of freedom of action and the necessity for clean Sunday amusements to counteract the evil amusements that exist.

On Sunday, March 5, practically all the houses were open, invitations being exhibited at the doors in the name of union labor. No donation boxes were kept and no collection taken, as these have been held in the courts to be an evasion of the law.

One manager said that fully 35,000 people had visited the houses between 2 and 10 o'clock in the evening. When the doors were first thrown open enough people were waiting to fill each house.

The exhibitors are receiving support from every source. Besides the moral support given by union labor as a whole, the moving picture operators tendered their services for the free exhibitions, and the exchanges have furnished the necessary pictures without charge.

On the same date Waco had her first Sunday exhibitions since the matter was voted on some time ago. Everything was quiet and the houses did a good business.

Corpus Christi may swing into line soon. Recently the Sunday lid has been on so tight in that town that not even a hiss of escaping steam could be heard and it is expected the boiler will explode, and in the reaction some reasonable regulations made. Even Mr. Joy Rider had to provide his gasoline on Saturday or leave "Little Henry" and the rest of them in the garages on Sunday, and nothing stronger than a drink of water could be bought—not even soda water.

Changes in Fox Forces.

Dallas, Texas.—Several changes have been made in the office personnel of the Fox Texas company. Allan Motter and David Motter have resigned. Miss Florence Cox has been promoted from stenographer to booking clerk and Miss Doris Burner is now bookkeeper.

L. D. Willis, assistant general manager, was in Dallas during the latter part of February, conferring with Mr. Byrd on various business matters. During the first part of March, H. S. McLeod, traveling auditor, made his formal inspection of the books and accounts.

General Has New Traveler.

Dallas, Texas.—Manager D. Prince of the General Dallas office, has "signed" a new salesman in H. T. Peebles, who recently resigned from the Mutual in San Antonio. Mr. Peebles was in Dallas a few days and left March 6 for his first trip in the new affiliation. Mr. Peebles has been in the film business in Texas for a number of years and is well known in the territory as a "live one."

Dallas Exchange Doings.

Manager W. M. Byrd, of the Fox office, made a trip to south and east Texas the latter part of February and reports conditions encouraging. He says Will Horwitz, who was recently added to the Fox selling force, has made a "clean-up."

Ned Depinet, of the Universal, made a trip to Houston and returned with an optimistic smile on his face.

United States rights to the lately completed Jack London production of South Sea Island pictures have been bought by A. R. Allen and associates of Dallas. State rights will probably be sub-vended.

Publicity Man in Dallas.

H. C. Watts, of the Pathe publicity department, was in Dallas the first of March on special business in connection with "The Iron Claw." Mr. Underwood says Mr. Watts was some hustler, and that between him and the regular force they are now using five prints of that serial in this territory.

Xydias Handling "Peace" Film.

A. J. Xydias was in Dallas about the first, talking of the nice business he is doing with the "Battle Cry of Peace," which he is taking over Texas on a percentage basis. Mr. Xydias has not given up his Houston house, nor has he ceased making things interesting for the censors of that town. He is working the "Peace" picture as a new venture, starting out more in jest, but now being in earnest as the results have been so good.

"X." got mixed up in an automobile accident in Juarez, Mexico, recently which necessitated his incarceration in a jail in that city for a few hours until the results of the accident were declared nil. But while in durance vile "X." spent his time wondering, in case he were lined up against a wall in front of a bunch of soldiers, who would make the Houston censors earn their pay.

In Local Filmdom.

Ashdown, Ark.—James Jaicomo, of Ashdown, Ark., has purchased a new 1916 Motiograph for his Royal theater. Barnett made the sale.

Yoakum, Texas.—H. O. Daniels, of Yoakum, Texas, is putting in another house in that city. Mr. Daniels was formerly in the film business in Dallas.

Cuero, Texas.—The Royal theater at Cuero, Texas, will be enlarged to a seating capacity of 400, according to a statement of E. R. McDuffie, special representative for "Mary Page," who claims for his picture credit for this enlargement.

Clarendon, Ark.—The Majestic theater at Clarendon, Ark., was temporarily put out of business by the Mississippi flood early in February. The water went two feet over the stage and Manager Kirk Perry says he lost 65 opera chairs and the piano needed overhauling.

Childress, Texas.—The Childress Amusement Company, Childress, Texas, has purchased from Barnett a 1916 Motiograph and are figuring on another. R. L. Bryant, of Roxton, Texas, also has a new Motiograph, from the same agent.

Dallas, Texas.—E. E. Belcia, formerly of Jacksonville, Texas, is in Dallas, dickering on new affiliations. Mrs. Belcia and Mr. Peebles of the General each have new sons, the first in each case and both born about the same time. The four parents got together the first Sunday in March to compare. This correspondent has a little respect for his life and so will not express any opinion. Of course, the opinions of the two "daddies" are unshaken.

Oklahoma, Okla.—Jack Lewis, formerly representative of J. D. Wheelan Film Company at Oklahoma, has resigned to accept the agency of the United Film Service for the same territory.

New Houses and New Managers.

Dallas, Texas.—E. W. Copley, one of the pioneers of the exhibition field, has leased the building at 1601 Elm street, Dallas, for the purpose of erecting a new house. This will be in the heart of the "white lights," next door to the Old Mill theater.

Jacksonville, Texas.—M. W. and John Morris, Jr., proprietors of John's theater, Jacksonville, have purchased the Park theater from E. E. Belcia.

Aubrey, Texas.—The Queen theater at Aubrey has been sold by H. V. Simpson to Cox and Sharrett.

Commerce, Okla.—A new house, to cost $8,000, is in the course of construction here.

Midland, Texas.—The Mission theater has been purchased by Kirksey Brothers.

Taylor, Texas.—Bland & Hoke of the Acme theater have purchased the Colonial.

Jourdanton, Texas.—Burnett & Lewis have bought out George T. Howell, of the Jourdanton theater.

Pleasanton, Texas.—The Palace theater at Pleasanton has been sold by Thomas Cowan to Will Allen.

Leakey, Texas.—L. T. McCormick is putting up a new house at Leakey.

Crystal City, Texas.—G. T. Kerchiville has secured control of the houses at Crystal City and Carrizo Springs.

Waggoner, Okla.—James Reich has reopened the Cozy theater.

Estelline, Texas.—R. A. Grundy was in Dallas the first of March purchasing equipment from Thrash for his new house at Estelline.

Belton, Texas.—W. E. Crown and H. B. Vinson have formed a partnership to run two new theaters here.

NO OMAHA INJUNCTION.

Exhibitors Denied by Court—Must Keep Out Children While Epidemic Lasts.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—The order by the department of health that children under twelve years of age should be debarred from moving picture shows during a scarlet fever epidemic is within the powers conferred by the statute, Judge Leslie held. Accordingly, he denied an injunction sought by twenty-one Omaha exhibitors to restrain the board from enforcing the order which was hurting business. Health Commissioner Connell expected to remove the ban about March 15, as the disease is abating.

Max Selicow, an exhibitor who filed a petition, alleging he was deprived of his liberty by Chief of Police Dunn in enforcing the order, was allowed a writ of habeas corpus.

MAX WEISFELDT PROMOTED.

Omaha, Neb.—Max J. Weisfeldt, who has been assistant manager for the Mutual Film Corporation at Minneapolis, has been made manager of the exchange at Omaha, succeeding J. H. Mergener, who resigned some time ago.

Weisfeldt conducted a moving picture theater at Plymouth, Wis., for seven years, being a young pioneer of the photoplay industry in the Badger state. Later he was with Mort Singer, the vaudeville man, in Chicago. A couple of years ago he took a road position with the Mutual at Minneapolis, resigned to open a supply house, but sold out and went back to the Mutual. An unusually bright spot in his record soon after his return is noticeable. He handled "The Diamond from the Sky" and is credited with getting this serial into 92 per cent of the houses in his territory.

AGAINST SPITTING.

Omaha, Neb.—E. A. Van Husan, manager of the Laemmle Film Company, aided an anti-spit movement in the city by having "Anti-Spit" notices run in practically all the theaters in the city. He also contributed $10 to the campaign. Mrs. Van Husan was nauseated by the expectorations of a man on a street car and was ill two days.

Nebraska Theater Changes.

Hastings, Neb.—Mrs. Ida M. Walden is now in control of the Wonderland theater, succeeding her husband, William Walden.

Eagle, Neb.—Frank Gillett, Jr., has opened a moving picture show in the opera house.

Allen, Neb.—M. A. Tappan and L. A. Miller have opened a moving picture show in the opera house.

Columbus, Neb.—Robert Kent has leased the North opera house, succeeding Oscar Baker.

Marquette, Neb.—James Schoonover has opened a moving picture theater.

In San Francisco.

Among the recent visitors from outside points have been C. N. Carrington, Jr., of Santa Rosa, Cal.; J. C. Hildebrand, of the Star theater, Colusa; K. A. Adelbert, of Marysville, and Mark Hanna, of Salinas.

Work is being rushed on the new home of the General Film Company on Golden Gate avenue, and this will be occupied at the earliest possible date.

The Big "A" Poster Renting Company, which recently entered the local poster field with headquarters at 120 Golden Gate avenue, has given up this location.

California News.

Porterville, Calif.—Construction work has been commenced on the Monache theater on Main street near Cleveland, which is being erected by Mrs. Edith Williams for C. C. Howell, Everett Howell and A. R. Moore. The theater will have a seating capacity of 875 and will cost $50,000.

Vallejo, Calif.—The Star theater, which has been closed for several months, has been re-opened by W. G. Maupin. This theater was formerly conducted by Mr. Maupin, who closed it when he took over the Bell Theater.

Taft, Calif.—A complete new equipment, including chairs and projection machines has been installed in the Optic theater, formerly the Star, by Messrs. McElliott, Kennell & Ellis, and this house is now in operation.

Eureka, Calif.—David Solari, of Stockton, who conducts a circuit of moving picture and vaudeville houses in Northern California, has taken over a theater here and will open it as soon as it can be remodeled and refurnished.

Salinas, Calif.—White's theater has been taken over by Mrs. J. N. Rice, of Monterey, and will be reopened as a moving picture house.

Santa Cruz, Calif.—The Unique Amusement Company has placed an order for a Powers Cameragraph No. 6 with G. A. Metcalfe, of San Francisco.

Berkeley, Calif.—The Berkeley theater, which has been conducted by C. W. Reavis, for more than a year, has been disposed of by him to Wm. S. Roney, formerly one of the proprietors of the Rex of this city. The Berkeley theater is one of the largest houses in the College City devoted to moving pictures and is conveniently located on Shattuck avenue, near Haste street. Mr. Roney will continue to show high grade feature productions and will make such improvements as are necessary to keep the house on its present high plane.

Berkeley, Cal.—C. L. Mehrten, who conducts the Varsity theater at Berkeley, has purchased an additional Powers Cameragraph to be added to his operating room equipment.

Transportation Hearing

San Francisco Film Board of Trade and State Railway Commission Put Off Hearing on Film Carrying on Passenger Trains and Boats—Death of Lieutenant-Governor Eshleman, the Cause—Rule Against Films Suspended.

By T. A. Church, 1507 North St., Berkeley Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The proceedings brought by the Film Exchange Board of Trade of San Francisco against the Southern Pacific Company and other transportation concerns in California, relating to the carrying of films on passenger trains and boats, were to have been heard before the State Railroad Commission on the morning of Feb. 28th, and on the appointed hour the leading film exchange men of the city were present, with their attorney, Maurice L. Asher, but the hearing was halted by the sudden death of John M. Eshleman, lieutenant-governor of the state and the first president of the commission.

Commissioner Devlin moved an adjournment out of respect to Mr. Eshleman and the hearing was postponed until a date to be set later. Attorney Asher in a few brief words, set forth the extreme care that was being exercised by film exchanges and by exhibitors in handling films and asked that the rule of the railroads that film could not be carried on trains and boats after the first of March be suspended until the Railroad Commission had acted upon the complaint that had been prepared. This request was readily granted by George D. Squires, representing the Southern Pacific Railroad.

"THE SPOILERS" RETURNS.

The great Selig production, "The Spoilers," was shown in its new form at the Portola theater during the first week in March and its former successes were duplicated. During the entire engagement full houses were the rule at every performance and during the evening hours the line of ticket holders frequently extended in to the street. This showing is a remarkable one when it is considered that "The Spoilers" has already been shown for four full weeks at this house, as well as for one week at the Gaiety near by, not to mention dozens of theatres in the outlying districts.

Blanche Sweet Week at Imperial Theater.

For the first time since the management of the Imperial theater decided upon two changes of program a week instead of one, has one star held sway for an entire week at this popular house. During the first week in March "The Ragamuffin" and "The Blacklist," both featuring Blanche Sweet, were presented and the public took kindly to the innovation. These productions are to be followed by Mary Pickford in "Poor Little Peppina," and the recently established policy will be set aside to permit of a full week's run.

Leon Netter Off for New York.

Leon Netter, formerly manager of the All-Star Feature Distributors, Inc., has left for New York, this being his first trip to that city. Before leaving San Francisco he was made the recipient of a handsome gold watch from friends in the local film trade and left with the best wishes of a host of friends ringing in his ears.

Progress on New Houses.

Work has been commenced on the Strand theater, to be erected at Ellis and Mason streets, and construction work is well under way on the new theater in the hotel district on Geary street, just above Powell. The announcement is made that the Rialto theater, on the site of the old American on Market street, will be opened early in April, when improvements costing in excess of $70,000 will have been completed. All of these will be devoted to the showing of moving pictures.

Serials Please Pantages Patrons.

The Pathe serial, "The Red Circle," has pleased the patrons of Pantages theater so well, and has proved to be such a drawing attraction that the management of this circuit has booked "The Iron Claw." This serial will be started at the San Francisco house on March 19th, and will be shown one week later at Oakland. It has also been booked at Spokane, Portland and Seattle, where the Pantages Circuit conducts vaudeville houses.

Pictures at Legitimate Houses.

The Columbia theater, the stronghold of the legitimate stage in San Francisco, was given over recently to a week of moving pictures, the Creatonia Film Corporation having secured the house for the presentation of two feature productions, "Mme. Sarah Bernhardt at Home," and the "Princess of India." During the same week the Cort theater was also given over to moving pictures, the attraction being Mr. and Mrs. Vernon Castle in the "Whirl of Life."

Theater Changes Hands.

The Sunset theater, 630 Irving street, conducted for some time by Stanley & Malm, has been purchased by the Bodin Amusement Company, of which J. R. Bodin is manager. The former proprietors will remain with the new management for a short time and are considering the proposition of opening a vaudeville house in the Sunset district later on. Mr. Bodin is an experienced business man and during the recent Exposition had charge of one of the large concessions.

Colored Films Cause Suit.

A suit has been filed in the United States District Court against Herbert Payne, president of the California Motion Picture Corporation, by James S. Rear, a promoter of Vancouver, it being alleged that a contract to promote the manufacture of colored pictures has been violated. According to the complaint a contract was entered into between Rear and Payne, whereby the latter was to form a company for the exploitation of a color photography process invented by Charles F. Jones, of San Francisco. It is alleged that this contract was not fulfilled.

San Francisco News Briefs.

The Cosy theater on Fillmore street, near Golden Gate avenue, is to be reopened shortly by G. Berson, owner of the Fillmore Hotel, the equipment for the place having been furnished by Walter Preddey.

The Kahn & Greenfield Circuit have placed an order with G. A. Metcalfe for a Minusa Gold Fiber Screen to be installed in the New Mission theater to be opened in April.

Sig Grauman, manager of the Empress theater, and president of the Screen Club of San Francisco, has returned from a trip to Los Angeles and San Diego.

G. A. Metcalfe, who recently made a trip to Seattle, Wash., to open a branch supply house, secured a good location at 1210 Fourth avenue.

Mike Zar, with the Turner & Dahnken Circuit, went to Watsonville recently to take charge of the T. & D. theater there, pending the arrival of a permanent manager. The outfit of the Lyric recently purchased by this circuit has been shipped to San Francisco.

On the Open Market

Exhibitors Discuss This Question of Growing Importance—Some Portland Exhibitors Favor Getting Away from Long Term Contracts—Out-of-Town Men Have Not Considered Question.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND OREGON.—The preference of exhibitors for buying films on the open market if that market becomes available, has been discussed by exhibitors in this city and diverse opinions have been given. Managers getting their service under contract have not been inclined to state their views on the subject, but the tendency seems to be to get away from long term contracts. One prominent exhibitor stated that he looked toward the increasing number of good films on the open market with much favor and expected to see a time when all good features could be got from this source. Another downtown exhibitor was of the opinion that the open market would have a tendency to put the selling of feature films on an auction block basis and for this reason did not favor the trend toward the open market.

Road men returning from the far corners of Oregon, Washington and Idaho, stated that exhibitors throughout their territory contract for features as formerly, usually four or more at a time, and that the open market has few advocates outside of Portland.

AN ARTISTIC EXHIBITOR.

Portland, Ore.—E. J. Myrick, manager of Jensen & Von Herberg's Columbia theater, Portland, has made that theater a house of surprises. Mr. Myrick inaugurated afternoon tea service at the Columbia, he replaced the mere men ushers with pretty red-haired girls, and when the girls persisted in laughing at Triangle Keystones, he substituted more matured and staid maidens garbed in natty uniforms of his own design; from his lamp house he throws a firelight glow upon the screen when a picture not tinted for firelight shows an active fireplace; his St. Valentine's Day audiences were greeted by a pretty doll seated on an electrically lighted moon swung across the stage during intermissions and he arranged a patriotic surprise for Washington's Birthday. The Columbia is the Triangle house in Portland.

E. J. Myrick.

T. M. A.'s DANCE.

The Portland Lodge of T. M. A., of which many of the local film fraternity are members, gave its annual ball on February 29. As the dance started at 11.30 and continued well into the morning, the city administration suspended the 12 o'clock closing dance ordinance during the event. Of the film men on the committee were Louis B. Christ, of the Pickford and Al Sather, of the Ideal.

SOL BAUM JOINS BLUE BIRD.

Portland, Ore.—Sol Baum, formerly manager of the People's theater, Portland, and later exploiting feature productions with Orton E. Goodwin, has been appointed manager of the Portland Blue Bird office to replace F. S. Peachy who has returned to San Francisco. Mr. Baum spent a week on the road lining up his territory before taking active charge of the office.

District Manager Visits.

Portland, Ore.—C. J. Kerr, Northwest Manager of Metro, with headquarters in Seattle, was a recent visitor in Portland en route from Lewiston, Idaho, to Seattle and was the guest of honor at the weekly luncheon of the Oregon Motion Picture Men's Association at the Oregon Hotel March 2. Mr. Kerr stated he was well pleased with the business conditions in the cities he visited.

World Film Office Leaves.

Portland, Ore.—Acting under telephonic instructions, evidently given by Denham Palmer, western division manager, the Portland office of the World Film packed its entire paraphernalia over night and silently returned to Seattle. The reason for the move was not disclosed. Portland exhibitors stated that the local World office had been a great accommodation to them and were disappointed. Fred Locher, who had charge of the office, was rapidly working his way into popularity on Film Row and his departure to the Sound City is regretted.

Universal Publicity Man.

Portland, Ore.—Al L. Krause, formerly treasurer at the Orpheum, Portland, has been employed by the Film Supply Company as publicity manager for the northwest offices, including Portland, Spokane and Seattle. He will make his headquarters in Portland. The Universal is the first exchange in the city to employ a man whose exclusive duty is to handle publicity.

Burnside Theater Sold.

Portland, Ore.—The Portland Amusement Company, controlling the Globe, Casino and American theaters, have purchased the Burnside theater from George M. Harris. The new owners took charge of the house March 4.

With the Road Men.

A. W. Crank, road man for Metro, returned to Portland recently from an extended tour in the eastern part of his territory. He reports prosperous conditions in the cities visited, and stated that without exception the theaters in the wheat belt are running the best services on the market.

J. H. Baum, who recently returned from eastern Oregon for the General Film, has joined the forces of C. R. Coulter, of Seattle, and will exploit features on the road. Norwin Haas, representing Mr. Coulter, was recently in Portland territory with "Beating Back." This picture and "The Escape" has been booked solid through eastern Oregon for return dates.

Heard on Film Row.

The Sunset theater, Portland, used an attractive lobby display for Metro's "Dimples," shown recently. The decorative scheme, laid out by Chas. E. Couche, was that of a Georgia dell, the lobby being a bower of foliage and the floor carpeted with moss.

During the week of March 5, the Royal Guatemalan Marimba Band, which played at the San Francisco Exposition, was an added attraction at the Columbia.

George Reisner, who owns the Lyric theaters in Raymond and South Bend, Washington, was a recent visitor in Portland booking service.

H. H. Brownell, a Portland cameraman, has received a preferential commission to represent the Mutual Weekly in this territory.

Shedd, Ore.—R. F. Hamilton has opened a new house at Shedd, with Pathe service.

Moscow, Idaho.—The Orpheum theater is undergoing extensive alterations which, when completed, will give the house doubles its present seating capacity. A new pipe organ is being installed, also entirely new equipment. R. S. Tucker is the manager.

ALL HONORARY MEMBERS.

Denver Club Wants Stars to Visit—Coming and Going.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLORADO.—Every film manufacturer in the world and all the leading photoplay actors and actresses are to be made honorary members of the Rocky Mountain Screen Club as a result of action taken at the second weekly luncheon of this organization. The suggestion was made by President Harry T. Nolan and was adopted unanimously.

Also a campaign to put Denver on the traveling routes of the famous screen stars was launched and will be vigorously pushed. As a result it is hoped to have a visit from each and every moving picture actor or actress who passes this way going East or West.

It was voted to hold the weekly luncheons of the Screen Club every Friday at the Savoy Hotel. On the last Friday of each month ladies will be admitted to the luncheons. There are a number of the fair sex interested in the moving picture industry here both in the exhibiting line and on the exchange staffs. It was to accommodate these as well as the wives and sweethearts of the members that the new plan was adopted.

H. A. Callahan Here.

H. A. Callahan, special representative of the Essanay company, has concluded a week's visit in Denver as the guest of W. H. Cree manager of the General Film exchange. He expressed himself as well satisfied with conditions in this territory and predicted increased prosperity for the moving picture industry generally.

Mr. Callahan was a guest at the weekly luncheon of the Rocky Mountain Screen Club, and gave the officers of this new organization many helpful suggestions for improving and building up the club.

To Fight for Sunday Shows.

Montrose, Colorado.—The recent victory of moving picture exhibitors of Grand Junction in their fight against Sunday closing has resulted in a move being started in Montrose to lift the ban on Sabbath amusement. In Grand Junction, Harry T. Nolan and his associates in the theater business won the battle single handed and Montrose exhibitors are planning to adopt his methods in their struggle.

Nolan fought to retain Sunday amusement while in Montrose and theaters are now closed on Sunday and the theater owners there will have to initiate a movement to let down the bars. The matter was voted on in the Town Council recently and also the exhibitors claim that there were enough votes pledged to pass the ordinance when the matter came up, the councilmen lost heart and refused to legalize Sunday opening.

Now it will be necessary to circulate petitions and get the matter before the people under the Initiative and Referendum. This will be done in time for the city election in May.

In Grand Junction the newspapers refused to support the theater owners and it became necessary for the exhibitors to publish a paper of their own. The same plan will be adopted in Montrose if the necessity arises.

Wouldn't Spoil Serial.

The Ideal theater at Sydney, Nebr., has been quarantined on account of an epidemic of scarlet fever. An odd concession

has been made to Exhibitor J. A. Bentley, however. The health authorities have granted him a permit to open one night each week to show the "Girl and the Game" so as not to spoil the sequence of this serial.

Girls Make Good Exhibitors.

Miss Rene Tuhey, manager of the Strand, selects all the Strand programs and is said to be the equal of any man on Curtis street as a judge of the merits of films.

"So many girls are crazy to act for the pictures that they seem to have lost sight of the fact that it is the theaters, after all, that are the most important," said Miss Tuhey. "There is no reason why girls should not make a success with the motion picture theaters and it seems strange to me that more of them do not try it."

Buy Joy Theater.

Ralph Kaylor and Thomas Cleaves have purchased the Joy theater on Larimer street. They will remodel the house and open it as a first class moving picture theater.

IN THE DAKOTAS.

Special to Moving Picture World from Midwest News Service.

Dakota Theater Changes.

MILBANK, S. D.—Cliff Hales, of St. Paul, has purchased the Comet theater.

Grafton, N. D.—Fire at the new Strand theater did damage estimated at $5,000.

Minot, N. D.—Vincent J. Quinn is now manager of the Lyceum theater.

Belle Fourche, S. D.—J. W. Couch is now sole owner of the Iris theater, having purchased the interest of Mr. and Mrs. Bert Rohlf.

Volin, S. D.—The Nace theater company has opened a moving picture theater here.

Bancorft, S. D.—A theater will be erected here by the Community Building Company, which has been incorporated, with a capital stock of $20,000.

Barney, N. D.—An opera house will be included in the town hall to be erected here by a corporation which is being formed.

Sioux Falls, S. D.—The Olympia theater is erecting a new marquis which this summer will be covered with vines and flowers.

Wessington, S. D.—George L. Bollan and William Miller have purchased the moving picture business of M. L. Gray.

Lawton, N. D.—A. H. Kops and H. E. Williams have opened a moving picture show in the opera house.

Scotland, S. D.—J. H. Heinz purchased the Lyric theater from C. S. Laing.

Wimbledon, N. D.—Lloyd Evanson, who operates a moving picture show at Harvey, has purchased the show here from Earl Friday.

Notes About Shows.

Watertown, S. D.—"The Birth of a Nation" will be at the Metropolitan theater six days, beginning March 29.

Aberdeen, S. D.—Articles of incorporation have been filed for the G. W. Gates Amusement Company, of Aberdeen, to engage in the moving picture business. Incorporators are G. W. Gates, F. J. Hagerty, Nettie Hagerty and A. W. Campbell.

Aberdeen, S. D.—A Monday matinee of "The Battle Cry of Peace" for school children was given by the Orpheum theater, the school officials co-operating.

Sioux Falls, S. D.—The Princess theater has booked the Mutual Masterpictures.

VANCOUVER NEWS LETTER.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

Premier Bowser's Candidate Fails.

VANCOUVER, B. C.—The recent election of M. A. Macdonald, over C. E. Tisdall, the Bowser government's choice, by a vote of practically two to one, is of great importance to the exhibitors of British Columbia in that it indicates what may be expected in the coming general election now promised for some time in the summer.

Following Attorney-General (now also Premier) Bowser's decision that it would be best not to risk a general election last fall, as planned, the outrageous management of the censor's department, said to be under his instructions, served to turn against him most of the few remaining moving picture men of the province who had not been so affected by his previous refusals to afford them any relief.

The agitation following the rejection of "The Spoilers," and the force of public opinion thus aroused, practically forced the Attorney-General to review and pass this subject, and brought about a new era for the moving picture interests. Many, however, including exhibitors and exchange managers, have expressed the opinion that the present comparative leniency is simply for the purpose of getting votes, and are of the opinion that if the present incumbent is re-elected, a return will be made to the old standards.

The Liberal party, on the other hand, have indicated their willingness to grant an appeal board, and treat the moving picture industry generally as a legitimate business.

Change in Plans for New Theater.

Vancouver, B. C.—Amended plans for the new theater and office building to be erected by the National Amusement Company at Main Street and Broadway, Vancouver, indicate that the structure will be four stories in height, with a frontage of 100 feet on Broadway and 132 feet on Main street. The plans call for a large stage, and a fine organ will be installed.

Theatrical Federation Elects.

Vancouver, B. C.—The Vancouver Theatrical Federation, comprising the Musicians', Stage Employees' and Moving Picture Operators' Unions of Vancouver, has elected the following officers for the year 1916: President, J. Rundell; vice-president, W. E. McCartney; secretary, H. C. Roddan; treasurer, A. N. Harrington; business agents, P. Burraston and J. Pitman.

Speech by the Reeve.

Victoria, B. C.—A novelty in political campaigning was introduced to the Victoria public at the Avenue theater on a recent evening, when a challenge addressed to the mayor of the city was read by the reeve of Oak Bay on behalf of Hon. A. C. Flumerfelt, calling upon the Liberal candidate to answer certain questions in connection with the campaign.

The Orpheum in Vancouver was used on two successive evenings by the candidates and speakers of the opposing parties.

New Manitoba Corporation.

Winnipeg, Manitoba.—The latest issue of the Manitoba Gazette announces the incorporation of the Avenue Amusement Company, Ltd., with a capital of $20,000. The incorporators are H. B. Webster, W. J. Sutherland, Levi Weatherbie, James Hunter and B. L. Deacon. This is a moving picture company.

Local Notes of Interest.

H. E. Lotz, the General Film Company's new district manager for Canada, was a recent visitor to Vancouver.

Some very entertaining slides are being used at Vancouver theatres to assist the 143rd Battalion (B. C. Bantams) in their recruiting campaign. The latest slide shows Charlie Chaplin announcing that he has joined the Bantam regiment.

W. P. Dewees, of the Rex theater, Vancouver, has gone to Montreal to confer with E. A. Fenton over the final details of the deal giving to the National Film Service, Ltd., the Triangle distribution rights in Western Canada.

Disregarding Censors

In Spokane, Commissioner of Public Affairs F. M. McBroom Wants to Have Fine of $100 Imposed for Not Following Cuts of National Board of Censorship —League's Intelligent Handling of the Situation.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—One or two local moving picture managers have been accused of violating the rules of the National Board of Censorship in using portions of pictures which the board had ordered cut out. Commissioner of Public Affairs in Spokane, and moving picture censor, F. M. McBroom, has drafted a drastic ordinance carying with it a maximum fine of $100 for any violations of the censorship rules in the future.

At the request of the Theater Managers' Association a lengthy conference took place between the managers and Commissioner McBroom, March 2, resulting in the ordinance being laid on the shelf for the present.

Assurances were given the commissioner that there would be no more violations and it was pointed out that it was unfair to make all come under drastic regulations because one or two had been violating the orders of the National board and the local censor.

The picture men were represented by Ralph Ruffner, manager of the Liberty theater, and president of the association; Will T. Reed, manager of the Casino theater, and Dr. H. S. Clemmer, manager of the Clemmer theater. They promised to see that all eliminations ordered by the board were made before the pictures were offered for public exhibition and to notify the managers of film exchanges that unexpurgated editions were not desired. Verbally, they agreed to constitute themselves a sort of vigilance committee to keep the screens free from immoral pictures.

Clemmer Ushers Dance.

A dancing party was given at Kellar's hall, Spokane, Wash., February 29, by the Clemmer Ushers' Glee Club, an organization made up of ushers at the Clemmer theater. Employes of four moving picture theaters were present. Mrs. Eva Langley and Charles Rapp furnished the music.

Spokane Show Notes.

The Ince feature, "Peggy," with Billie Burke, was booked by Manager Ralph Ruffner of the Liberty theater for presentation at that playhouse for an entire week, beginning March 5. Mr. Ruffner went to Seattle to book the production.

For the week of March 12 the Selig production of "The Ne'er-Do-Well," based on the popular novel by Rex Beach, has been secured. This is outside of the Triangle releases, but was booked because of its unusual nature. The picture is said to be the biggest the Selig studios have done since "The Spoilers."

Miss Irene Fifle of Seattle has begun an indefinite engagement at the Class A theater as soloist, incidentally marking the return to Spokane picture show houses of the professional vocalist. Manager Lee S. Forbes recently determined on this additional attraction for his house.

Manager Ralph Ruffner has engaged Gene Miller, accordionist.

Calendar of Daily Program Releases

Releases for Weeks Ending March 25 and April 1

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

General Film Company.

Current Releases

MONDAY, MARCH 20, 1916.	*Serial No.*
BIOGRAPH—His Mother's Scarf (Drama) (Biograph—Reissue No 42)	20232
ESSANAY—The Strange Case of Mary Page No. 9, "The Accusing Eye" (Two parts—Drama)	
LUBIN—The New Janitor (Comedy)	20233
SELIG—Number 13, Westbound (Three parts—Drama)	20227-8-9
SELIG—Selig-Tribune No. 23, 1916 (Topical)	20231
VITAGRAPH—A Squared Account (Comedy)	20230
TUESDAY, MARCH 21, 1916.	
ESSANAY—Separating From Sarah (Two parts—Comedy)	20234-5
KALEM—For Sweet Charity (Comedy)	20236
LUBIN—The Crash (Two parts—Drama)	20238-9
WEDNESDAY, MARCH 22, 1916.	
BIOGRAPH—The Battle of Truth (Three parts—Drama)	20241-2-3
ESSANAY—Canimated Nooz Pictorial No. 7 (Cartoon—Comedy)	20240
—A Scenic Subject on the same reel	20240
KALEM—At Bachelors' Roost (Comedy)	20239
THURSDAY, MARCH 23, 1916.	
LUBIN—A Sister to Cain (Three parts—Drama)	20244-5-6
SELIG—Selig-Tribune No. 24, 1916 (Topical)	20247
VIM—Bungles Lands a Job (Comedy)	20248
FRIDAY, MARCH 24, 1916.	
KALEM—When Things Go Wrong (Comedy)	20252
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains (Three parts—Drama)	20249-50-1
VIM—Behind the Footlights (Comedy)	20254
VITAGRAPH—Freddy Versus Hamlet (Comedy)	20253
SATURDAY, MARCH 25, 1916.	
ESSANAY—I Will Repay (Three parts—Drama)	20255-6-7
KALEM—The Detective's Peril (No 72 of the "Hazards of Helen" Railroad Series) (Drama)	20262
LUBIN—Love One Another (Comedy)	20258
SELIG—Trilby's Love Disaster (Comedy)	20263
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature)	20259-60-1

General Film Company.

Advance Releases

MONDAY, MARCH 27, 1916.

BIOGRAPH—The Golden Supper (Drama) (Biograph—Reissue No. 43).
ESSANAY—The Strange Case of Mary Page No. 10, "The Clew" (Two parts Drama).
KALEM—The Little Monte Carlo (No. 1 of the "Social Pirates") (Two parts—Drama) (Special Release).
LUBIN—Otto the Soldier (Comedy).
SELIG—Selig-Tribune No. 25, 1916 (Topical).
SELIG—A Social Deception (Three parts—Drama).
VITAGRAPH—Three Johns (Comedy).

TUESDAY, MARCH 28, 1916.

BIOGRAPH—Alias Jimmie Barton (Two parts—Drama).
ESSANAY—Title not yet announced.
KALEM—Ham and the Hermit's Daughter (Comedy).

WEDNESDAY, MARCH 29, 1916.

BIOGRAPH—Madelaine Morel (Three parts—Drama).
ESSANAY—Title not yet announced.
KALEM—The Trailing Tailor (Comedy).

THURSDAY, MARCH 30, 1916.

LUBIN—The Voice in the Night (Three parts—Drama).
SELIG—Selig-Tribune No. 26, 1916 (Topical).
VIM—Their Vacation (Comedy).

FRIDAY, MARCH 31, 1916.

KALEM—Almost a Heroine (Comedy).
KNICKERBOCKER STAR FEATURE—The Home-Breakers (Three parts—Drama).
VIM—Anvils and Actors (Comedy).
VITAGRAPH—Freddy Foils Floaters (Comedy).

SATURDAY, APRIL 1, 1916.

ESSANAY—Title not yet announced.
KALEM—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Double (Comedy).
SELIG—Her Dream of Life (Drama).
VITAGRAPH—Out of the Quagmire (Three parts—Broadway Star Feature—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Among the coming releases of David Horsley productions are: "On the Rampage," a one-reel Cub Comedy featuring George Ovey, released March 24; "The Hidden Law," a five-part subject with Margaret Gibson and William Clifford, released March 25; and "The Love Liar," also a five-reel production, featuring Crane Wilbur, released March 27.

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DAVID HORSLEY PRODUCTIONS

Calendar of Daily Program Releases

Releases for Weeks Ending March 25 and April 1

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

Universal Film Mfg. Company.

SUNDAY, MARCH 19, 1916. (Serial No.)

LAEMMLE—No release this day.
L-KO—Live Wires and Love Sparks (Two parts—Dr.) 01284
REX—Behind the Curtain (Drama) 01282

MONDAY, MARCH 20, 1916.

NESTOR—Love and Vaccination (Comedy) 01286
RED FEATHER PHOTOPLAY—Drugged Waters (Five parts—Drama) 01285
UNIVERSAL SPECIAL FEATURE—Graft No. 15. "The Patent Medicine Dangers" (Two parts—Dr.) 01302

TUESDAY, MARCH 21, 1916.

GOLD SEAL—The Madcap Queen of Crona (Two parts—Comedy-Drama) 01287
IMP—Ain't He Grand? (Comedy) 01289
REX—The Phantom Thief (Drama) 01288

WEDNESDAY, MARCH 22, 1916.

ANIMATED WEEKLY—Number 12 (Topical) 01292
LAEMMLE—The Desperado (Drama) 01290
L-KO—Scars and Stripes Forever (Two parts—Com.) 01291

THURSDAY, MARCH 23, 1916.

BIG U—On Dangerous Ground (Drama) 01294
LAEMMLE—The Secret Foe (Two parts—Drama) 01293
POWERS—A Toyland Mystery (Novelty) 01295
—Amphibian Oddities (Educational) 01295

FRIDAY, MARCH 24, 1916.

IMP—The Crimson Trail (Two parts—Drama) 01296
NESTOR—The Wrong Bird (Comedy) 01297
VICTOR—No release this day.

SATURDAY, MARCH 25, 1916.

BISON—Monna Vanna (Three parts—Drama) 01298
JOKER—It Nearly Happened (Comedy) 01299
POWERS—No release this day.

SUNDAY, MARCH 26, 1916.

LAEMMLE—No release this day.
L-KO—A Friend—But a Star Boarder (Comedy) 01301
REX—A Social Outcast (Three parts—Drama) 01300

MONDAY, MARCH 27, 1916.

NESTOR—The Janitor's Busy Day (Comedy) 01304
RED FEATHER PHOTOPLAY—Autumn (Five parts—Drama) 01303
UNIVERSAL SPECIAL FEATURE—Graft No. 16. Pirates and Finance (Two parts—Drama) 01320

TUESDAY, MARCH 28, 1916.

GOLD SEAL—Lady Raffles Returns (Two parts—Drama) 01305
IMP—The Gasoline Habit (Comedy) 01307
REX—There's No Place Like Home (Drama) 01306

WEDNESDAY, MARCH 29, 1916.

ANIMATED WEEKLY—Number 13 (Topical) 01310
LAEMMLE—The Blackmailer (Drama) 01309
VICTOR—The Model Husband (Two parts—Comedy) 01308

THURSDAY, MARCH 30, 1916.

BIG U—No release this day.
LAEMMLE—A Fool's Gold (Three parts—Drama) 01311
POWERS—Between Midnight (Comedy) 01312

FRIDAY, MARCH 31, 1916.

IMP—Scorched Wings (Three parts—Drama) 01313
NESTOR—He Almost Eloped (Comedy) 01314
VICTOR—No release this day.

SATURDAY, APRIL 1, 1916.

BISON—The Night Riders (Two parts—Drama) 01315
JOKER—The Tale of a Telegram (Comedy) 01317
POWERS—A Serpent in the House (Comedy) 01316

Mutual Film Corporation.

SUNDAY, MARCH 19, 1916. (Serial No.)

BEAUTY—Tips (Comedy) 04561
GAUMONT—See America First No. 27 (Scenic) 04560
—Keeping Up With the Joneses (Cartoon-Comedy) 04560
VOGUE—Troubled Waters (Comedy) 04562

MONDAY, MARCH 20, 1916.

MUTUAL MASTERPICTURE DE LUXE—My Partner (Gaumont—Five parts—Drama) (No. 83)

TUESDAY, MARCH 21, 1916.

AMERICAN—The Code of Honor (Three parts—Drama) 04564-5-6
FALSTAFF—Pansy Post Protean Player (Comedy) 04567

WEDNESDAY, MARCH 22, 1916.

BEAUTY—Cupid At Cohen's (Comedy) 04570
THANHOUSER—The Fifth Ace (Two parts—Society—Drama) 04569-9

THURSDAY, MARCH 23, 1916.

FALSTAFF—Pedro the Punk Poet (Comedy) 04576
MUTUAL MASTERPICTURE DE LUXE—The Bruiser (American—Five Parts—Drama) (No. 84)
MUTUAL WEEKLY—Number 64 (Topical) 04574
VOGUE—Search Me (Comedy) 04572

FRIDAY, MARCH 24, 1916.

CUB—Jerry and the Smugglers (Comedy) 04578
MUSTANG—The Ranger of Lonesome Gulch (Three parts—Drama) 04575-6-7

SATURDAY, MARCH 25, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Hidden Law (Centaur—Five parts — Sociological—Drama) (No. 85)

SUNDAY, MARCH 26, 1916.

BEAUTY—The Bubbles and the Barber (Comedy) 04580
GAUMONT—See America First, No. 28 (Scenic) 04579
—Keeping Up with the Joneses (Cartoon-Comedy) 04579
VOGUE—Devilish Business (Comedy) 04581

MONDAY, MARCH 27, 1916.

MUTUAL MASTERPICTURES DE LUXE—The Love Liar (Centaur—Five parts—Drama—No. 86)

TUESDAY, MARCH 28, 1916.

AMERICAN—In the Shuffle (Three parts—Drama) 04582-3-4
FALSTAFF—Paul's Political Pull (Comedy) 04585

WEDNESDAY, MARCH 29, 1916.

BEAUTY—A Trunk an' Trouble (Comedy) 04589
THANHOUSER—Fear (Three parts—Drama) 04586-7-8

THURSDAY, MARCH 30, 1916.

FALSTAFF—The Snow Shoveler's Sweetheart (Com.) 04591
MUTUAL MASTERPICTURE DE LUXE—Revelation (American—Five parts—Drama—No. 87)
MUTUAL WEEKLY—Number 65 (Topical) 04592
VOGUE—Title not yet announced 04590

FRIDAY, MARCH 31, 1916.

CUB—Jerry Among the Smugglers (Comedy) 04606
MUSTANG—Title not yet announced

SATURDAY, APRIL 1, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Net (Thanhouser—Five parts—Drama—No. 88)

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Stories of the Films

General Film Company

LUBIN.

THE NEW JANITOR (March 20).—This picture was originally scheduled for release on February 7. A synopsis of it was published on page 1010 of the issue dated February 12.

THE CRASH (Two Parts—March 21).—The cast: Clifford Ware (L. C. Shumway); Ross Grant (George Routh); Harvey Bean (Melvin Mayo); Sylvia, his daughter (Dorothy Barrett); Mary, a maid (Helen Eddy); Grant's partner (Robert Gray); Another father (J. H. Colby). Written and produced by Wilbert Melville.

Ross Grant and his partners, one of whom is an ex-telegrapher, are owners of a mine in Mexico. Grant is money-mad, and it is a great blow when he discovers that the mine is worthless. He determines to promote stock in it and reap a harvest. A telegraph instrument is installed in Grant's shack, and he gives a code to his companions before leaving for the States.

In a large American city, Harvey Dean is a rich broker. His daughter, Sylvia, an ardent stamp collector, is loved by Clifford Ware, a young engineer now employed by Dean. Grant meets Dean and interests him in the mining stock, until finally Dean agrees to invest $50,000 the following month. Grant, thinking the money sure, acts upon the advice of a friend, and plays the stock exchange.

Meanwhile Clifford discovers that Dean is going to invest in the mine, and asks permission to investigate it. Dean consents, and Clifford leaves for Mexico. Grant learns of Clifford's mission from his tool, the maid in the Dean household, and telegraphs to his partners to make Clifford their prisoner, and force him to write a favorable report on the mine. This is done, but Clifford asks to write a harmless postscript to the letter. After some argument, Grant's partners allow him to do so, and Clifford writes, "Perhaps Sylvia would be interested in adding these Mexican stamps to her collection."

Dean receives the letter, and is pleased at the favorable report. The important day on the exchange has come for Grant. With Dean's money he can swing the market so as to clean a half million. But just as Dean is about to hand Grant a check for the money, Sylvia arrives breathlessly, to show her father a message that was written under the stamps on Clifford's letter, and it states that the mine is worthless and he is held prisoner. Without Dean's money, Grant is ruined. Clifford makes his escape from the partners, and Sylvia ever afterwards looks upon the two Mexican stamps as the most precious of her collection.

A SISTER TO CAIN (Three Parts—March 23).—The cast: Yvonne Ismay (Helen Wolcott); Iona Page (Evelyn Page); Hashiwa (George Routh); Hoppy (Benjamin Hopkins); Millionaire's friend (Melvin Mayo); Dancers (Gene Liserani and Dorothy Dufee); Tom Marston (Jay Morely); Donald Phelps (Allan Forrest); Boggs, the wardrobe lady (Adelaide Bronti); Police Sergeant (W. J. Spencer). Written by Julian Louis Lamothe. Directed by Edward Sloman.

Yvonne Ismay and Iona Page are two dancers in the same company. Yvonne is the hail-fellow-well-met kind, while Iona is of the deceitful sort. Tom Marston, a reporter, is in love with Yvonne. She will have nothing to do with him, being infatuated with Donald Phelps, a millionaire. Phelps takes Yvonne to the Japanese Palace after the show, where the proprietor, Hashiwa, sees her and is attracted to her.

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At a dinner party one night at which Iona is present, her demure way attracts Phelps, much to Yvonne's anger. Phelps finally throws Yvonne over for Iona, an action which makes the former jealous, so with the help of Boggs, a wardrobe lady at the theater, she keeps tabs on Iona's correspondence. One night, she learns that Phelps has asked Iona to marry him prior to an important and immediate business trip of his, and he asks her to meet him at the Japanese Palace after the show. Furious, Yvonne goes to the meeting place to find Iona alone in the room. There is a quarrel and Yvonne, getting the worst of it, stabs Iona with a hat pin. Frightened, thinking Iona dead, Yvonne goes to leave the room and faces Hashiwa, who has witnessed the performance. He says he will take care of Iona and say nothing if Yvonne will come to him when he calls her. She is too frightened to do anything but promise, so Hashiwa lets her go while he goes to Iona. Phelps, arriving a little late, receives a message purporting to be from Iona, telling him she cannot meet him that night. Piqued, he leaves and sails for Europe the next day.

Marston goes to Yvonne, hoping for a clue. She, crazed with fright and remorse, will tell nothing, but he finally manages to get from Boggs the news of the meeting at the Japanese palace. Hashiwa denies all knowledge of the disappearance, but Marston, not satisfied goes to the police, who raid the place. That same night Yvonne is handed a note from Hashiwa telling her to come that night. Yvonne goes to the Japanese Palace. Hashiwa seizes her, and there is a struggle. The police arrive and raid the palace. Hashiwa drops Yvonne and leaves the room to face Marston and the police. Iona tells how Hashiwa kept her a prisoner in the Palace, and bitterly upbraids Yvonne for her part in the performance. She adds that if it had not been for Yvonne, she might have landed "that old fool!"

Donald, reading of Iona's disappearance in the papers, has returned to America. He arrives at the door of the room in time to hear Iona's remark concerning himself, and the subsequent conversation. As Iona goes to leave she faces Donald, and tries to pull off some of her baby tricks again, but he is wise. Hashiwa is taken off. Yvonne is repentant of her treatment of Marston, who forgives her.

ESSANAY.

THE STRANGE CASE OF MARY PAGE (Episode No. 9—"The Accusing Eye"—Two Parts—March 20).—This episode deals with the testimony of Meredith, an actor known to Mary Page and her friend Amy, who obtain employment as an artist's model. He helps the girls find like employment, and they, while disliking it, are compelled to accept. Dave Pollock finds a painting of Mary and later seeks to force an entrance to her apartment, only to be frustrated and beaten by Meredith. The police surgeon who rushed to the scene at the death of Pollock is the next witness examined. He hurls a bombshell into the camp of the defense by declaring the retina of the dead man's eye held a picture of the last person he saw. A photograph is produced. In the man's eye is seen the image of Mary Page!

THE STRANGE CASE OF MARY PAGE (Episode No. 10, "The Clew"—Two Parts—March 27).—The mayor of the small town is on the witness stand with the opening of this episode. He tells how at the time of the murder Pollock was a candidate for congress against Langdon, and that the former failed in his attempt to buy off the younger man, and therefore attempted to discredit him. In a debate Pollock is made to look ridiculous by Langdon and he resolves to straightway put a blot on the lawyer's reputation. A fraudulent photograph of Langdon and a woman whose questionable reputation is obvious is exhibited and it reaches Mary Page. She is astounded and having learned of other plots, attempts to warn her lover, and comes under the power of the woman who is helping to entrap him. Bound and imprisoned in a room, she removes the 'phone receiver with her teeth and communicates with Langdon. At this point in the testimony Philip receives word from his detective that he has discovered men who had a difference with Pollock in a card game of the night preceding. It is a new clew.

SEPARATED FROM SARAH (Two Parts—March 21).—The cast: Tom Dilley (Harry Dunkinson); Sarah, his wife (Florence Oberle).

Tom Dilley had induced Sarah, when very young to marry him and go west. After many hardships they reached their destination. Shortly after Tom was taken down with fever. Sarah nursed him back to health with one hand, while with the other she took in washing. Through her faithful efforts Tom recovers, and starting out with hardly a penny the two pull together and after thirty years save a small fortune. Tom builds a house for Sarah. Then one day Tom catches the hired man kissing his wife. Without asking an explanation he obtains a divorce. Sarah refuses to leave her house declaring she is entitled to half the property they have accumulated. She draws a chalk line through the center of the house. She lives on one side and Tom on the other. Things go on in this manner for several weeks the two not even speaking. Finally the situation getting the best of Tom, he goes to his attorney to ask advice. His attorney tells him to go immediately and ask Sarah to explain her conduct toward the hired man. He does as advised, and Sarah tells her reason. Their life of toil was getting monotonous. She craved romance, and decided to try just one kiss, although it nearly made her ill. Tom asks her forgiveness and says no divorce in the world could again separate them.

CANIMATED NOOZ PICTORIAL NO. 7 (Cartoon by Wallace A. Carlson—March 22).—This is a split reel release. The first five hundred feet contains an animated cartoon which is a burlesque on the current topics of the day. Among the topics reviewed this week is the blowing up of the Talcum Powder and Munitions plant at Bayruhm, Pa. It is suspected that the blowing up was due to an explosion, but the constabule has not as yet determined. It is interesting to note that our camera man is on the job when the thing happens, not when it is all over. Another interesting topic is the fishing apparatus invented by Gene Yuss. This makes fishing an ideal sport while you sleep. One of the features of this apparatus is the use of well trained bait. The unpleasant duty of putting the worm on the hook is eliminated, the trained worms crawl onto the hook of their own accord. William H. Taft is also caught by our camera man while indulging in his favorite pastime "Cow-pasture billiards," sometimes called golluf. The remainder of the cartoons are devoted to one of Dreamy Dud's experiences in an African Jungle.

The remainder of the reel contains scenes taken in and about Santa Fe, New Mexico.

SELIG.

SELIG-TRIBUNE, NO. 17 (March 20).

Tahiti, South Sea Islands.—How would you like to wear your ancestor's hair? The Chiefs' daughters here, wear a ceremonial headdress made of hair of several generations of ancestors.

Leicester, England.—The patriotic women of England, enlisted for the purpose of fighting for their homes and children should England be invaded, constantly study signal corps work and tactics.

San Diego, Cal.—Freaks of the waters in this vicinity leave R. R. tracks suspended in midair, twist steel rails into figure eights and destroy property valued at millions of dollars.

Chicago, Ill.—In commemoration of Washington's birthday, the advocates of preparedness participate in a military and civic parade which is led by Gov. Dunne and other prominent officials.

Tokio, Japan.—While America is considering the advisability of preparedness, Japan is including military training in all its public schools.

San Francisco, Cal.—The armored auto in the European war having demonstrated its absolute necessity, the U. S. army autos similarly equipped, are objects of especial interest.

Laredo, Tex.—Though forts are no longer considered impregnable in modern warfare, fort defense and attacks on fortifications are still a part of a trained soldier's studies

Washington, D. C.—A bald-headed American eagle, full grown and standing several feet high, is presented to Pres. Wilson by the people of Colorado. (Lincoln, Nebraska papers please copy.)

New York City.—The "Yankees" are the first team to leave for the South for spring training. They leave this city for Macon, Ga.

Galveston, Tex.—The long suffering U. S. Army mule is now much in demand in Europe, and he is loaded in large numbers here for work at the front.

SELIG-TRIBUNE NO. 18 (March 23):

Tokio, Japan.—To those who dance zoologically the Fox Trot, the Bunny Hug, the Grizzly Bear, this dainty Geisha dance 'mid a border of chrysanthemums should be a distinct relief.

New York, N. Y.—Henry Morgenthau, American Ambassador to Turkey, Mrs. Morgenthau, and Miss Morgenthau, arrive here after interesting experiences abroad, and are greeted by a number of their friends.

Cloverdale, Cal.—The Orange is enthroned

as King in a golden court at the 23d annual Citrus Fair held here in the "Orange City." A wonderful reproduction in mammoth oranges, lemons and olives of a "Mother Goose Clock," standing 12 feet high.

New York, N. Y.—Under the auspices of the Westminister Kennel Club, 1,700 social canine bigwigs, of modern upper dog circles, hold their annual festival in Madison Square Garden.

Ottawa, Canada.—Preparatory to leaving for the front, the 77th regiment is inspected by officials of the Canadian Government on the parade ground here.

Newcastle, England. — General Sir John French, commander-in-chief of the Home forces, never allows a single Regiment to proceed to the front without personal knowledge of its fitness.

Laredo, Tex.—Street pageants, with pretty girls in costume, and exciting hose-cart races, form a part of the celebration here in honor of Washington's birthday. The winning team which ran 100 yards and made the hose connection complete in 27 2-5 seconds.

Del Monte, Cal.—Polo devotees witness an exciting match here, between San Mateo and Del Monte teams. Score 6 3-4 to 6 in favor of San Mateo.

Milford, Conn.—Ten persons are killed and fifty injured in rear end collision of passenger trains on the New York, New Haven & Hartford R. R. near here. All that is left of the locomotive. The boiler was blown 100 feet distant.

Ottawa, Canada.—Hon. Wm. M. Hughes, Premier of Australia and Mrs. Hughes, who are enroute to England, and other distinguished officials pose for the Special Representative of the Selig-Tribune.

NUMBER 13, WESTBOUND (Three Parts—March 20).—The cast: Marion Culmer (Kathlyn Williams); Orson Kimball (Guy Oliver); Daniel Culmer (Fred Hearn); Mrs. Culmer (Lillian Hayward). Directed by Frank Beal. Written by Elliott Flower.

Daniel Culmer, a crusty old farmer, is constantly at war with the railroads. Marion, his niece comes to visit him. Tom Garland, a resident of the community, falls in love with Marion, but tells Tom seriously that she can never marry him, and he leaves for the city.

In his difficulties with the railroad, Uncle Daniel claims damages for the deaths of three cows. Orson Kimball, a substitute telegraph operator, laughs as he forwards this claim to headquarters. That night Kimball receives a message to hold Number 13, as the operator had failed to hold the limited at Milford and that a terrible wreck will ensue unless the train is stopped. There is only one connecting point between the scene where the wreck must occur and the telegraph messenger's office. That point is the home of Daniel Culmer. Orson rings up the Culmer home and Marion answers. He says: "For God's sake flag Number 13 before it passes your farm. Hundreds of lives are in danger."

Marion, alone in the house, secures a lantern and hurries to the railroad embankment. She falls down the embankment, is rendered unconscious, but later recovers her senses, and flags the approaching passenger train. As she does so she falls unconscious on the tracks and the locomotive stops just a few feet from her. She is taken to the tower station where Orson thanks her for her bravery.

In the meantime, Uncle Daniel and his wife return home from a church festival. Not finding Marion home, Uncle Daniel jumps to the conclusion that Marion has eloped with Tom Garland. He starts out in search of them after notifying the sheriff. The sheriff sees Marion and Orson Kimball together, and believes they are the eloping couple. Orson Kimball is shoved into jail, while Marion is taken to the sheriff's home.

Later, Marion takes the keys from the sheriff's house, goes to the jail and there liberates Orson. Together they start toward Marion's home, but Marion says: "I'll never return to Uncle Daniel." Orson then says: "Tonight's adventure will compromise you. We must go to the city and be married." Marion agrees, for she has learned to love the operator. Before they start for the city there comes a message of congratulation from the superintendent of the railroad to Orson and to the girl who flagged the train.

TRILBY'S LOVE DISASTER (March 25).—The cast: Vicky (Victoria Forde); Trilby (Joe Ryan); Mathilda (Ethlyn Chrisman); Betty (Betty Keller). Written and produced by Tom Mix.

Trilby, a ranch hand, is in love with Mathilda, cook for the Big "G" Ranch. Vicky, the ranchman's daughter, and her chum Betty, plan with the cowboys to have fun at Trilby's expense. While Trilby is courting Mathilda, Vicky, Betty and the boys perform all manner of practical jokes upon them.

Trilby calls at the ranch in his buggy, to take Mathilda for a ride. Vicky and Betty, by poking the horse with sticks get him fractious, and when Trilby and Mathilda arrive and try to get into the buggy, the horse kicks, breaks free from the buggy and runs off. This is the last straw for Mathilda who is tired of Trilby's manner of making love. Trilby also is disgusted, and shaking his fist at the girls who are laughing at him, leaves the ranch and his love affair.

KALEM.

SHE CAME, SHE SAW, SHE CONQUERED (March 10).—The cast: Sis Hopkins (Rose Melville); Pa Hopkins (Ed. Lawrence); Ma Hopkins (Minerva Florence); Rube (Frank Minzey); The Artist (Arthur Albertson); Chiquita, his model (Marjorie Cohan); The Valet (Henry Murdock); May Blossom (Mary Kennedy); Pa Perkins (Richard Purdon); Ma Perkins (Olive West). Author, Edwin Ray Coffin. Producer, Robert Ellis.

Chiquita, the artist's Spanish model, has one of her fits of temperament and quits the job. In desperation, the artist advertises for a model and his ad. falls under the eye of Sis as that maiden is bemoaning the fickleness of Rube, who has fallen victim to the lures of the village flirt. Sis admits that "she has a good figure" so she decides to go to the city and conquer.

The artist is out when she arrives but his bumptious valet has no objection to playing the master so Sis is posed and all is ready for the painting when Chiquita arrives in repentant mood. But she flares up jealously at the sight of the new model and leads Sis a merry chase about the studio while the valet goes off to get his master. There are all sorts of complications and mixed-up action before Sis finds her way back to the farm and the arms of Rube.

HAM AGREES WITH SHERMAN (March 14).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Sentry (Porter Strong); The Spy (Norma Nichols).

"Extry! War Declared! General Useless I. Rant at the mercy of a foreign foe!" This is the news that brings Ham and Bud to their country's aid. And a motley aggregation is the Second Brigade, in command of General Ham, aided by Bud. Ham directs the operations of war from a hill-top with his chef and drink-mixer at his side.

All goes well until Ham and Bud decide to go up in an aeroplane to look the field of battle over. The ride is a perilous one at best but when the guns of the enemy find their mark Ham and Bud come tumbling down with just enough breath to mutter, "Never Again. Sherman was right." The action is further enlivened by a pretty and captivating girl spy sent by the enemy to try her charms on Ham.

THE EVELESS EDEN (March 15).—The cast: Ethel Teare (Ethel Teare); Jack (Jack McDermott); His uncle (Gus Leonard). Produced by William Beaudine.

When a member of the Eveless Eden Club falls from grace and marries, his fellow members put his favorite chair in mourning and send condolences to the family. Jack's uncle is a member of the club but he fails in his attempt to induce that young man to enter, for Ethel's fascinating eyes have convinced Jack that there is nothing dangerous in Eve's charm.

An accident enables the uncle to meet Ethel's aunt and it is not long before the Eveless Edenites are threatened with the loss of a member. Both couples reach the decision to elope on the same day and their efforts to keep the secret from the others lead to humorous situations galore and a lively finish.

A FLOCK OF SKELETONS (March 17).—The cast: Sis Hopkins (Rose Melville); Mr. John Mazuma (Richard Purdon); Mrs. J. Mazuma (Olive West); Filbert Mazuma (Arthur Albertson); Gracie Mazuma (Mary Kennedy); Gussie Hornblower (Henry Murdock); The Judge (Frank Minzey); Horace Chesterfield (Robert Ellis). Author, Edwin Ray Coffin. Producer, Robert Ellis.

Papa Mazuma's kindly offer to aid Sis with her heavy carpet bag results in his being lodged in jail on a charge of mashing. Son Filbert lands there at the same time because of a fondness for the rolling dice. Imagine the mix-up when Sis lands her first job in the home of the Mazumas. Every member of the family has a skeleton, and Sis is made the guardian of the family secrets.

As it usually means a greenback for silence each time she blunders on a member of the family Sis is fast getting rich when Papa Mazuma receives word that unless he can meet margin payments his fortune will be swept away. Sis comes to the rescue with the bankroll she has collected for keeping the family's skeletons.

THE GIRL WHO DARED (No. 71 of the "Hazards of Helen"—March 18).—The cast: The Operator at Lone Point (Helen Gibson); The Smuggler (Franklin Hall); The Wireless Operator (Percy Pembroke); Detectives (Clarence Burton and Robyn Adair). Produced by James Davis. Released Saturday, Mar. 18.

The smugglers seem in a fair way to escape on a stolen engine when Helen, unhitching a team from a nearby wagon, races down the road towards the railroad bridge from which a rope is hanging directly over the track. Standing astride the two speeding horses Helen leaps to the rope and, swaying in mid-air makes a perilous drop to the stolen engine as it dashes past.

VITAGRAPH.

A SQUARED ACCOUNT (March 20).—The cast: Black Steve (Otto Lederer); The Sheriff (George Kunkel); His Wife (Anne Schaefel); His Son (Jack Mower). Author, C. E. Jenks. Produced by William Wolbert.

Black Steve, a desperado, is brought to bay out in the desert by the Sheriff, and when his ammunition is exhausted, resorts to trickery. He pretends to be seriously wounded and when the sheriff goes to get him some water from his canteen, he treacherously shoots him. Springing on the sheriff's horse, he gallops off, leaving the officer to die under the pitiless sun, without water and wounded. But he is not one to lie down and quietly die.

Instead, by slow and painful crawling, the sheriff succeeds in reaching his home, where he collapses. He commands his son, Sandy, to go out into the desert and fetch back the desperado, dead or alive! And Sandy swears to carry out his mission. Black Steve, meanwhile, has been stricken with fever brought on by his wound, and in his delirium spills every drop of the precious water from his canteen. Sandy finds him and handcuffs the rascal, then starts homeward with his prisoner. On their way they run across an abandoned prairie wagon in which are two small children.

Owing to the lack of water and the fact that the horse cannot carry both Black Steve and the children, Sandy is in despair as to what he shall do. Shall he leave the children or Steve behind? But the sight of the children brings out what little good there is in Steve, and he solves the problem in his own way. One shot from the revolver hidden in his boot and he has squared his account with man and God.

FREDDY VERSUS HAMLET (March 24).—The cast: Freddy (William Dangman); Wiggins (Tod Talford); Claud D'Arcy (William Lyttell, Jr.); Mabel Watkins (Daisy De Vere). Author, Ralph Ince. Produced by Frank Currier.

Wiggins takes the girl, Mabel, to the theater, where they meet Freddy and deliberately snub him. Mabel flirts with the handsome actor playing "Hamlet" and meeting him at the stage door after the performance, leaves Wiggins flat and accompanies the actor to a drug store for an ice cream soda.

Freddy has observed all this and tells Wiggins where his girl has gone. Wiggins wants to throw something at the actor, but Freddy stops him and leads him off to a friend of his, a prize-fighter, to teach him how to box so he can lick the actor. At the training quarters, Wiggins proves such a joke that Freddy leaves him in disgust. He trails the actor and Mabel again and overhears the villain promise to make her a famous actress if she will go with him. She consents and then Freddy decides to butt in. He changes places with the driver of the cab in which the pair are about to take a ride, and drives them to a lonely spot where the cab breaks down.

He then jumps down and pulling the actor out of the cab denounces him and they fight. Freddy trounces the actor, who runs. Taking the harness off the horse, and detaching it from the cab, Freddy assists the girl to mount, then mounts himself and they ride home, while the actor is left to walk the railroad track back to town.

"HUSKS" (Broadway Star Feature—Three Parts—March 25).—The cast: Clay McTrigger (William Humphrey); Hope (Carolyn Birch); Her Mother (Nellie Anderson); Vivian Cortlandt (Rose Tapley); Congressman Snell (Harry Northrup). Written by James Oliver Curwood. Produced by William Humphrey.

A typical small-town lawyer, Clay McTrigger, and Hope, his wife, are very happy. Clay is ambitious, however, and by dint of much study and his personal popularity, he is elected as representative to Congress. Hope is saddened, for she instinctively feels that it will end their simple, happy mountain life. After a tearful parting, Clay goes to Washington where he makes his first speech and it creates a sensation. Snell, an unscrupulous congressman, notes the impression Clay has made and determines to make use of him, if possible.

He tries in vain to bribe Clay to vote for a bill which will benefit the Coal Trust and is an out and out robbery; then he tries another tack. Vivian Courtland, a lobbyist and tool of Snell, is introduced to Clay and he gradually becomes infatuated with her. She succeeds in securing his vote for the Coal bill, but falls in love with him and offers him wealth if he will marry her. After a struggle with

(*Continued on page 2066.*)

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(*Continued from Page 2063.*)

his conscience, he agrees, and goes back to Hope to ask her to divorce him. In a strongly emotional scene she gives him up and sacrifices herself on the altar of his ambition.

After securing a divorce Clay marries Vivien and with the aid of her wealth, rapidly mounts the ladder of fame. At the very pinnacle of his success, Snell, who has never ceased to plot Clay's downfall, induces the latter to accept a bribe for a state secret, making him a traitor to his country. Later Snell exposes him and Clay is expelled from the senate, scorned by everyone. He goes to Paris and there receives a letter from his second wife's lawyer saying she has divorced him and cut him off without a cent.

A man without a country and without friends, Clay wanders back to his old home to find Hope. Her sorrowing mother grimly leads him to the little low mound where the woman who loved him enough to give up, lay resting. She had died of a broken heart, and utterly crushed, Clay flings himself on the grave in an

KNICKERBOCKER STAR FEATURES.

THE WITCH OF THE MOUNTAINS (Three Parts—March 24).—The cast: Trixie (Marguerite Nichols); John Otis (Gordon Sackville); Frank Otis (Richard Johnson); Mrs. Otis (Corenne Grant); Hiram Goodwin (Frank Erlanger); Con Murray (Bruce Randall); Jim MacDonald (Bert Francis); Annie Finnigan (Ruth Lackaye).

WANTED—News of Frank Otis, Age 27. Identification—long scar on chest. Left Mayville 12 years ago. His father will forgive and place on road to fortune. Address John Otis, 124 Grove St., Mayville.

Frank took into his confidence two strangers. At the mention and sight of the scar upon Frank's chest (his one positive means of identification) Con immediately communicated to his pal the astonishing information that he bore a similar scar and they quickly outlined a plan to investigate the tale of a promised fortune by impersonating Frank. That night Frank accepted their invitation to go for a good time and in the darkness, they felled Frank, leaving him for dead.

Trixie a little "Wharf-rat" lived with a washerwoman amid squalor and evil influences. In passing a cave she was attracted by moanings. She rescued Frank and assisted him to her home. Con and his pal arrived in Mayville and deceive John Otis, who tells them of the treasure of a befriended hermit. Frank convalescing, wins Trixie, and takes her to Mayville. Frank finds his father's cottage deserted. A duplicate of the hermit's crude map was brought to light, and they were able to follow Otis.

John and his two companions' introduction to the interior was beset with adventure and weird experiences. They had been warned of the much feared "Witch of the Mountains" that they were told bode evil for anyone who transgressed within her domain. With the aid of the chart they soon realized that they were well on the trail and at this juncture John was set upon, the map stolen and his body thrown into the dense shrubbery for dead.

The much abhorred "Witch of the Mountains" proved to be flesh and blood and when cautiously making her way through the undergrowth she came upon the prostrate form of John Otis. She dragged him to her cave. Con and Jim soon found the treasure in the Cliff Country, which was designated as the secret spot upon the rude map. After a day's labor they unearthed a chest of gold and silver coin. "The Witch of the Mountains" stood like a luminous white spectre outlined at the entrance of the cave; the menacing figure was uncanny. The pair with terror dashed madly away to their death.

Frank, Hiram and Trixie were met by a sickening and horrible sight. Crumpled up in hopeless forms lay the bodies of Con and Jim. Consternation as to the fate of John came upon them. They located the cave where the fortune lay in full view with no explanation why it had been abandoned.

Trixie discovered the "Witch's" hut in the gully, informed Frank and Hiram and there they found John, under the care of a sad faced but demented woman. Association with human beings after an isolation of years slowly brought light into the heretofore blank mind of the old woman and with a joyous, hysterical cry of recognition, she threw herself into the arms of John Otis, her long-lost husband. The re-union completes her story of years of suffering and darkness is related and all are re-united.

BIOGRAPH.

HIS MOTHER'S SCARF (Reissue No. 42—March 20).—The cast: Brothers (Wilfred Lucas and Chas. H. West); The girl (Dorothy West); Her mother (Kate Bruce); Her father (W. Chrystie Miller).

Indians attack the caravan and kill the immigrants. The girl who in a spirit of fun has run ahead into the fields, escapes and makes her way to a clearing where she is found by two brothers, settlers in the wild country. They take her into their cabin and adopt her. Both fall in love with her and each fancies himself favored. The elder misunderstands her affection toward him and is shocked when, returning unexpectedly to the cabin, he finds her in his brother's arms.

Consumed with rage, he is about to fire at them through the window when he sees that the girl is wearing a scarf which he recognizes. It is one of two worked by the hands of his mother, now dead, who had sent them as her last gift to the boys far away. At sight of the scarf memory floods his heart, and he lets fall the weapon. Entering the cabin, he gives the pair his blessing, then turns away and makes for another place, fearing lest he lose self-control in the presence of the girl he will always love.

THE BATTLE OF TRUTH (Three Parts—March 22).—The cast: Belle Bolter (Vera Sisson); The lawyer (Charles H. Mailes); Bronson (Charles Perley); Railroad president (Jack Drumeir); Politician (Ivan Christy).

The eye-witnesses in Mrs. Bronson's suit for damages against the railroad having disappeared, her lawyer forces the issue by drawing a striking parallel between the case and the strange murders at the Cafe Epicure. He himself had seen young Walters shoot down Belle Bolter and her companion, but at the trial the witnesses taken by the police did not appear, and on several occasions the lawyer saw the murdered man and woman walking the sereets. Refusing to believe himself victim of a hallucination, he did some detective work and traced the mystery to the murderer's millionaire father, who had almost proved that the crime never occurred.

VIM.

BUNGLES LANDS A JOB (March 23).—The great and only Bungles, treated with scorn, contempt and later violence, wandered despairingly along the streets. Everything seemed at an end, so far as he was concerned. Seeing a trolley car approach, he laid his head across the rails and awaited death with a calm face. To his horror he found that the car had turned down another track and that he was still in the land of the living.

Resting for a moment beneath a hotel window he found himself suddenly enveloped in the folds of something soft and filmy. Then he is flattened to the earth by a pair of shoes landing upon his head. A change takes place. A piece of glass does the duty for a razor and off comes his mustache. A few movements and his old rags are thrown aside and he becomes some female.

Then follows a series of exciting experiences as Bungles, impersonating a woman, seeks employment and friends he finds both with the theater folks, and finds in addition to work, trouble that ends his delicate plot.

BEHIND THE FOOT LIGHTS (March 24).—Pokes, the property man at the Vim theater, incurs the hostility of Prof. Jabbs the wonderful Escape King on the opening day of the performance. Jabbs is very fond of posing in the lobby of every theater where he is featured as the star act. Here he meets Ethel, Poke's sweetheart, and invites her into the theater to watch his act. Pokes sees his fickle sweetheart in the front row flirting with Jabbs and in his rage he resolves to get even with his lordly rival.

Discovering that the secret of Jabbs' escape from the padlocked barrel, consists in a false bottom, Pokes maliciously nails up the bottom securely. Jabbs does not discover the trick until after he has been securely locked into the barrel by Pokes in full sight of the audience who become alarmed. Pokes with fiendish glee packs dynamite into the barrel on top of the almost suffocated Jabbs and after lighting the fuse rolls the barrel out of the theater. Then seizing Ethel, who of all the audience has remained in the theater, the arch villain rushes her to the office of a Justice of the Peace. Just as the marriage ceremony is about to commence, Jabbs who has been hurled high in the air by the force of the explosion, falls into the same office, and throwing Pokes out through the window, proceeds to marry the now-willing Ethel himself.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE

GRAFT (No. 14—"The Iron Ring—Two Parts—March 13). The cast: Robert Harding (Richard Stanton); Dorothy Maxwell (Jane Novak); Stamford Stone (Glen White); Jack Stevens (Jack Abbott); Mark Gramble (Wadsworth Harris).

The great steel industry of Pittsburgh had been disturbed by a rumor of a merger of the Cambride Steel Plant and the Oldtown Tube Works. They decide to prevent this union by crippling the opposing industry by a strike. Stone, head of the Graft Trust, calls Mark Gramble, head of the Labor Trust, "the man who creates strikes and then furnishes strike-breakers to end it." He instructs him not only to bring about a strike at the Oldtown Tube Works, but to destroy the plant.

Robert Harding, the Youngstown lawyer, who came to New York to aid Bruce Larnigan, whose mind was shattered in his fight against the Trusts, realizes that his task is a physical battle rather than a legal one. Two attempts have been made on his life.

Dorothy Maxwell, for the sake of Bruce Larnigan, to whom she was engaged—determines to place in Harding's hands her father's diary, containing the names of the remaining members of the Graft Trust, in spite of the fact that her father one of the Larnigan victims, has become hopelessly paralyzed in his fight against Tom Larnigan. She visits Harding's office, which happens to adjoin that of Stanford Stone, carrying the diary with her.

Stone has seen her enter and suspects her errand. Knowing that Harding is out, he follows her and accuses her of treachery to the Trust. She slips the diary in Harding's open desk and closes the top. Stone springs at her just as Harding enters. The latter escorts Dorothy to the door and afterwards forcibly ejects Stone.

Harding dislikes and suspects Stone, and his selection of this particular office was for a purpose. After assuring himself that Stone has left the building, he bores a hole through the wall into Stones's office and attaches a distaphone in the opening. A few hours later he hears Stone and Gramble discuss the probable success of their plan to wreck Youngstown.

Harding dashes from the office and takes the first train west, his only thought being to save his city, where his influence is great. His hasty exit discloses to Stone the presence of the distaphone. In fright he makes hurried preparations to flee from his office—never to return—as he knows Harding has found him out.

Harding arrives at the Ohio town in the midst of the disorder and does much toward restoring normal conditions. The infuriated citizens are bent on lynching two of the paid labor agitators who have been arrested, but Harding holds the mob back. "Don't waste your anger on these hired thugs," he says. "I am going for the man higher up." As he speaks, he taps the diary Dorothy has left for him and which he thrust into his pocket just before his hasty departure.

Stone, in his anger and defeat, determines to revenge himself on Dorothy. Masked and disguised, he gets into her bedroom, and with a knife raised above her to strike, is only prevented from accomplishing his purpose by the grandson of Dorothy's old nurse, Molly Kelly, in a most unusual way. Stone escapes. Harding returns to New York with the sheriff of Youngstown. They find Stone has disappeared, but promptly locate Gramble and place him under arrest. The confession of his frightened "agitators" make his conviction easy. Another member of the Graft Trust is eliminated.

GRAFT (Episode No. 15—"The Patent Medicine Danger"—(Two Parts—March 20). The cast: Robert Harding (Richard Stanley); Jack Stevens (Jack Abbott); Stanford Stone (Glen White); H. S. Blanchard (W. Harris); Mrs. Larnigan (Nanine Wright); Dorothy Maxwell (Jane Novak).

Harding has secured the diary containing the secrets of the "fifteen" from Dorothy. He is in a position now to proceed openly against the two remaining members—Stone, the president of the Graft Trust, and H. S. Blanchard, head of the Patent Medicine Trust. Stone has deserted his office and is in hiding. Blanchard, who cannot leave, determines to meet the crisis half way, so he invites Harding to his office over one of the big retail drug stores, for a conference. Harding has been investigating some of the evils of the patent medicine business. Some of the cases which came under his observation follow.

Two young men, out for a good time, find the saloons closed. They purchase some of the patent medicines containing a large percentage of alcohol and become intoxicated.

A young girl takes a couple of headache powders which contain a drug. A "cadet" has watched her, follows her out of the drug store, and has no difficulty in getting her into a house of ill-repute in her dazed condition. Later the girl becomes a "dope" fiend.

A certain class of doctors, of no standing, make a practice of writing prescriptions for drug users; this is known to the drug stores, who do nothing to stop it.

Armed with this knowledge of the subject, Harding goes to the conference arranged by Blanchard. The latter has prepared himself

for the battle in another way. He has concealed in the room three doctors, two attendants from the insane hospital and a magistrate—all in the pay of the Graft Trust.

Harding plunges into the subject. Blanchard accuses him of being insane and calls forth the doctors to examine him. Harding sees the trap set for him and tries to escape. The two attendants overpower him and put him in a straightjacket. The doctors declare him insane and dangerous, the commitment papers are signed and Harding is taken to a private mad house on the Sound.

Dorothy has followed Harding to the conference and has witnessed the commitment of Harding by peering through the transom. With Stevens she plans his rescue. Dorothy succeeds in getting some steel saws into Harding's cell. His attempt to escape is discovered, however, and he is being removed to a safer cell when a sudden and unexpected dash for liberty on his part takes the guards by surprise. He gains the roof of the building and dives into the Sound where he is rescued by Dorothy and Stevens in their motor boat.

Blanchard has the fright of his life when he beholds the wild-eyed and dishevelled Harding glaring at him with his back to the closed door of the office. Harding denounces him as a menace to humanity. He says: "You have had me declared insane, the State cannot hold me responsible for my acts, it is my intention to kill you." Blanchard pleads for his life. Harding drags him from the building and into the street. A crowd quickly collects. Harding tells them of the evils that are laid at Blanchard's door. The crowd becomes stirred to frenzy and makes an attack on Blanchard. He is rescued, more dead than alive, by the police. In the excitement Harding slips away.

This sensational incident directs the attention of the law to the patent medicine evil, and Blanchard and his kind are indicted by the Grand Jury. Later the Pure Food Commission raids a number of drug stores. Harding adds another name to the list of the men who have paid.

L-KO.

A FRIEND, BUT A STAR BOARDER (March 26).—The cast: The Star Boarder (Gene Rogers); The Husband (Billie Ritchie).

Billie and his wife for twenty years had gotten along fine until the Star Boarder arrived on the scene. Bill had a pretty wife and the Star Boarder immediately fell in love with her. He began to sow seeds of discontent in her mind. And as you know very few of us are free from faults. Bill had a few of these the Star Boarder began to magnify to the little wife, who fell for his slander. After a time she grew so discontented that she decided that life was too short to live with so worthless a man as Bill.

The Star Boarder was then happy and immediately after the divorce popped the question to her and they were married. It was raining terribly while the ceremony was performed, which was a bad omen, but the Star Boarder called a cab to take them home, and lo and behold who should arrive but Bill with his old jitney bus. When he discovered who his fares were he immediately proceeded to give them the ride of their lives. Over fences, through green pastures and up hill and down dale. He was pursued by cops, pedestrians, dogs and everything, but Bill raced on until the old bus blew up with all occupants. Bill thus got the last wallop at the Star Boarder.

SCARS AND STRIPES FOREVER (Two Parts —March 27).—The cast: Chief of the Blackhanders (Billy Ritchie); Warden (Jerome Ash).

Bill, as a leader of the blackhanders, should have known better than to double-cross his pals, but that is what he did and he landed behind the bars for good and all time. Bill wrote some very strong letters to the warden threatening some terrible things if some of the gang were not allowed to escape, but the warden was a fearless man and paid no attention to the threats. Bill was slow to act and the gang themselves took things in their own hands and kidnapped the pretty daughter of the warden. Bill rescued her from them and turned his whole gang over to the authorities. The gang in turn squealed on Bill and he landed behind the bars. But it was a sad day for the officials in the prison when Bill landed for he immediately began to disrespect all prison rules.

POWERS.

A TOYLAND MYSTERY (March 23).—Produced by R. F. Taylor and W. W. Wheatley.

In this interesting novelty manikins are made to move as human beings. Jerry, a humble but tactful and ingenious youth, is a suitor for the hand of Tillie, the beautiful daughter of Snitz, the butcher. Unfortunately, Snitz is looking higher than Jerry for a son-in-law, and highly disapproves of his suit. He has leanings, however, toward Slowfoot, a local Sherlock Holmes, with some reputation as a detective. Circumstances make it seem as though Slowfoot was about to win the lady. These are the circumstances:

Snitz has just received a consignment of Canada mutton, whose olfactory qualities are extremely delectable to Bosco, the bulldog. Bosco is irresistibly attracted to the butcher shop, and when no one is looking he appropriates the largest and juiciest leg of lamb in the place. Snitz doesn't see him getting away with the meat, but Jerry, who is calling upon Tillie, and endeavoring to escape the notice of Snitz, sees the dog stealing the leg of lamb.

Immediately the robbery is discovered Snitz takes on as though his safe had been cracked. So eager is he to recover the lost leg of lamb that he promises his daughter's hand in marriage to the person who recovers the missing leg. Among others, Slowfoot is called in and told of the unusual reward for the solving of this mystery. He immediately starts out on a thoroughly professional search for all of the clues which might aid him, and after cataloging them starts to beat up the country for miles around in an effort to locate the criminal. Jerry is keeping very still, for he knows who the criminal is, but where he is is quite another matter.

How he tracks the dog to his lair, recovers the leg, brings it to the butcher, and wins Tillie, ends the story.

NESTOR.

LOVE AND VACCINATION (March 20).—The cast: The Doctor (Lee Moran); His Sister (Betty Compson); The New Arrival (Eddie Lyons); Snitch (Neal Burns). Scenario by H. Wendell Phillips. Produced by Alec Christie.

A young doctor and his sister arrive at a popular summer resort in quest of practice. The doctor finds things very dull. The majority of the visitors at the resort are entirely too healthy to need the services of a doctor, so he and his sister decide upon desperate measures to secure patients.

Eddie, a young man, arrives at the resort, and the sister decides he will be the first victim to start her brother's reputation. Eddie admires the girl and inquires concerning her. The clerk tells him that she is a trained nurse and is staying at the hotel with her brother, who is a doctor. In order to become acquainted Eddie pretends that he is sick and makes it convenient to get sick in the girl's presence. The doctor takes the case, and determined to make something out of it, pronounces his patient suffering from small-pox. The news spreads in the resort and the doctor has his hands full. With professional visits at $5 a throw, and vaccinations extra, the doctor is soon in the way to become well fixed.

The nurse, however, has all of her time taken up in caring for Eddie, and the doctor calls to his assistance Snitch, the house detective. They try to quarantine Eddie in his room, but he objects to his nurse attending other cases, and his arrival among the guests creates a new panic. Eddie decides that he has been quarantined long enough and disappears from his room.

The local detectives are put on the case and soon run him down. He is brought back to the doctor's office and discovers that he has brought prosperity to the new practitioner. The doctor shows Eddie the proceeds and Eddie persuades him that as he has been the cause of his unexpected prosperity he has some claim on the girl. The doctor agrees that the family needs a hustler like Eddie and leaves him and the girl to work out their own future.

THE WRONG BIRD (March 24).—The cast: The Bride (Billie Rhodes); The Groom (Ray Gallagher); The Boys (Neal Burns, Ed. Burns and Harry Lyons). Scenario by Al. E. Christie. Produced by Horace Davey.

The newlywed's first meal after the return from their honeymoon does not turn out much of a success. The bride is willing, but lacks the technical training necessary to an appetizing meal. Hubby, as a consequence, leaves for work in a half starved condition.

Newlywed arrives at the office, gaunt from hunger, and when the boys attempt to rally him on being married, he comes to the defense of his wife's cooking, and blandly states that he has just had a most delicious meal at home. The boys are inclined to doubt his statement, and remark that as he has such a marvel of a cook, it seems strange that he doesn't invite his friends around to have a decent meal some time. On the spur of the moment he does invite them to dinner that night, and, calling the house, tells his bride.

The grooms's hunger gets the best of him, and he slips the office boy a bill to get some sandwiches. While he is stealthily consuming them, one of the boys sees him and calls the attention of the others to his voracious appetite. They realize there is something wrong, and rather than be disappointed, order a meal for five to be sent to the groom's house that evening. Hubby, knowing his wife's limitations, orders a meal for the bunch to be sent to his house.

Wife goes shopping and gets everything in sight, but every dish she tries her hand at is a failure. As the time for the arrival of the guests approaches, she goes next door to borrow some flour, and sees the appetizing turkey her neighbor has cooked. Wife returns in time to greet the guests and, realizing that there is nothing to eat, steals her neighbor's turkey and pretends it is her own cooking. The boys think it is the one they ordered, while Hubby believes he sent it. In the meantime, the neighbor misses the fowl, and, following the trail of gravy, locates the "loot." While she is giving wife a piece of her mind, the two dinners which were ordered arrive, and things are finally explained. Hubby decides that never again will he try to fool his friends, while they decide that single blessedness is good enough for them. The neighbor is appeased and hubby kisses away his wife's tears.

GOLD SEAL.

The MADCAP QUEEN OF CRONA (Two Parts —March 21).—The cast: The Madcap Queen and Marcia Avery (Grace Cunard); Prince Frederick (Francis Ford); Count Michael (Jack Holt); Sir Richard Hutt (Neil Hardin). Written by Grace Cunard. Produced by Francis Ford.

Marcia Avery, an American girl, while sightseeing in the little principality of Crona, learns that she is the exact image of the queen of that country, who, because of her frivolous ways, is known as the Madcap Queen.

The queen is loved both by Prince Frederick and the Count Michael, and the prince seems to hold the most of her favor. The queen is tired of court life and often wishes she could get some one to take her place for a short time in order that she may have what she calls some fun. Marcia and the queen meet one day and become very friendly because of their likeness. After a great deal of persuasion the queen finally induces Marcia to take her place as queen for a week.

The councillors, thinking Marcia the real queen, inform her that she must marry within the week. Before leaving the Madcap Queen had warned Marcia not to flirt with the prince, but the warning is superfluous, as she takes a great liking to Count Michael and the prince finds himself slighted. He cannot understand what he thinks a sudden change of heart on the queen's part, and after catching the Count embracing what he thinks is the queen, he seeks the count out and insults him. They arrange the duel for that evening in the count's rooms.

That evening Marcia is wandering about the castle and through a mistake gets in the count's rooms. Before she can escape the parties to the duel come in and engage in a fight. Spellbound, the girl watches them fight and in the struggle the curtains are torn down, disclosing the girl. She fears for the count's life and in the excitement goes to his arms. Chagrined, Prince Frederick leaves them together.

Sir Henry Hutt comes in and arouses the anger of the Count, who, in anger, knocks him down. The day of the wedding arrives and Hutt, enraged because Count Michael had struck him, incites the populace against the crown. Prince Frederick calls to extend his apologies, but finds that the "queen" and Count Charles have gone for a motor ride. The councillors announce that unless the queen comes back by twelve o'clock the throne will be transferred to Prince Frederick. The villagers are beginning to cause trouble and the hour of twelve has almost arrived when the Madcap Queen returns from her vacation. She finds a note that the Prince had written her, telling her that as she seems to favor the Count, he is going away, as he cannot stand to think of her love being given to some one else. Hearing the noise outside, the queen hurries out and is greeted by cheers from the assembled villagers. The Prince is so overcome with astonishment that his habitual reserve is swept away and he actually smiles. The queen is so happy at making the Prince smile that she impulsively embraces him, and as the cheers are still ringing the Count and the girl he thinks is queen return. Explanations follow and the Count decides that he is well suited with his choice, even if she is not queen, while the Prince and the Madcap Queen receive the congratulations of all.

BISON.

MONNA VANNA (Three parts—March 25).—Giannello was the son of a goldsmith, who had been commissioned to set some jewels for Monna Biancaone, one of the great ladies of Pisa, and mother of the beautiful Vanna. Father and son set out together to take the jewels to the lady. Vanna is gathering roses and loses her ring. Gianello finds it for her, and she binds up his hand, which has been torn by the thorns. From that day the young people think of nothing but each other, though their station in life is so far apart. Vanna, however, is betrothed to Sir Guido Colonna. Gianello, divining that another will gather the sweet flower, climbs the wall of the palace to see Vanna once more. He is surprised by some of the palace retainers and taken for a thief. He is led into the presence of Vanna and her mother, and the young girl identifies him as the goldsmith's son and asks to have him taken back to his father. This is done. Gianello protests to his father that he is not a thief, but says that no one shall ever know his secret. His

(*Continued on page* 2070.)

"Hell's Hinges" is the title of the latest TRIANGLE PLAY in which W. S. Hart appears. Seldom has there been a motion picture so intensely interesting, so absorbing. Not for a moment is your audience permitted to relax or forget the stirring action on the screen. No time or money was spared to make this TRIANGLE PLAY so good that it would set a new standard. For the benefit of one stirring scene only an entire town was destroyed by fire—actually burned to the ground.

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Corporation, New York

(Continued from page 2067.)

father is angry and determines that his son shall become a soldier.

The captain of a band of adventurous soldiers is glad to accept Giannello as a recruit. The gold mines on make a willing soldier. Pisa in the meantime is rejoicing in the marriage of Vanna and Sir Guido. But their happy days do not last long. The Florentines move against the Pisans and Pisa is invested for a long siege. The siege lasts a long time and the people of the city are nearly starving. At last Guido is forced to send an envoy to the Florentine general to beg for peace terms. Prinzivalle, as he is now known, is none other than the goldsmith's son, Giannello, who has become commander of the Florentine forces. He dictates the following terms:

"Pisa shall have peace and victuals only if Monna Vanna comes to me this night bringing the fairest rose in her garden."

Vanna accepts the terms for her people's sake. In the meantime Prinzivalle has sent the food supplies to the city. The signal of acceptance of the terms glows from the tower of Pisa, and Vanna comes to the tent of the general. They talk together and at last Vanna recognizes in him the son of the goldsmith. He tells her that Pisa is already fed, and she gives him the roses she has brought.

Vedio, his lieutenant, comes to warn him that the Florentines are furious and are coming to arrest him. Vanna promises him that Pisa will save him out of gratitude. He goes with her. But Guido proves unworthy of his noble wife. He refuses to believe in her innocence and Prinzivalle is sent to the dungeons. Here Vanna joins him, declaring that Guido's outrageous words severed the tie between them, and that she is free to follow her heart. Vanna unlocks the door and they leave together.

JOKER.

IT NEARLY HAPPENED (March 25).—The cast: Bilkins (Wm. Franey); Samanthy, his wife (Gale Henry); Hasherino (Milburn Morant). Written and produced by Allen Curtis.

Bilkins and his wife, Samanthy, two rubes from Squash Center, arrive at the summer resort to spend a vacation. The two "moss-backs" find much that is new and novel in the up-to-dateness of the hotel. They think everybody is trying to get their money, and their efforts to outwit the bellboys, elevator and other employees of the hotel are ludicrous.

Hasherino is the headwaiter of the dining-room and his fine, dashing appearance has won the hearts of all the female contingent. Samanthy falls a victim to his politeness and contrasts his dashing appearance to Bilkins, to the disadvantage of the latter. Marie is the waitress, and she makes a hit with Bilkins. While Bilkins is carrying on a flirtation with Marie, his wife is doing the same with Hasherino, and each couple manage to make a date to meet that night.

Bilkins and his wife are both trying to figure some way to leave each other without disclosing their errand, and each is glad when the other leaves. Marie tells Bilkins a hard luck tale and gets his sympathy to such an extent that he loosens up the purse-strings and gives her a roll of money. Hasherino plays on the heart of Samanthy, and in the absorption of his love-making he manages to deprive her of several pieces of jewelry.

Each of the couples plan an elopement for the following night and manage to return to their room without being discovered. Next day husband and wife prepare for the elopement and their efforts to avoid being found out by each other cause many complications. At last dark arrives and Bilkins and wife retire to their room.

Bilkins hangs his suitcase out the window, while Samanthy hides her clothes beneath the bed. On a pretext of going outside to smoke Bilkins escapes and leaves a note with the clerk to deliver to his wife in fifteen minutes. He then goes to the appointed trysting place. Samanthy gets ready for flight and leaves a note on the table for Bilkins.

Hasherino and Marie, who is really his wife, count the proceeds of their hard luck tale, finding themselves very far ahead, decide to leave on the first train. Marie writes a note to Bilkins and arranges it so that he cannot miss it. Her husband writes Samanthy, telling of his marriage and thanking her for the jewels. The wily pair safely escape.

Bilkins, nervously waiting, decides to sit down, and does so only to hastily rise. He finds Marie's note; it has been fastened to a pin and left on the seat. Samanthy finds the note from her "lover," and, realizing she has lost out, determines to get her note before Bilkins. Bilkins breathlessly rushes to the clerk and asks for the note. He learns it was left in his room. Husband and wife, each on the trail of their note, come face to face in the room, and there is much manoeuvring to get their respective notes without the knowledge of the other. They finally get the wrong notes, but tear them up without reading, and a happy reconciliation follows.

IMP.

AIN'T HE GRAND? (March 21).—The cast: Prof. Bosco (Ed. Sedgwick); Grip Hoaley (George Barnes); Slim Hoover (Victor Potel); Mrs. Slim Hoover (Jane Bernoudy); Her Maid (Eileen Sedgwick). Written and produced by Roy Clements.

Prof. Bosco, "The World's Famous Magician and Hypnotist," and his "Metropolitan Company," which consists of "Grip" Hoaley, reach Centerville after a long walk from their last stand. After "putting up" at the hotel, conducted by Slim Hoover, Prof. Bosco bills the town and gives a performance at the opera house.

The "punch" trick of "The World's Greatest Magician and Hypnotist" is the standing of "Grip" Hoaley, supposedly under hypnotic power, on his head. This trick made a great hit with the Centerville audience, but when Prof. Bosco attempted the stunt with the town belle the cowboys in the audience start to shoot up the show. "Grip" Hoaley makes a get-away, but Prof. Bosco "gets his."

THE CRIMSON TRAIL (Two Parts—March 24).—The cast: Toni (Clara Byers); Dick (Stanley Walpole); Baptiste (Lindsay Hall); Hilda (Edith Roberts). Written and produced by Winthrop Kelley.

Antoinette Halvey, called "Toni," is a reckless and sensual woman, who runs a gambling house in one of the large cities of Northwest Canada. She has as her favored lover Dick Hallam, a captain of the Royal Mounted Police. Hallam comes to her resort to break off the affair, announcing his intended marriage to another. Toni's jealousy is aroused and she tells Dick that she will break up his home and regain him for herself.

Toni learns that Dick is slated at headquarters to be sent out into the wilds upon the next big case. A man, who turns out later to be her deserted half-breed husband, has sought refuge in her resort, where he is hiding from the mounted police. Toni sees an opportunity to rid herself of the half-breed and to separate the newly-married Dick and Hilda. Having advised the police that Baptiste will be found in hiding in a distant frontier camp on a specified day, she decoys him thither and waits for Dick to arrive in pursuit.

Hallam arrives, having lost his horse on the way, but still guarding two carrier pigeons which Hilda has given him as a parting gift, that he might send back messages to her from the wilderness. While he is in the act of arresting the outlaw, Toni discovers the birds and releases one with the message to Hilda that her husband is reunited with his former mistress. The bird reaches home and the shock is almost fatal to the bride. During a night spent in the cabin the prisoner breaks his bonds and is in the act of revenging himself by murder upon the worthless woman who has sold him when Dick discovers him. A fight ensues, in which the outlaw is killed.

Toni finds herself at last victorious at every point. She is alone with Dick. But a change has taken place in her own heart that night in the cabin when her life was saved from the murderer's knife. Her one urgent wish now is to repair the evil she has done. They are without horses and have only scant provisions. After severe hardships they finally reach the Athabasca River, which flows down to the nearest station, Fort McMurray.

At one time Dick is reduced to the necessity of killing the remaining pigeon for food, but Toni prevents him. She makes him write at her dictation a message to Hilda: "I love you. Meet me at Fort McMurray. Dick." When he has released the bird she confesses that she had sent the mate back with a wicked lie. They build a rough raft and trust to the current to bring them to safety. At last one night they find their food suply all but gone. Dick tries to force the greater share on her, and to humor him she seems to assent.

She knows that if he can be kept alive for two days longer he will reach the fort and Hilda's arms. During the night, as he is sleeping, she opens her wrist with her knife, and, softly kissing him, swoons across his knees. Hilda, in response to the second message, arrives at the fort. The following morning the raft is seen sweeping past on the stream and a boat is put off to tow it ashore. Dick and Hilda are reunited.

UNIVERSAL.

ANIMATED WEEKLY NO. 11 (March 15).

Changes of Washington Scenes—President bids Envoys good-bye—International High Commission starts for Buenos Aires by warship. Sub-titles: Secretary of Treasury McAdoo and wife, Col. House, President and Mrs. Wilson; Newton Baker, new Secretary of War, is youngest Cabinet officer; Gen. D. C. Kingman, U. S. A., retires as head of Engineer Corps; Fiske Jubilee Quartet serenading President.

Oarsmen Train Amid Ice—University of Pennsylvania crew takes season's first row, Philadelphia, Pa.

Society "Summers" in Winter—Latest fashions in bathing suits at famous resort, Palm Beach, Fla. Sub-titles: Fashionables on the sand; millionaires' "kiddies" dance; egg race.

Giants Ready for Battle—New York's National Leaguers nearly fit for "play ball" order, Marlin Springs, Texas. Sub-titles: "Warming up"; "Matty" umpiring, McGraw pitching.

Prize Gown—Dress costing $21.50 wins thousand-dollar prize in "America First" dress-making contest, Chicago, Ill. Sub-title: J. A. Pugh presents to Marguerite Johnson, designer, $1,000 in gold.

Annual Mardi Gras—Thousands in gorgeous festivities under rule of Comus, King of Mirth, New Orleans, La.

Compulsory Military Drill—Following President's speeches on preparedness, school superintendent orders pupils to drill, Pittsburgh, Pa.

Up-to-the-Minute War Scenes—Lord Mayor Reviews Riflemen—National volunteers inspected by city's ruler at church parade, London, England.

Wounded "Tommies" Playing—Fresh from hospital, soldiers "ride races" on three trunks, Epsom Race Course, England. Sub-titles: 100-yard dash; "hand grenades" of earth from golf bunker "trenches."

Reporting the War Correspondent has military escort to French firing line. Sub-titles: Brush-screened road to trenches; captives escorted to rear.

With the Kaiser on Battle Line—German ruler visits Crown Prince to direct assault on foe, "somewhere in France." Sub-titles: General von Haesler, Field Commander at Verdun, reviewing his troops.

U. S. After Villa. "Dead or Alive"—Bandit chief whose raid on Columbus, New Mexico, sent American troops over border in pursuit. Sub-titles: Mexican bandits; U. S. troops detrain at border; on way to front; entrenching; Ambulance Corps.

Cartoons—By Hy. Mayer.

BIG U.

ON DANGEROUS GROUND (March 23).—The cast: Louis Goldenberg (Murdock MacQuarrie); Rachel, his daughter (Rene Verne); the stranger (William Canfield). Scenario by James Dayton. Produced by Murdock MacQuarrie.

Louis Goldenberg and his daughter, Rachel, arrive from Europe. Both are laden with bundles, and Rachel drops her head shawl. As she stoops to pick it up she is bumped by a strange man. She glances timidly at him, but her father looks threateningly at the stranger and pulls Rachel along with him.

The old Jew and his daughter find lodgings in the poorer part of the city, and the stranger, who has followed them, gets the number of the house. Rachel comes out with a basket to do the simple marketing and is overtaken by the stranger on the street. They walk along to a quiet street, where Rachel is induced to sit with the stranger on a bench. He offers to buy the better groceries for her, which she refuses. The old Jew sees them come back and is furious. He sees the fellow leave and follows him to his own house in the rich part of town. He warns Rachel to beware of the stranger.

Time passes and the old Jew is doing better. He now has a push cart from which he peddles his wares. He is loved by all on the street. This makes him the object of envy of the other peddlers and they taunt him. The Jew one day sees a fight between some urchins, and as the odds are against one of them, he takes his part and separates them. The old Jew is caring for the child when they meet a big burley Irishman, whom the child recognizes as father. He is grateful to the old Jew and goes with him to his cart. Meanwhile some one has burned the old Jew's cart and they arrive to find it a smouldering heap of ashes.

Rachel dresses up in her best, takes her basket and sets out. She is met by the stranger who has been waiting for her appearance. Finally he persuades her to take a cab ride with him and as an excuse to get her to his room tells her he wants her to meet his mother. She comes in and the stranger tries to caress her.

Meanwhile her father has arrived home and, finding her gone, begins inquiring for her. He finds that she has gone with the stranger and sets out to the house accompanied by a crowd. He is joined by his friend, the Irishman, and they break their way into the stranger's house, asking for Rachel. He has gagged her and locked her in another room and denies that he has seen her. She works the gag loose and is discovered by her father. The Irishman wallops the procurer mercilessly, and the story closes with the old man happy with his restored child in his arms.

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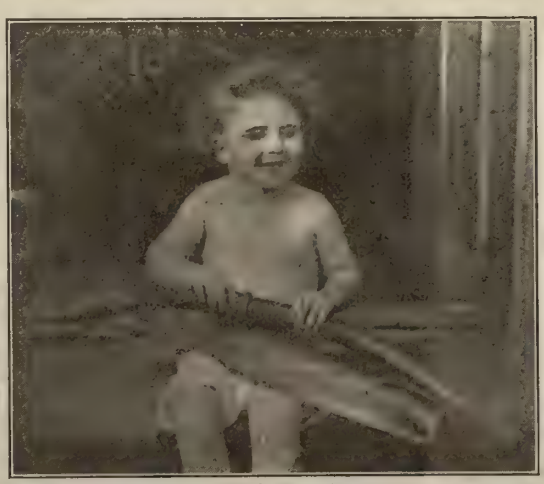

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LAEMMLE.

THE SECRET FOE (Two Parts—March 23).—The cast: Mary Page (Myrtle Gonzalez); Her Father (Alfred Allen); Dr. Harvey Willis (Frederick Church); Courtney Dynes (Val Paul); Jessica Page (Helen Wright). Written and produced by Lynn Reynolds.

Mary Page and Courtney Dynes are engaged and their marriage is set for an early date. Mary's Aunt Jessica arrives to be present at the wedding and discovers her niece in the act of taking a drug; the girl confesses that she has become a victim and is unable to break off the habit. They decide that the best thing will be for the girl to consult with some physician in an effort to conquer the habit. Mary remembers an old school friend, who is practicing medicine, and they decide to consult him in the matter. Mary's decision is strengthened when she and Courtney meet a dope fiend and she notices the repugnance with which Courtney regards the fiend. Mary's aunt proposes that the girl disappear and that she and Mary's friend, Dr. Willis, take her to a lonely place and try and break the dreaded habit. Mary consents.

The aunt leaves and is kidnapped. Her father and Courtney exert every effort to locate the girl. Unwilling to risk notoriety, they secure the services of private detectives. Mary, meanwhile, responds to the treatment. Her father receives a note from the girl, stating that she is in good hands and begging them not to search for her. Courtney believes that this letter is merely a blind.

Aunt Jessica develops a severe case of pneumonia and is compelled to leave the two, while she goes to the city for treatment. She had planned to send a nurse, but on her arrival in the city she became unconscious and is taken to a city hospital. Dr. Willis, an old school mate and also an old sweetheart of the girl, finds his old love returning. He manages to keep this secret from the girl. The two are forced to remain together, expecting the arrival of the nurse every day.

When Mary's aunt regains consciousness several days later, she hurries a nurse forward with instructions to take care of the girl. The detectives, meanwhile, have located May. Courtney and the detectives arrive at the doctor's just at dinner time. Courtney, peering through the window, sees Mary tying an apron around the doctor and the two acting like children. He enters and upbraids the girl for her unfaithfulness. She starts to explain, but, remembering Courtney's hatred toward the dope fiend, refuses to give any explanation, but pleads with him to trust her for a while longer, but he denounces her and states that under the circumstances he wouldn't trust his own sister. The doctor pleads also with Courtney.

Courtney leaves in a rage and Mary is very much broken up. The doctor tells her that for a whole week she has not taken any drug, and that he thinks she is strong enough to go home.

Three weeks later Willis is much surprised by a visit from Mary and her aunt. Mary has broken her engagement with Courtney and the aunt has come to offer the doctor payment for his services. He refuses the money. The aunt begs him to come to the small town until informed that Mary is expecting to spend some time with her aunt and, turning to the girl, he sees that his presence would be greatly desired. The aunt smiles and realizes that in the future Mary will have the doctor to see that she never becomes addicted to the drug habit again.

THE DESPERADO (March 22).—The cast: The Desperado (Rupert Julian); The Sheriff (Jack Holt); The Child (Zoe Bech). Scenario by Calder Johnstone. Produced by Rupert Julian.

In the early days of Oklahoma, the incoming pioneers were having a hard struggle for existence. The scarcity of wood forced the settlers to take lumber from a government preserve. The government, to stop the depredations, issued a call for deputies, and as the fees loomed very large in that time of want, there was no scarcity of men to fill the places.

Among the first to accept service was young Yeager, the son of a Virginian. From his association with rough companions the young man soon became the hardest drinker and gambler of the lot. In the county seat was a gambler by the name of Latrobe—a man of the West, cold, hard and strictly "out for the money." The gambler was successful in cleaning out young Yeager. From that time onward, Yeager changed and was known as the desperado. It was his vowed intention to "get" Latrobe and those who had helped the gambler to "fleece" him.

At the time the story opens, the sheriff was being severely criticised because of his inability to catch the Yeager. He determined to use a trap and posted a noitce where he knew the desperado would see it, accusing him of cowardice and boasting that he would not come to town.

Yeager accepted the challenge, and, entering the town, found himself in a trap. His main idea in making the trip was to kill Latrobe, and instead he found himself the target for half a dozen sharpshooters, but escaped after wounding several of his assailants. In the melee he was shot through the upper lip, and while searching for a water hole, comes across a nester and his family, a wife and little girl. The nester tells of his hard luck and states that he wishes he could invite the stranger to stop for a meal, but that rations are very low.

The desperado takes a liking to the child, and tells the family that he only wants to rest. He and the child become friendly, and the baby notices his bleeding lip when she asks him to kiss her doll.

Before leaving that night, the stranger gives the girl a bundle of bills, and makes her promise to keep his gift a secret until the morrow. Then he rides through off through the night.

The next day, while the desperado is trying to elude a posse following him, he is almost unseated when his horse dodges a striking rattlesnake. Dismounting to see if his horse has been struck, he notices the footprints of a child nearby and then sees the trail of a wagon. He surmises the child has wandered away from its parents, and is fearful that she may meet the rattlesnake.

He searches nearby, and finally locates the child. The child had missed her doll and came back to search for it. It was at that point that the snake had been disturbed and bitten her. She is crying bitterly, "I have been bited." He ties a tourniquet above the wound and, knowing the action would mean his own death, sucks the wound with his bleeding lips. When the others find the two, the child is out of danger, while the desperado, smiling in his death agony, is safe beyond the reach of the law. On a hillside there is a grave marked only by a stone on which has been engraved: "And Christ ain't a-goin' to be too hard on a man who died for a little kid."

REX.

A SOCIAL OUTCAST (Three Parts—March 20).—The cast: Benjamin Blair (Ben Wilson); Frederick Monsey (Charles Ogle); Jim Henderson (Joe W Girard); Dick Cropsey (Jack Newton); Mary (Dorothy Phillips); Mrs. Dooling (Mrs. J. H. Brundaeg). Written by Samuel Greiner. Produced by Ben Wilson.

Blair, a young lawyer, has landed the nomination for the office of district attorney. Frederick Monsey, his political opponent and an unscrupulous politician, resolves to bring sinister influence to bear to discredit Blair. One day Blair saves Mary from the clutches of Jim Henderson, her lover, who is beating her up because she could not give him all the money he asked of her. Finding the girl in a pitiable condition, he sends her to his home with instructions for Mrs. Dooling his housekeeper, to take care of her.

The girl recovers and Blair is about to assist her in one way or another when Jim appears, claims her as his wife and confronts the two. Blair discovers that they have never been married and, deciding to save Mary, he ousts Jim from his home. Jim reveals the situation to Monsey and his associates, but in a light which makes it appear that Blair is lodging, for immoral purposes, somebody else's wife at his home. The newspapers give prominence to the affair and before there is any possibility to clear up matters Blair's reputation is ruined. Stella Dally, his sweetheart, returns him his ring. Mary is beginning to comprehend that she is bringing about the ruin of the man she loves. She decides to leave his house, but when she reveals to him her intention he commands her to stay. Due to the extreme bitterness of his soul there arises in him an uncontrollable craving to cast aside conventionalities and act in a way calculated to prove to the world how little he cared for its good will. As a result he marries Mary.

She is his wife—but only in name. In his hatred of humanity he hates her, too. He allows her to do very much as she pleases, while he spends his time behind closed doors, writing a book which is an indictment of humanity. Mary turns out to be fully equal to the situation. Instead of claiming the full rights of her position and squandering the money of which she has lavish control, she dispenses charity in the slums.

One day Blair has occasion to watch her at her Samaritan labor. He gradually is beginning to realize that out of the debris of his past there gleams before him a diamond of the purest quality. He never finishes his book. The time comes when his reputation is re-established and Dick Cropsey, his former political manager, offers him the nomination for the office for which he was once so ignominiously defeated. He refuses it, answering that he has been appointed to a more congenial office—the office of husband and parent, for his wife has recently presented him with a bouncing son and heir.

THE PHANTOM THIEF (March 21).—The cast: Mrs. Price (Gretchen Lederer); Mr. Price (Val Paul); the Professor (Arthur Moon). Written and produced by Harry G. Stafford.

Mrs. Price is a somnambulist, an affliction which is a source of more or less worry to her husband. The day following an especially annoying night, a client of Price's expresses him two thousand dollars in currency, as "earnest money" on a contract. Price sends his clerk to bank the money, but the clerk arrives too late to make the deposit and Price places the currency in his office safe. The day's work done, Price, fearing to leave the money in the office, takes it home with him and places it in a wall-safe in the library.

The Prices retire; Mrs. Price not a little worried because of the presence of the money in the house. The next morning Price goes to the safe but finds the money missing. Caught in the door of the safe Price finds a bit of lace. Instantly he suspects his wife has, in the course of her nightly "prowl," removed the money from the safe and hidden it elsewhere. Together they search the entire house, but to no avail.

Price bethinks himself of a friend, one, Professor Borel, who is an eminent neurologist. He calls upon the professor, explains the situation and receives the professor's assurance that the application of auto-suggestion will clear away all the difficulties. Having arrived at the Price home, Professor Borel requests Mrs. Price to retire to bed, just as she did the night before. Mrs. Price obliges and the professor induces hypnosis, then applies the suggestion. Mrs. Price rises from her bed, descends to the library, recovers the money from its hiding place, and replaces it in the wall safe. Professor Borel awakens his subject, who retires to resume her every day attire.

Price thanks Professor Borel, then enquires concerning a cure for Mrs. Price's malady. The professor suggests a simple measure and takes his departure. That night, having acted upon the professor's suggestion, Price awaits developments. Mrs. Price starts to "prowl," but, upon coming in contact with the professor's curative vehicle, awakens somewhat suddenly and loses no time in settling herself in bed again.

Mutual Film Corp.

THANHOUSER.

THE CRUISE OF FATE (Three Parts—March 8.—The cast: Miriam Kennerly (Mlle. Valkyrien); Her Husband (Thomas A. Curran); Her Affinity (Boyd Marshall).

The story tells of Miriam Kennerly, wife of John, a man so absorbed in his business that he neglects to pay her the attention she craves, which leads her to believe that his love is waning. When he is unable to attend a big reception she is giving, she becomes convinced that he has ceased to love her.

During the reception John returns and seeks his wife. He finds her in a secluded corner. Unseen, he overhears Miriam promise to give her answer to the interloper on the following day. John arranges a yachting trip and among the guests invited is the man who is trying to break up his home. The development of the plot is stirring and the denouncement full of thrills.

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FALSTAFF.

PANSY POST PROTEAN PLAYER (March 21).—The cast: Pansy (Frances Keyes); Manager Intelligence Office (Jay C. Yorke); Mrs. Gray (Edith Diestel).

The manager of an employment agency was extremely unhappy. The success of his business depended on his ability to get commissions, and he was so fortunate in the selection of applicants that when they once obtained a place they never left it. Of course, the ideal situation is one where maids continually change employment, but the manager for a long time did not see how he would be able to bring this about. Then Fate brought a meeting with Pansy Post, Protean Player. Her lightning change act had failed upon the stage and she was headed for New York by rail, walking. The manager suggested to her that she be his entire staff of domestics, changing costumes until a customer was satisfied, and that as quickly as possible she would leave her new place and come up and divide the commissions with him.

This arrangement worked out like a charm for a while. Pansy flitted from place to place and the commissions came rolling in. Then the unexpected happened. Pansy's last employer, who had hired her under several different disguises, came in and complained that her "last girl" had run away and had been married to her son. The poor manager of the Intelligence Office scowled at the unhappy mother and simply said, "Woman, your son has ruined my business." He knew what he meant, but the woman didn't, and often wondered why the loss of one applicant should put a flourishing Intelligence Office's business out of commission.

PEDRO THE PUNK POET (March 23).—The cast: Pedro (Jay C. Yorke); Landlady (Carey L. Hastings); Actress in Wild West Show (Frances Keyes).

Pedro was the only poet in Pumpkinville, and he was part of the program at every village entertainment. This was partly due to the fact that talent was scarce, and Pedro was always ready to recite some of his many masterpieces. Perhaps this explains why all his friends advised him to go to the Great City and become famous. Anyway, he harkened to their counsel—and went to town, intending to set it afire—poetically.

The town didn't burn up—it didn't even smoulder. Day by day Pedro found his stock of money growing smaller, until finally he was dead broke. He had no money for clothes or amusements, and had it not been for his fishline he would have starved, for he was too proud to beg. But he hooked bottles of milk from adjoining window-sills, and when his landlady put a dog in his room to keep him out, he sold the dog to an actress in a wild west show, and was able to pay something on account of his board bill. Yes, poets are compelled to resort to all kinds of expedients.

An editor "went crazy" over his poems, so crazy that it looked for a time as if he were headed for an asylum, and a truckman hired him to write a poem to his sweetheart, but the girl threw the truckman down after she read the effusion, and the truckman made the poet "eat his words," an unpleasant thing when the words are written on stiff brown paper. All of which explains why Pedro went back to Pumpkinville, and why he is again the star feature at the village entertainments.

GAUMONT.

SEE AMERICA FIRST, NO. 26, Monterey, Cal.—"Keeping Up with the Joneses" (March 12).—Monterey, Cal., with its seventeen long miles of drive through the golden sunshine along the rock-bound shores of the Pacific, forms the subject for the Gaumont company's twenty-sixth number of the split reel scenic photography of American wonder spots. There are gorgeous views of the surf, pounding up against the barrier of rocks, of the glimmering ocean, of the wonderful cypress of Monterey, about which is written the quaint conceit that they floated from far-away Japan, since only here and in the land of the cherry bloom are they found. There is the home where Robert Louis Stevenson spent a number of his years. But the marvels of the picture, mostly, are those of the scenic and natural splendors of Monterey and its neighboring country. The second half of the reel is devoted to the doings of "Pa" McGinnis in his efforts to assist "Ma" and "Julie" in keeping up with the Joneses.

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MUTUAL.

MUTUAL WEEKLY, No. 63 (March 16).

Somewhere in France.—Dogs being trained to catch rats in the trenches.

San Francisco, Cal.—New auto pullman for touring. Bedroom, kitchen and dining-room on wheels. Nothing missing but the bath.

Montreal, Can.—Bonaventure Station burned. Firemen fight flames in 20 below zero weather.

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Washington, D. C.—Secretary of the Treasury McAdoo and other officials off for South America. Will attend trade convention in Buenos Ayres to secure new outlet for American goods. Subtitle: President Wilson, Mrs. Wilson and Col. House arrive to bid the travelers adieu.

Galveston, Texas.—Twelfth Cavalry off to Panama. United States Regulars ordered to Canal Zone.

Burlingame, Cal.—Smart set follows the hounds. Beagles and bugles bode bitter end for poor bunny.

New York City.—California girls dance in Central Park snow drifts. Six little maids in bare tootsies trip over snow in classic costume.

Quncy, Mass.—New torpedo boat destroyer for Uncle Sam. The "Sampson," one of the largest in the navy.

San Francisco, Cal.—Old General Gloom given big funeral, Old Kid "Noc-No-More" given watery grave in the Pacific.

Paris, France.—New bonnets in colors. (Creations of Galeries Lafayette).

Cambridge, Mass.—Health officers burn abandoned diphtheria hospital.

Miami, Fla.—Mid-winter motor boat regatta. The "Betty M." breaks world's record for speed in 40-mile gale.

New York City.—Engine stalls 4,000 feet in air. Forces Aviator Thaw to land in Central Park.

Charleston, N. C.—Uncle Sam is rushing preparedness work at navy yard here. Subtitle: The uniform factory, where 200 girls make 3,000 garments daily.

St. Louis, Mo.—Two killed, 85 injured by dynamite explosion. Three thousand pounds of dynamite go off, wrecking houses for eight blocks; $200,000 loss. Subtitle: Spot where the dynamite exploded.

Marlin Springs, Texas.—The N. Y. "Giants" in spring training. John J. McGraw instructs infield youngsters. Subtitles: "Matty" warming up. "Larry" Doyle.

VOGUE.

BUNGLING BILL'S PEEPING WAYS (March 16)—The cast: Joe, Dorothy's Sweetheart (Arthur Moon); Dorothy (Priscilla Dean); Her Father (Russ Powell); Bungling Bill, the peeper (Paddy McGuire). Directed by Jack Dillon. Scenario by Robt. A. Dillon.

A small town in the west is being terrified by a "peeping Tom" in the person of Bungling Bill. Dorothy's father is to be initiated into a secret organization, but his family object to being left alone when "peeping Tom" is in town.

The father arranges for Dorothy's sweetheart, Joe, to come to the house in his absence to allay the fears of the family. Upon his return from the lodge, the father thinks he will play a joke on the household and is discovered peeping in a window.

A detective who has been watching for "peeping Tom" thinks the father is the man he is after. The genuine peeper arrives on the scene and there is a mixup of the father, the detective, Joe and the peeper, during which the peeper escapes, while father proves his innocent joke to the detective, and peace is restored to the family.

TROUBLED WATERS (March 19).—The cast: Rube (Rube Miller); His Wife (Alice Neice); The Butcher (Arthur Tavares); His Wife (Madge Kirby). Directed by Rube Miller. Scenario by Thos. Delmar.

While Rube reads the morning paper, his wife telephones the butcher and gets into a mushy flirtation over the wire. Rube grabs the phone, hears the butcher's voice and starts for the shop. The butcher and his wife are going through a love scene, when the butcher is interrupted by a telephone call from Rube's wife, and his wife flirts with the errand boy.

Rube breaks in on the scene and takes the place of the errand boy in flirting with the butcher's wife. The butcher returns to find his wife gone with Rube, and gives chase with revolver in hand.

Rube and the butcher's wife go to a cafe to indulge in a little liquid refreshment. Their party is interrupted by the entrance of the enraged butcher, and another chase takes place. The butcher goes to Rube's home to avenge himself for Rube's attentions to his (the butcher's) wife, and Rube's wife joins in the chase, which leads to the bathhouse at the beach.

There are much diving and swimming, and a duel at the bottom of the tank. The argument between Rube and the butcher is settled by the intervention of the errand boy, and all is peace and happiness.

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LOVE, DYNAMITE AND BASEBALLS (March 5).—The cast: A Baseball Pitcher (Jack Dillon); The Count (Arthur Moon); The Bride (Priscilla Dean); Her Father (Russell Powell). Directed by Jack Dillon.

Count Ferdinand Jasbeau, refuses to wait for his bride in spite of the pleadings of her father, who tries to convince the Count that the rain and floods are delaying her, which was the truth of the matter.

Through machinery trouble, Grace finds herself up to hubs in mud, and is assisted by a baseball pitcher who happens along in his Ford. While he is fixing the car, two crooks hold them up, and after being robbed, the baseball pitcher succeeds in not only overpowering the robbers, but also gets back his money and jewelry, which they took from him.

How the baseball pitcher fought a duel with baseballs and proved to the girl that he was worthy of her, and how he exposed the Count as a faker, and proved he was also a crook and an associate of the hold-up men, is told in a breezy manner, in this picture.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 12 "Buried Alive"—Two Parts—March 13). Seagrue's sale to Rhinelander of the Superstition Mine did not go through smoothly. When the news of the sale reached the minority stockholders at Oceanside, Seagrue was accused of underhanded work and a meeting was called at which Seagrue attempted to give an explanation. After a stormy session, Seagrue brought all arguments to a close by purchasing the outstanding stock.

Well pleased with his final arrangements with Seagrue, Rhinelander went out to the mine, where he was met by Helen and Storm; all three then went in to confer with the foreman of the mining gang. At this time, the foreman confessed to Rhinelander the information previously conveyed to Seagrue—that the vein had been picked out. Not easily discouraged, Rhinelander instructed the foreman to make an effort to pick up the rich vein at the most likely spot and the men went to work with a will. Looking into the tunnel, Helen noticed that the wall near the roof seemed to be weakening. The foreman, however, declared the roof safe and the men continued blasting their way toward the precious ore. Helen, outside the tunnel, busied herself with other matters.

Suddenly a crash attracted all attention to the tunnel, where a cave-in now raised a solid barrier. Rhinelander and Storm had been caught with the crew in the tunnel. Efforts were made to clear the opening, but in the nervous excitement nothing was accomplished. Helen was the first to regain her senses and directed the men to telephone for doctors while she raced to the Neighbor Mine for assistance. At the edge of the cliff she came upon the aerial ore carrier. Instantly she grasped the hook of the frail carriage, pulled the release, and she shot across the dangerous declivity from top to bottom.

Reaching the Neighbor Mine, she quickly obtained assistance for those imprisoned in Superstitution Mine. Seagrue was advised of the accident, but, for reasons best known to himself, did not care to visit the mine.

Meanwhile, Rhinelander and Storm were calm. Of the imprisoned men, none of them lost his head. They toiled unremittingly to get through the obstruction before them. In the foul air, one after another of the men sank down in exhaustion. With the organized effort of the relief gang; a small hole was soon opened through the obstructed entrance, and Rhinelander cried out for water. Helen heard the cry. The next moment a water bottle was pushed into Storm's hand, and the half conscious men revived.

As soon as the opening was large enough, Helen, with a rope tied around her waist, climbed into the tunnel and worked heroically to save the exhausted miners. Rhinelander steadfastly refused to leave the tunnel until everyone else had been passed through the opening.

As Rhinelander crawled through to light, Seagrue elbowed his way through the crowd to congratulate him, and was astounded at the news from Rhinelander's lips. While the men in the mine had a close call with death, the valuable ore vein had been re-located richer than before.

Storm dismissed the work crew, and as they filed away, he joined Helen and Rhinelander. Seagrue stood within the gloom of the tunnel. He had taken out his contract and was looking intently at it. From it, he seemed to gain some hopeful idea—for he smiled.

CUB.

THE TWIN TRUNK MYSTERY (March 17).—The cast: Luke Sharpe (Billy Armstrong); Jim, his assistant (Tommy Hayes); Slim Pete (J. A. Howe); His wife (Mme. D'Orcy); E. Z. Marks (Allen Williams); His wife (Grace Gibson); His daughter (Mlle. Ottawa).

Their business of detecting having been nil Luke Sharpe and his assistant, Jim, are entirely without funds and are about to be ejected from their lodgings when a telegram from a neighboring chief of police arrives calling them into case. The message says that E. Z Marks, his wife and daughter are on a train bound for the famous Hot Springs and that in their wake follows Slim Pete and his wife, noted jewel thieves, who are intent upon purloining some precious stones which Marks carries in his trunk. Luke and Jim are instructed to capture the thieves.

The telegram reassuring the landlady that her rent will be forthcoming Luke and Jim are again happy and start on their mission. They disguise themselves as baggage smashers and go to the depot to meet the train on which the diamond thieves and their prospective victims are scheduled to arrive. Luke and Jim place themselves prominently in evidence when Pete and the Marks arrive and obtain from them the checks for their baggage, promising to bring the trunks to the hotel.

After a series of difficult manouvers they get the trunks into the hallway of the hotel just outside of the owner's rooms, and an ambitious and tip-loving porter carries them inside. Unintentionally he mixes them since the trunks look exactly alike, so that the Marks get Slim Pete's trunk, and vice versa.

Luke has suspected Marks of being Slim Pete and he takes the rich man to the baths to make certain of his suspicions. They prove unfounded, however, and Luke starts out to find another clue. He peeks through the key-hole of one of the doors and catches a man in the act of disguising himself with false whiskers. Of course he conjectures that the unknown man is Slim Pete, and he hurries to the hotel lobby to announce to the assembled guests that he is about to capture the notorious crook and his wife.

Meanwhile the real Slim Pete and his wife have not been idle. They enter Marks' room, take the trunk they find laying there, have it placed in an automobile and while away with it till they reach the country. Upon stopping to open it, however, they discover they have been tricked for the trunk they have is their own.

Luke and Jim, in the hotel lobby, are anxiously waiting behind big marble pillars for the bewhiskered man and his wife to leave their room. As they are seen to approach the assembled group holds its breath. Luke makes a flying leap, captures the man, and Jim gathers in the lady. The joy of capture is short-lived, for the man soon proves himself a detective and Luke and Jim are ejected from the place to the tune of rapidly striking boots.

MUSTANG.

SNOW STUFF (Three Parts—March 24).—The cast: James Montague (Larry Peyton); Williams Jennings (Charles James); Buck Parvin (Art Acord); Ben Leslie (Joe Massey); Charles Dupree (Hardy Gibson); Mr. Gordon (George Clancy); Seligman (Perry Banks); Jack La Rue (Ashton Dearholt); Myrtle Manners (Dixie Stratton). Directed by William Bertram.

The Titan Motion Picture Company is getting along well enough without Mr. Gordon, leading stockholder and general western manager, when that important personage unexpectedly drops in upon them, at Truckee. They are in Truckee taking "snow stuff" and are so busy that much as Monty, the producer, admirers Myrtle Manners, the leading lady, he cannot find the time even to go skating with her.

Mr. Gordon, however, finds the time to visit the Ice Palace, but being supercilious and officious fails to make friends. Buck Parvin joshes him, and Myrtle, to whom he takes an immediate fancy, openly snubs him, despite his high and mighty position. Ignoring Gordon's order to call and see him at his hotel, Monty follows their program and takes the company to Donner Lake the next morning, and everything goes well till Gordon comes. Then he commences to get in the way and things happen to him.

Monty and Myrtle rehearse a scene perfectly, but it does not please Gordon. Myrtle suggests that Gordon show them how, and he does. He takes advantage of the scene and attempts to kiss Myrtle and she brings the butt of a revolver down on his head. He falls into the river, through the ice, and comes up blowing ice cold bubbles. After many mishaps, he reaches New York and lodges a complaint.

While Seligman, the head of the company positively refuses to discharge Monty, he compromises by agreeing to let Myrtle go. While they are talking, the office boy announces that "Snow Stuff" is ready to run, and they go to the projecting room to see it. Seligman pronounces it fine. Gordon dissents, and while he is explaining why the film is no good, the operator runs twenty-six feet illustrating just how Mr. Gordon would do it. Dupree had taken it while Gordon was showing them how. It is needless to say that Seligman refuses to fire Myrtle after that, or to mention the fact that Gordon resigns as western manager.

When Monty hears about it, his voice does

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BEAUTY.

CUPID AT COHN'S (March 22).—The cast: Rosie (Carol Halloway); Yetta (Dixie Stuart); Jeven (Rea Berger); Abe (Johnny Sheehan); Clerk to Abe (Dick Rosson). Directed by Archer McMackin.

Jeven runs a Kosher restaurant. He has two daughters, Yetta and Rose, the former a trifle old and stiff, the latter pretty and full of life. Jeven schemes with his wife to marry off Yetta first. Rose is in love, unknown to her father, with Abe Levee, a rising young businessman, but knowing her father's tendencies in the matter of marrying his older daughter first, she is backward about telling him of her love affair. But his pathetic pining that Yetta be married hurts Rose and she suggests to him that if she married and went away maybe some other fellow would take Yetta. Her father admonishes her not to think of such a thing. She informs Abe that for the present their love making is at an end.

Jeven decides he will call in Cohn, the matchmaker, and have him find a husband for Yetta. Cohn gets out his booklet of names and suggests Abe Levee would be a likely young fellow. This is overheard by Rose. Cohn suggests that if he is given a picture of Yetta he will take it up with Abe. They give him Yetta's picture in an envelope, which he puts in his hat, while he finds out further particulars. Yetta, out of sympathy for Rose, substitutes Rose's picture.

Cohn chases up Abe and asks him why he doesn't get married. Abe refuses to listen but Cohn forces the issue and tells Abe that if he will marry the girl in the picture her father will give him a thousand dollars. Abe looks at the picture and finds that it is his Rose. He informs Cohn that he would marry such a girl for nothing. Cohn leaves to inform Jeven to get ready for the marriage. Abe sends a shirtwaist from his stock addressed to "My Darling" which is delivered to Yetta. The match is considered sealed and Rose's heart is broken, thinking that Abe has forsaken her.

On the day of the wedding, Abe comes to the restaurant which is in gala attire for the affair, meets the family, and asks to see the bride. He is all consternation when Yetta is led out. Yetta explains secretly to him and tells him to run away with Rose and marry her. They make a getaway and are married by a justice of the peace. Returning to the waiting guests, Abe insists that Cohn should rectify his mistake by marrying Yetta. She is willing and he consents finally in consideration of the dowry.

THE BUBBLES AND THE BARBER (March 25).—The cast: Fidgetti (Orral Humphrey); Mrs. Bubbles (Gladys Kingsbury); Sophia, her daughter (Mary Talbot); Mr. Bubbles (W. J. Tedmarsh); Marriage Broker (Ward MacAllister); Customer (E. C. Watt); Waiter (John Gough). Directed by Nate Watt.

The Bubbles have grown rich on soap and their limousine is crested with a monogrammed bar of soap. Mrs. Bubbles has social aspirations and plans to marry their daughter, Sophia, to a title. She wins Bubbles' consent and he telephones to the International Marriage Bureau where the broker promises to produce a count by eight that night.

The temperamental tonsoralist, M. Fidgetti, bows his last customer out and is approached by the marriage broker, who proposes that he pass as a count. For a financial consideration, Fidgetti consents and goes to his hotel where he provides himself with a dress suit from the clothes line below his window, and stops at the wine room to celebrate his good fortune with a couple of friends.

He forgets his engagement with the Bubbles and they wait. Some of the guests play cards and sing and the "last customer" drowses and goes to sleep. Bubbles phones the broker, who rushes off to find Fidgetti's place closed, and in desperation, he grabs a waiter in a beanery and presses him into service. The waiter arrives and is accepted with some disappointment and misgiving by father and mother and Sophia, whose figure is her fortune and whose face is her misfortune.

Mrs. Bubbles is "for" the count despite his frayed appearance. Fidgetti finds the Bubbles' card in his pocket, wakes up, hitches his old nag head first to his wagon and starts at top speed for the Bubble mansion. He discovers the impostor through the window and while he is talking and gesticulating, Fidgetti manages to drop a blackhand warning into his hand which causes him to flee.

Fidgetti then makes his entrance and is eager to claim Sophia, whose elegant form he has seen through the window. She has fainted during the excitement and bending over her, he glimpses her face—too late. She comes to and clasps him frantically about the neck and he resigns himself to fate. The commotion wakens the "last customer" who identifies Fidgetti as the barber and Bubbles gives him the choice between Sophia and jail. Sophia faints again as Fidgetti is led away.

AMERICAN.

THE CODE OF HONOR (Three Parts—March 21).—The cast: Frank Marvin (Alfred Vosburgh); Ruth Chase (Estella Allan); Bob Chase (Frank Borzage); Moine Valpar (George Periolat); Zena, Niece of Valpar (Vivian Rich); Monte (Ward McAllister). Directed by Frank Borzage.

Captain Frank Marvin and Lieut. Bob Chase and army draftsmen in the Ordnance Department. Marvin is working on plans for a submarine that is expected to revolutionize warfare. One of the foreign governments is anxious to obtain the plans. Valpar, an agent of this government, attempts to bribe Frank but fails. Frank is in love with Bob's sister Ruth. Valpar, learns Bob's weakness is women, and inveigles into his scheme his niece, Zena. Bob becomes infatuated with Zena, and Zena puts Bob to the supreme test of his love. Although as she says she is engaged to another, she will flee with him providing he steals the submarine plans. He steals the plans and delivers them to Zena. She tells him she will be ready to go with him in one hour. When he returns at the end of that time, Zena has vacated her apartments. Bob realizes he has been tricked. In desperation he leaves a note for Ruth, confessing all and saying he is going to end his life.

Frank in the mean time has discovered the loss. Aware that he alone is responsible for the plans he sends a note to Ruth telling of their loss, and declaring he is going to die. When Ruth receives the note she rushes into Bob's room to obtain his assistance, and there finds a note that Bob left. Rushing to the telephone Ruth attempts to call up Frank. The line is busy. Zena during this time has delivered the plans to her uncle. They attempt to catch a train but miss it. There is not another train until morning and they take connecting rooms at a hotel. Zena realizes that she really loves Bob and pleads with her uncle to allow her to return the plans. When he scoffs at her entreaty, she grabs the plans and runs into her own room, locking the door, and imprisoning Valpar.

Frank has gone to the docks to commit suicide, but he determines to make a final search of the safe, thinking perhaps he might have misplaced the plans. Zena telephones to Frank's office, in hope of locating Bob. Her telephone call halts Bob's suicide, and he rushes from the office, leaving his revolver on Frank's desk. Arriving in his office, Frank again looks for the plans, but his search is futile. He sees the revolver and believes that Bob has learned from Ruth the loss of the plans and that Bob has invoked the code of honor of the army to save him from disgrace. Ruth dons one of Bob's uniforms and hastens to avert the tragedy, if possible. Bob reaches Zena just as Valpar breaks down the door connecting the two rooms. Valpar, seeing that the game is up, flees. As Zena and Bob embrace, Bob suddenly remembers leaving the revolver on Frank's desk. Knowing that he is bound to discover the loss of the plans and that in finding the revolver he will believe suspicion has been directed against him, he hurriedly returns to the barracks with Zena. Ruth in Bob's uniform is making her way to Frank's room, when she is jostled by an intoxicated soldier. Her hat falls off revealing her long hair. Quick explanations follow and Bob and Ruth hurry to Frank's office. Confessions and explanations are made, Frank forgives Bob, and the entire affair ends in two marriages.

MUTUAL MASTERPICTURE DE LUXE.

IN THE WEB OF THE GRAFTERS (Signal Film Corp.—5 parts—Mar. 13).—The cast: Ethel Drew (Edythe Sterling); Bruce Kerrigan (Norbert A. Myles); J. Howard Bellaire (Millard K. Wilson); Whitey, the dope (Francis J. MacDonald); Madam Adelaide (Louise Hutchinson). Directed by Murdock MacQuarrie. Scenario by Al. V. Jefferson.

Bruce Kerrigan, a member of the traffic police, is selected to act as a graft-collecting tool for Mat McGuire, a politician. While directing traffic at his corner one morning, Kerrigan becomes acquainted with the mayor's daughter, Ethel Drew, when her auto collides with another machine. Ethel requests her father to have "Officer 495" assigned for special duty as doorman at the Mayor's reception that night. While on duty at the reception, Kerigan captures Whitey, the dope, who enters the mayor's study to steal evidence which the mayor has secured regarding the operation of gambling houses and other vice centers.

Later Kerrigan is caught in the act of collecting graft, and when he will not divulge the name of the man higher up, he is discharged from the police force. Assuming the disguise of a crippled tramp, he gets employment as a janitor in McGuire's political club, where he is able to steal the evidence secured by Whitey from the mayor's home.

Ethel is kidnapped and carried to the house of Madam Adelaide, where the mayor is lured to be enmeshed in a scandal. Kerigan discovers the fate of Ethel, and hastens to the house, where he finds her locked in a room, and escapes with her from the house. Upon the mayor's arrival, he is lured to a room in which he is locked with a woman, to be discovered there in a few minutes later by the ring of grafters.

Returning to his home, the mayor finds Kerrigan and his daughter. He wrongly accuses Kerrigan, and orders him from the house. Kerrigan meets Ethel outside and she persuades him to go to her father to explain his and her presence at the Madam's. The mayor will not listen and Kerrigan is again ordered to leave the house.

A hand is seen to enter between the curtains of the mayor's study, firing a shot which kills the mayor. Ethel finds her father dead. Kerrigan climbs in through the window at the sound of the shot, and the two are in the room with the mayor's body, when police arrive at the summons of the butler.

Although Ethel tries to confess the murder, Kerrigan is accused by Whitey. Kerrigan escapes from the room, and assumes a disguise to ferret out the murderer. During a secret meeting with Ethel, Kerrigan's disguise is penetrated by Whitey, who learns that Kerrigan is

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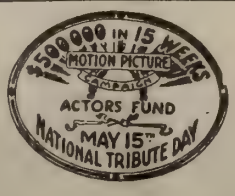

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to deliver convicting evidence to Ethel at evening, and Whitey, awaits in ambush, and when Kerrigan arrives, they knock him out and kidnap Ethel. Later, Kerrigan follows them to an outlying house, where he rescues Ethel, who has saved the documents.

Between them, Ethel arranges a plan whereby McGuire, Bellaire, and Whitey are to be gathered together at the rooms of the clairvoyant. Kerrigan arranges for Ethel to take the place of the seeress, and through arousing the superstitions of the weak-minded Whitey, she forces him to confess, and throw the blame for the origination of the act upon McGuire.

As the picture fades out, the hands of Kerrigan and Ethel clasp over the crib of a baby, and the chevronned sleeves of Kerrigan show his reinstatement to position and honor.

A BIRD OF PREY (Thanhouser—Five Parts—March 16).—The cast: The Miner (John Lehnberg); Their Child (later) (Madeline Fairbanks); The Easterner (Robert Whittier).

In a little Western mining camp a man works day after day at his claim to win riches for his wife, whom he adores. The woman is dissatisfied with her lot in life and regards her husband as an impractical dreamer. Where the wife is young, attractive and discontented, the temtper, sooner or later, appears. And he arrives in the person of a young Easterner, who comes to the mining town in search of fortune. The miner welcomes the new arrival and gives him work on his claim. Gold is discovered, and the newcomer is made a partner in the claim, and sent to register it in the name of his benefactor and himself.

The miner does not know that the young Easterner has paid attentions to the wife, fanning her discontent, and telling her how happy she would be if she would only divorce her husband and go away with him. In the mining town the man from the East registers the claim in his name alone, and sells it at once to the proprietor of a dance hall. This man, with a number of hired thugs, goes to the mining claim and take possession, driving off the indignant husband. When the miner demands by what right he dares to seize the claim, the dance hall owner shows him the registry deed and a receipt from the Easterner.

Then, for the first time, the truth dawns upon the miner. He runs to his cabin to tell his wife the news, and finds her gone. A note tells him that she has left with the other man and intends to secure a divorce and marry him. Stopping at a near-by town, the fugitives are overtaken by the angry husband. A fierce fight ensues. A blow from the Easterner's pistol butt sends him to the ground unconscious. Then the wife and the Easterner board a train for the East, while the unconscious miner is carried back to his cabin.

In the East the wife secures a divorce from her husband and marries the other man. As the years pass the banker's wife learns her husband's true character. The desire for revenge has become almost an obsession with the miner, and when he is able to dispose of the timber lands he owns he leaves for the East. When he arrives in New York he discovered that his former partner is visiting a friend in the Adirondacks, and there he goes and hires a cabin where he can watch the banker and plan his vengeance.

The opportunity comes soon. The banker's host gives a handsome entertainment to his guests. While the gayety it at its highest, a stern-faced man lurks outside the house. Twice he raises his rifle to fire, and each time stays his hand, for if he pressed the trigger he would have killed his wife. As the banker stands alone, a groom sees the figure with the leveled rifle and springs upon him. The muscular miner easily overpowers the servant and escapes.

Several days later the banker's little daughter rides off through the snow-covered mountains. Night is falling when the riderless horse returned to the stable. The miner had found the child, sick and delirious, in the snow, had cared for her and decided to bring her up in ignorance of her real parentage. The former miner prospers. Temtped to recoup his losses by using the funds intrusted to his care, the banker is arrested and sentenced to prison.

Several years later, the former banker's wife is sent to a wealthy home where she was told that a housekeeper was wanted. In the owner of the handsome mansion she recognized her first husband. Gradually the heiress becomes attached to the housekeeper. The convicted banker escapes from prison and in his desperation appeals to his wife. She aids him. As he leaves he is seized. In the struggle that follows he is killed. The girl never learns that her father is slain by officers of the law, and the true story of her life is never told to her, for her foster father marries his housekeeper.

OVERALLS (American—Five Parts—March 18).—The cast: Herbert Drew (William Stowell); Harrison Warren (Perry Banks); Walter Daniels (Warren Ellsworth); Bettina Warren (Rhea Mitchell); Widow Malone (Sylvia Ashton); Peggy Malone (Estelle Allen); Flap-Jacks (George Ahren); Buck Finnegan (Jack Prescott); Casey (George Bailey). Directed by Jack Halloway.

The plot of the story is woven around Herbert Drew and Bettina Warren, the orphaned daughter of a wealthy magnate, the heiress of his property. Over her, as her guardian, is Walter Daniels, an unscrupulous young lawyer, who determines that he will marry her and keep the money in his control.

After the days of her mourning for her father, Bettina decides to go West to vist the construction camp. Daniels goes with her. When they arrive in the crude little Western town, Daniels is disgusted and is all for going back, but the capricious Bettina determines to stay.

The Easterner enters the sitting-hoom of the Widow Malone, the boarding-house keeper, where her daughter, Peggy, is busy scrubbing the floor. The girl accidentally splashes some ditry water on his trousers. In a rage he kicks over the pail, whereupon the irate young Peggy attacks him with her scrub brush. At this auspicious moment young Drew, the construction boss, enters and forces the dude to apologize.

On the other hand, Bettina wins the heart of every one but Peggy, who realizes at once the great difference in their stations. When Daniels learns that Drew is the construction boss, he fires him and engages in his place the good-for-nothing Irishman, named Buck Finnegan. Bettina protests, but Daniels impolitely reminds her that he is manager until she is of age. The change causes much dissatisfaction among the men. Finnegan's band starts a riot. Bettina is caught in a riot, and is rescued from harm by the deposed boss.

Soon after, the Widow Malone decides to give a dance in honor of Bettina. Finnegan's crowd come to break it up. After the fight, Bettina demands that Daniels reinstate Drew. He refuses. But realizing down underneath that there may be real danger in it, he conspires with Peggy to break it up. The next day the widow's daughter appears with her mother's ring on her finger, which she pretends is the gift of Drew.

Believing that the former boss loves Peggy, Bettina tries to occupy herself. But he again shows his cowardice and his caddishness by deserting her in a threatening danger from which young Drew bravely rescues her. The Easterner arranges that Finnegan's men shall "spread-eagle" his rival between two saplings.

When Drew does not apenar at the boarding-house, both Peggy and Bettina are seized with fear for his safety. They come together in their common anxiety, and inveigle one of Peggy's suitors, Flap Jacks, to go and search for him. He and his friends come upon him under the saplings which hold up the fainting form of the young foreman.

In his delirium, Drew repeats again and again the name of the woman he loves. Peggy confesses to Bettina the truth about her ring.

Drew is still diffident about speaking of his love to Bettina, and if it had not been that Flap Jacks, happy in Peggy's love, had not assured him that "clothes don't cut no figure a-tall and that's why Cupid don't follow the fashion," the picture migth not have ended so happily for all as it does.

THE HAUNTED MANOR (Gaumont—Five Parts—March 20).—The cast: Craig Pitcairn (E. O. Schenck); Zoe Trevor (Iva Shepard); Mary Travis (Mathilde Baring); Edith (Gertrude Robinson); Celeste (Olive Trevor); Rajah (Henry W. Pemberton); Singh (Wm. H. Hopkins); Khula (Robt. Clugston); Crazy Calvert (Jas. Levering); Ada (Mary G. Davis); Ross (Jno. Mackin); Dexter (Harry Chira); Sue (Martha Franklin). Directed by Edwin Middleton. Written by C. A. Nelson.

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in luxury as the favorite of a high-born Indian Rajah. Zoe is apparently contented with the jewels and affluence showered upon her until a young American artist, Craig Pitcairn, traveling in India, enters her life. Zoe gets up a flirtation with Craig and allows him to call upon her. Their friendship soon ripens into love. The Rajah, suspicious of the pair, sets one of his servants, Singh, to spy upon Zoe in her apartment. Singh is present behind some portiers during a love scene between Zoe and Craig, and when Craig has gone, Zoe discovers the presence of some one behind the curtain. Thinking it to be the Rajah and mad with sudden passion, Zoe stabs the supposed Rajah and then rushes from the room. On the stairway she meets the Rajah, alive and well. With him she returns to the room. Singh's stabbed body is discovered and the Rajah tells her that unless she marries him the next day, he will have her tried for the murder of his servant.

Zoe decides to flee to America. She is accompanied by a faithful Indian servant, Khula. She leaves behind her a note for Craig, telling him to follow her at once. After a bitter scene with the Rajah, Craig does so. In America Zoe and Craig are married. The warmth of her husband's love and the intimate appreciation of his character through her associations with him, brings to the heart of Zoe, the realization of her own unworthiness as his wife. Craig has married her without any knowledge of her past. Zoe decides that Edith, the daughter of her cousin Mary, is perfectly fitted for the honor and duties of Craig's wife and plans to disappear from Craig's life before her happiness shall be shattered.

Leaving a note to be opened in case of her death, in her writing desk, Zoe causes it to appear that she is burned in the fire resulting from an explosion in the automobile shed at the Pitcairn home. Edith who is not the sweet young girl Zoe has fancied her, but a greedy, designing young woman, finds the note and contrives to have it reach Craig.

In the meantime Zoe, accompanied by her servant Khula, has gone into the secret chambers of the old home, waiting for an opportunity to disappear from the country. She has left her valuable jewels as an heritage to Edith. Celeste, a model posing for Craig loves him and is jealous of Edith. She causes suspicion to be directed towards Edith that points to the murder of Zoe, and not death by burning. Edith is arrested but in the investigations attending the accusations, Celeste's share of the trouble is discovered, and Celeste, Craig and Edith are arrested. The Rajah, intent upon revenging himself upon Zoe arrives from India at the same time. A mob from the neighborhood of Zoe's home, aroused at the rumors of foul play, make an attempt upon Craig's life, accusing him of the killing of his wife. With the mob at his very heels, Zoe, who has been wounded in her struggle to reach her husband, appears at the last moment, clearing Craig of the charge. The rajah's threats are made harmless, by Khula's dramatic insistence that he killed Singh. Zoe assured that her attempted sacrifice has been wrong, finds happiness in Craig's affections.

THE BRUISER (American—5 Parts—March 23).—The cast: "Big Bill" Brawley (William Russell); Fen Bernham (Charlotte Burton); "Modest Tim" (George Ferguson); Norma Kenwick (Lizette Thorne); Manson Kenwick (Roy Stewart); Charley, Fen's Brother (Pete Morrison); Munsey, Mgr. (Al Fordyce); Butler (Eric Jacobs). Directed by Charles Bartlett.

Big Bill Brawley is a longshoreman by occupation and a prize fighter by inclination. Bill's sweetheart is Fen Bernham, a working girl. Manson Kenwick is head of the Kenwick Shipping Company, which was left him by his father. Norma, his sister, an idle society girl, is as anxious as he to sell the business because society is beginning to call them "The Dock Wallopers." Bill Brawley is elected chairman of the employe's committee which is seeking an increase in wages. Kenwick, through his manager, threatens Bill with the blacklist if he does not cease agitation for increase. Bill defies them.

An International Shipping Corporation, which is about to purchase the Kenwick Shipping Company, declines to close the deal until the labor dispute is settled. Tim Dirgan, one of the longshoremen, is secretly employed by Kenwick in an attempt to discredit Bill with the men. When Dirgan fails, Kenwick seeks to placate the men by establishing club rooms for them and pretending an interest in their affairs. Norma endeavors to influence Bill. As time passes and Bill is unable to obtain Kenwick's signature to a wage agreement, the men believe Bill is losing interest in the fight. They begin to listen to Dorgan, who promises to get them what they ask.

A prize fight for the championship of the water front is about to be fought. Bill, being the white-hope of the Kenwick men, is urged by the longshoremen to enter the bout. He refuses, saying that he promised Miss Kenwick not to fight. Fen fears she is losing Bill. She appeals to the other woman, Norma, who scoffs at her pleas. When Fen remonstrates with Bill about his interest in the Kenwick girl, he declares he is doing it for a purpose; but Fen is unconvinced. It is arranged that on the night of the big fight, Norma, together with other stockholders of the company, is to have Bill at her home for a reception. During this time, Dirgan is to present to the men an agreement drawn by Kenwick, which presumably, but does not, give the men an increase. While Bill is realizing how much he is out of place with these society people, Dirgan obtains the signatures of the men to the agreement.

The fighter for the Kenwick side sprains his ankle and the Kenwick's are in a fair way to lose the championship of the waterfront. Fen hears this and goes to make a final appeal to Bill to win the battle for the men. In the meantime, Bill, walking restlessly about the Kenwick house, sees Manson Kenwick and Tim Dirgan in conference. It begins to dawn on Bill that he has been tricked. Dirgan flees. Kenwick locks the agreement in his desk. In a battle of intellect versus will power, Bill forces Kenwick to give up the agreement. As he forces Kenwick to sign another agreement, the society people break into the room. Having accomplished his purpose, Bill denounces Kenwick, and Norma as well as the stockholders who brought him there to laugh and sneer at him. Fen arrives in time to hear this and learns that Bill loved her all the time. Bill arrives in time to enter the ring for the Kenwick longshoremen and in a hard fought battle not only wins the championship of the waterfront, but regains the flagging confidence of the men.

THE HIDDEN LAW (Centaur—Five Parts—March 25).—The cast: John Carlton (William Clifford); Henry Richter, producer and theatrical magnate (Frederick Montague); Carl Holmes, a homesteader of the far West (Robert Kenyon); Mildred Holmes, his wife (Mae Adams); Wanda Holmes, the little child of the Holmes (Doris Baker); Princess of the Mountain (Margaret Gibson; Kara, a Squaw (Marie Garette); Dick Arliss, a young aristocrat (John Oaker); Mrs. Arliss, his aristocratic mother (Pauline Williams). Written by Theodosia Harris.

John Carlton is a writer and genius. After superhuman effort against the obstacles of poverty he finishes his play. Being too poor to copyright it he submits it to a producer and, in the stress of the moment, accepts as payment a hundred dollars. The play is the talk of the hour and Carlton, knowing of its immense drawing powers, and being discouraged by the return of his book from the publisher with the usual note of no commercial value, he goes to the producer of the play and demands a royalty. The producer taunts him with the lack of copyright and considers the episode closed. Carlton, grasps a roll of bills from the table and attacks the manager. He is arrested and sentenced to six months in jail.

When he emerges from his imprisonment his genius has died within him and in its place is a hatred of mankind. He makes his way to remote wilds. Here he comes upon a tragedy: the death of a woman, far from a doctor's service, and the death of her husband, who has been going for a doctor and has encountered wild animals. Carlton finds that he cannot desert a little seven year old child that is left and, taking the squaw, the child's only companion, and the child, he presses on to be farther away from the haunts of men but not alone.

Ten years pass and the girl has grown to womanhood. Carlton has built a hut and has brought from civilization many evidences of his taste and culture. With a sort of insanity he guards his paradise from the invasion of men and breaks the law of man ruthlessly. While away on one of his mysterious journeys a young aristocrat, who has been hunting big game, is wounded by a stray shot and saved from death by the young princess of the mountains who comes upon him just as a puma is about to

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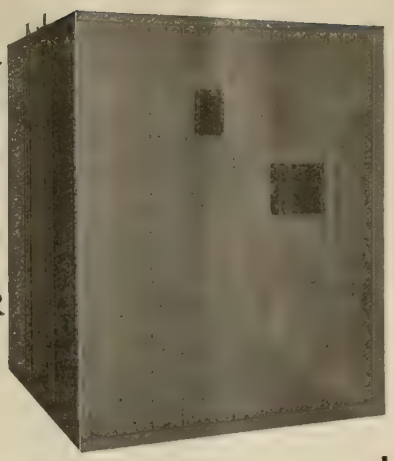

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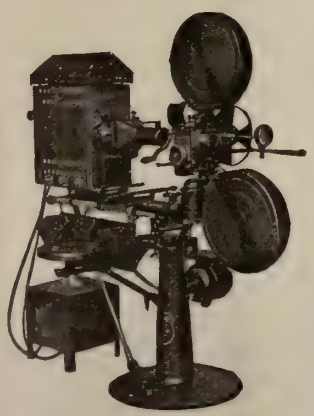

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attack him. With the squaw she gets him to retreat. The friends of the hunter give him up for dead and leave the district. Carlton has now to return and find in the girl a love for the youth which he himself has begun to covet. With the added hatred of mankind to the jealousy of love, he determines to shoot the man but comes upon a tryst, and in the face of the girl he reads the story of her heart. He discloses his career to the young man, who, finding himself unable to overcome his love for her, exacts a promise that he—Carlton—will never see the girl again after he—the young hunter—makes the girl his wife. The girl, horrified to find the man she has idolized as her father, a bandit and a thief, turns with relief to her lover to be taken away from his neighborhood.

And so after seeing them married he turns back to the retreat and the light goes out of his life. There seems nothing but death left but the hidden law is working even for him, as it has exacted toll from him. He reads in an old newspaper the story of an unwritten genius, whose book has set the world aflame and the royalties of which await the author, should he ever be found. This strange trick of fate is due to the fact that his old landlady, of former years, has picked up the book he supposed that he had left burning, and has herself submitted it, not claiming to be the author. Thus through the years he has been in his proper status in society without knowing it. Love conquers the heart of the girl and she insists upon returning to bid her foster father a more loving farewell. So in his darkest hour he learns the lesson of truth and allows himself to be persuaded to go back to the world he has deserted.

Pathe Exchange, Inc.

PATHE NEWS NO. 20 (Mar. 8).—

Albany, N. Y.—The State Department of Health holds a demonstration for mothers on the correct care of infants, in the National Campaign for "Better Babies." Subtitle: Some specimens of well kept babies.

Paris, France.—Crowds of sympathizers accompany the funeral cortege of the victims of the last Zeppelin raid.

Chicago, Ill.—The Chicago Cubs leave for their southern training grounds amid the cheers of their local fans. Subtitle: President Weeghman takes his little cub with him.

At It Again—Animated Cartoon by Charles C. Wilhelm. The race for the 1916 Presidential nomination.

Kuprili, Serbia.—The Serbians make good use of their few railway lines to save some necessities and war material from their enemy.

Marlin Springs, Texas.—John McGraw, manager of the New York Giants, begins the training of his team with a little lecture. Subtitles: "Christy" Mathewson and McGraw take turns at the bat. Captain Larry Doyle demonstrates for the cubs. Passing the "Medicine Ball" limbers the muscles of the players.

Guantanamo Bay, Cuba.—"Pipe down aired bedding"—a scene in the life of Jackie afloat. Subtitles: The sailors play with their toys. But the happiest time is when the swimming call sounds.

Pasadena, Cal.—Southern California's early frontier days are revived in a gay Spanish fiesta. Subtitle: A handsome ballerina delights the merry crowd.

North Scituate, Mass.—(Except Portland, Seattle, Los Angeles copies) Five are lost when the big barge Kohinoor is wrecked in a terrific gale and washed ashore.

Cambridge, Mass.—Firemen set the torch to the old and abandoned Contagious Disease Hospital to prevent possible contamination.

PATHE NEWS NO. 21 (March 11).

Hoboken, N. J.—Sailors of the high seas construct a detailed model of the S. S. Appam in honor of the remarkable naval achievement of the captors of the ship. Subtitle: 1, A Zeppelin pays a visit to New York harbor, but luckily it is only a model.

Vosges Mts., France.—Alaskan dogs have been introduced into the French Hospital Service for use on the snow-covered hills of the Alsatian frontier. Subtitles: 1. The stretcher-bearers often perform their sad duties knee-deep in the snow. 2. Log huts are converted into temporary hospitals.

New York City.—"On With the Dance," and fair Spartan maidens brave the snow in Central Park to indulge in their joyful barefoot art.

Off Cape Hatteras, N. C.—The Ward liner Mexico, disabled in a terrific storm, is abandoned by her crew in a waterlogged condition. Subtitles: 1. The ship's boat has great difficulty in making her way through the heavy seas. 2. The boat is picked up by the fruit steamer Crescent. 3. The Mexico is abandoned to her fate.

Macon, Ga.—The large squad of Yankee baseball players practice constantly to get into shape for their fight for the pennant. Subtitles: 1. Manager "Wild Bill" Donovan gives the catchers a few tips. 2. "Germany" Schaefer coaches at first base.

Peoria, Ill.—Eight hundred thousand bushels of grain are burned when fire destroys the immense Twin Elevators, causing a loss of $1,-000,000. Subtitles: 1. The fire fighters try to save some of the corn. 2. A freight car is also wrecked.

Boston, Mass. Snow does not hinder the motor enthusiasts who transform their motorcycles and sleds into high speed ice fliers.

Washington D. C.—William G. McAdoo, Secretary of the Treasury, boards the U. S. S. Mayflower with his wife for a journey to Buenos Aires to attend the Pan American Conference. Subtitles: 1. President Wilson and Mrs. Wilson arrive to see the party off. 2. The harbor fort salutes the departing vessel.

Columbus, New Mexico.—General Villa, who has invaded U. S soil and murdered American citizens and soldiers. Subtitles: 1. The thirteenth U. S Cavalry Corps, who repulsed the bandits and pursued them across the border. 2. Newton Baker, the new Secretary of War, who is handling the situation.

THE RED CIRCLE NO. 13, "Branded As A Thief" (Two Parts—Balboa—March 11).—In this episode Max Lamar pours out his love to June, at the same time accusing her of being the perpetrator of the Red Circle crimes. He tells her that her secret is safe with him, but in the hospital "Smiling" Sam, angered at his arrest, tells Chief Allen that June is the long-sought "Red Circle" lady. Then, with Farwell, Allen goes to place June under arrest. She is finally taken into custody after Mary fights off the authorities in an attempt to allow the girl to make her escape. The loyal nurse then goes to the police station and with the savings of a lifetime she bails out her mistress.

THE IRON CLAW (Episode No. 3, "The Cognac Cask"—Two Parts—Feature Film Corp.—March 13). Legar sets fire to Golden's tenements with the aid of Stein's Electro-Ray Projector. The instrument is located by Manly, and Stein and two of Legar's henchmen are captured. Margery, hoping to save her father's property, returns to Legar. Manly then surprises a veiled woman watching the house, and later she proves to be Mrs. Golden, waiting an opportunity to speak to her husband regarding Margery's fate. Golden orders her from the house, but Manly runs after her and supplies her with money. Later, the Laughing Mask smuggles the girl from Legar's den in a cognac cask. Legar follows in an automobile, but the machine dashes through an open drawbridge, killing all but Legar. Margery suspects that the laughing Mask is a woman.

LUKE PIPES THE PIPPINS (Phunphilms—March 15).—Lonesome Luke is a theatrical booking agency manager. Many and various are the performers who come to him for employment and many and various are the stunts that they are required to do to show their ability. Twist and Twirl, the dance sisters, are on the still hunt for an engagement and come to the Bunko Agency for a try-out. Luke puts them through their paces, and then tries out the other aspirants for places. Among them are I. B. Strong, champion strong man of the universe; and Charlie the China Chucker. Mr. Strong is a formidable individual and makes life miserable for the manager of the shop. Finally, he "cleans out" the shop in a burst of anger, and Luke is compelled to call in the help to pick up the pieces. Thus passes Luke as a theatrical booking agent.

SIBERIA, THE VAST UNKNOWN, NO. 3 (Pathe—March 18).—The third installment of this educational series gives an excellent idea of the intensity of the cold in this region. The pictures of this installment were taken at the beginning of the long Siberian winter, which starts about September 1st, and show views of

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a small schooner already frozen solid in the ice. Some highly interesting pictures are shown of the Yakuts, a tribe which exists in the eastern part of Siberia. These hardy fellows exist mainly by hunting and maintain cabins on the shooting grounds, where they go during the hunting season. The fishing colony along the banks of the Kolyma is also of more than passing interest. This is inhabited exclusively by Russians who have been banished to Siberia for political crimes. Much has been written of the political exiles of the Czar's government, and they are pictured in the life they have been forced to live.

SOME VIEWS OF SINGAPORE (British Straits Settlements) (Pathe—March 18).—On the same reel as the foregoing.—This important town of the British Straits Settlements is interestingly pictured in this release. Singapore is the commercial center of the Straits Settlements and as such carries on an enormous trade. Many and beautiful are the engineering feats performed there by British engineers. The bridges are probably the most noteworthy achievements along these lines, and the Gavenah and Anderson spans are of especial interest. Quaint Malay villages, always interesting to our Occidental eyes, are also shown.

THE RED CIRCLE (Episode No. 14 and last Installment, "Judgment Day"—Two Parts—Balboa—March 18).—After being bailed out by Mary, June and the faithful nurse, exiled from home by Mrs. Travis, find refuge in a small apartment. Here the spirit of "Circle" Jim Borden appears to June and urges her to stamp out the curse of the Circle by the only sure means—will power. June determines to fight off the curse as he has suggested. Lamar urges her to jump her bond and flee, but she refuses, and Gordon offers his services as her counsel. Meanwhile, the Farwell employees declare a strike because of the curtailing of their bonuses, and attack Farwell. Unnerved by their attacks, he consents to Gordon to clear the latter's name of the embezzlement charge, but declares he will prosecute June for the theft of the papers. Tod Drew wires the Chief of Police that he has a charge against the Red Circle lady, and George Grant, the loan shark, prepares to press his charge of theft against her.

At the trial, Mrs. Travis dramatically becomes reconciled with June, and the men whom she benefited by her benevolent crimes make such a demonstration that the Judge suspends sentence, although June had been found guilty, and she is released in custody of her foster mother. Mary testifies that the Circle has not appeared on the defendant's hand in two weeks, and June is confident that she has conquered the curse. She then surrenders herself to Lamar's waiting love and another circle appears on her hand—but it is a gold one, with a diamond solitaire.

Triangle Film Corp.

THE VILLAGE BLACKSMITH (Keystone—Two Parts—March 12).—The cast: Hank Mann, Vivian Edwards, Glen Cavender, Reece Gardner, Tom Kennedy and Polly Moran.

Vivian and Reece are in love but are separated through the conspiracy of Hank Mann, a disreputable lawyer, and Glen Cavender, the girl's guardian, who has been stealing money that rightfully belongs to her. At last she thinks that her sweetheart is untrue to her and she goes to ride with Mann, who has discovered the guardian's peculations. They stop at a blacksmith shop to have a shoe fixed and Vivian in entranced with the strength of the burly smith. After they depart her horse runs away and as it heads toward the shop Kennedy rushes out and rescues her. His conquest is soon complete and she goes away with a horseshoe nail bent around her finger by Tom. He is invited to a dinner in her home, and there his lack of breeding makes her realize her mistake. Meanwhile Reece, who had been imprisoned by the conspirators, is released during the fight which follows an attempt to eject Tom and his father. Polly, the blacksmith's former sweetheart, persuades him by force that he should return to her. Reece and Vivian are reunited and the conspirators confounded.

THE VILLAGE VAMPIRE. (Keystone—Two Parts—March 12).—This picture was originally scheduled for release during the week of March 5. A story of it can be found on page 1718 of March 11 issue.

MARTHA'S VINDICATION (Fine Arts—Five Parts—March 19).—The cast: Norma Talmadge, Seena Owen, Tully Marshall, Ralph Lewis, Charles West, William Hinckley, Josephine Crowell, Francis Carpenter, George Stone, Alice Knowland, Alberta Lee, Edwin Harley, George Pearce and Porter Strong.

Martha and Dorothea are devoted girl friends, Dorothea the weaker relying in times of trouble on Martha, who is always willing to accept the other's burdens. Thus it is that Dorothea, when the man whom she had loved so much that she had given him her all is killed in an automobile accident before he can keep his promise to marry her, goes to Martha. The two girls go away to a refuge in the country, and when a boy is born Martha accepts the responsibility for placing the baby with her old nurse and thereby saving Dorothea from disgrace.

In a hotel, where Martha stays with the child, she is seen by an unscrupulous man named Sell Hawkins. Hawkins is the husband of a woman who runs a boarding house for children whose parents want to get rid of them. It happens later that the house is raided through Martha's instigation and one of the lodgers is adopted by her. Forced to find new ways to make a living Sell and his wife worm their way into the good graces of the minister of the church of which Martha is a member. Dorothea and Deacon Hunt, whose wife she now is, are also members of this church.

Angered by criticism of his wife and himself, Sell declares that there are worse sinners in the church than they. He knows that Martha is innocent of the charge that he makes, but he is determined to be revenged for her activity in putting his wife's house out of business. In her trouble Martha sends for her fiance, John. He hears her story and forces from her the information that it was Dorothea's child for whom she was seeking a home.

Dorothea is deaf to his plea that she tell the truth and save Martha's reputation, and a night is set for trial of Martha before the congregation. Meanwhile Dorothea, who has brought her child to a house where she can see him frequently, orders that he be taken out of town and promises to go to an obscure park and say goodby. At the hour when the trial is reaching a climax she endeavors to leave the church, but is halted by John, who openly charges that she and not Martha should be on trial.

Weary of waiting, the old nurse and her husband had gone along in a taxicab with the boy. A speeding motor truck runs down the smaller vehicle and the boy is badly hurt. Picking him up, the old nurse runs to the church with him, arriving just as Dorothea is cringing before the loud charges of Martha's fiance. The mother sees them as they enter the church, rushes from the platform and clasps her boy in her arms.

The truth comes out and through Martha's pleading Deacon Hunt forgives his wife for keeping her secret and the congregation gives thanks that a wrong has been righted in Martha's case and that a shadow has been lifted from Dorothea.

THE MORAL FABRIC (Kay-Bee—Five Parts—March 19).—A description of this release was published on page 1896 of last week's issue. This subject was originally slated for release during the week of March 12. "Bullets and Brown Eyes," a five-part Kay-Bee subject, was substituted.

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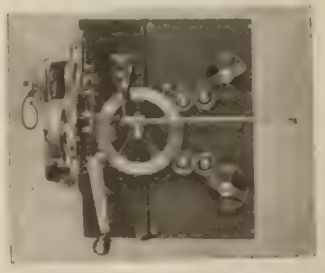

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Miscellaneous Features

METRO PICTURES CORPORATION.

THE BLINDNESS OF LOVE (Rolfe Photoplays, Inc.—Five Parts—March 6).—The cast: Joseph Wilton (Julius Steger); Robert Wilton (George Le Guere); Grace Maynard (Grace Valentine); Aubrey Maynard (Edgar L. Davenport); Herbert Graham (Walter Hitchcock); Molly (Maud Hill); George Lennan, foreman for Wilton (Chas. F. Gotthold); Leeds, a faithful clerk (Harry Neville). Directed by Charles Horan. Scenario by Harry C. Hoyt.

Joseph Wilton is a thrifty German and an expert piano maker, who through his industry has built up a small factory and acquired considerable money. His whole life and further ambitions are centered on his son, Bob, whom he has entered in a big university. His only daughter, Molly, has taken the place of her mother in the home, since Mrs. Wilton's death.

Bob is carried away by college life, and begins to feel embarrassed over his father's humble life and surroundings. He falls under the influence of Herbert Graham, a suave society leech and college mate, who inveigles him into drinking, gambling and a life of profligacy. Bob is induced to draw on his father for large amounts, on the excuse that he needs the money for expenses at college.

The blindness of the father's love for his son is emphasized when he insists on attending a football game, where his son is the hero of the hour. Bob practically denies his father in the presence of his friends on the campus. Soon afterward Bob's continued escapades cause him to be expelled from college. Graham induces Bob to take him home with him, hoping to get an opportunity to swindle his father. They arrive and explain that they have been granted several extra weeks for the Christmas holidays.

Graham induces the elder Wilton to finance a small bank for himself and Bob. They are popular and succeed from the start. But Graham indulges in many wild-cat speculations, and the bank is ruined. In a run on the bank both narrowly escape bodily injury. Graham commits suicide. Bob decides to face the disaster,

but after hearing Aubrey Maynard, the father of Grace Maynard to whom he is engaged, denounce him in the presence of his own father, he decides to leave, as he has borrowed money from Grace when the bank was first in trouble, and her father threatens him with imprisonment as a swindler. He leaves her a note, saying he will return when he has made a man of himself, and can make good his obligations.

Molly, his sister, is in love with George Lennan, and their advice to the elder Wilton to halt Bob in his early profligacy has resulted in the aged piano manufacturer ordering Molly from home. After Bob's departure, Wilton, who has lost his entire fortune in his son's failure, in an effort to make good with his son's creditors, takes up his abode in the slums, ekeing out an existence by tuning pianos.

In a distant city, Bob starts life over and steadily rises to a position of trust and importance. He is promoted to be general manager of the New York office of the big concern in which he has made his success. Upon his return to New York, his sister Molly, who has married Lennan, has started to search for her father. She succeeds in locating him the very day that Bob returns. There is a happy reunion, including Bob's fiancee and a little four-year-old grandson, the child of Molly, whom the older Wilton sees for the first time.

LOVELY MARY (Columbia Pictures Corp.—Five Parts—March 13).—The cast: "Lovely Mary" Lane (Mary Miles Minter) Claiborne Ogilvie Lane (Frank De Vernon); Peter Nelson (Russell Simpson); Oscar Nelson (Schuyler Ladd); Wade Dempster (Fred. Tidmarsh); Aunt Becky (Myra Brooks); Uncle Joe (Harry Blakemore); Roland Manning (Thomas Carrigan). Directed by Edgar Jones. Written by Richard Barry.

In a little Florida town, not far from the Everglades lives Mary Lane. She is the last female descendent of her branch of the Lane family. A short distance away lives the last male descendant in the person of Claiborne Ogilvie Lane. He is shiftless, lazy and a hard drinker. Among the natives Mary is known as "Lovely Mary" Lane. She is only a girl, but having to do things for herself, as her parents are dead and she is living with two old colored retainers, Aunt Becky and Uncle Joe, she is wise beyond her years.

Wade Dempster, a land speculator from the North, appears in the town. He proceeds to fall in love with Mary Lane. At about the same time Roland Manning comes to town. He represents large real estate interests in the North, which are seeking to buy up valuable lands in the Everglades. At the present time the land is worth little but the State is draining the swamps and making them the most fertile in the state.

Owing to a youthful promise, Mary Lane is engaged to Oscar Nelson, the son of Peter Nelson. Roland meets Mary and the two are attracted to each other. They ride over the land owned by Mary and Roland tells her frankly that the land is valuable. His attentions arouse the jealousy of Oscar, who advises Roland to leave before there is trouble.

At the hotel Roland tells his firm by wire that the land is valuable and advises them to make a large initial payment. He rings for a boy to get the telegram and about the same time Wade Dempster rings for a boy to take his wire, which is to the people he represents telling them that the land is valueless. He hopes to get it for himself. The boy collects Roland's telegram and goes to Wade's room. Wade sees the wire and destroys it and substitutes his own and gives him a letter. The boy thinks he called on account of the letter and believes he has Roland's telegram, hence pays no attention.

The next day at the court house Roland gets valuable information by looking over the deeds. At about the same time Wade offers Claiborne a small sum for the lands. Claiborne feels that he can sell them, as his interest is equal to Mary's share. He needs the money and accepts. Claiborne is intoxicated. Peter Nelson enters about this time and tells Wade that there must be something queer about the business transaction, if he has to get Claiborne Ogilvie Lane drunk to carry it through. He sees the check in Claiborne's hand. He takes it and a strugle ensues in which Peter is killed and the check torn to pieces. Oscar sees all this through the window. Wade makes his escape, taking all of the torn check as he thinks. Manning enters to try and secure an option on the land from Claiborne. He finds Claiborne intoxicated and Peter seemingly dead drunk. He picks up the revolver as the people outside, having heard the shot, enter. Roland is arrested, tried and convicted and sentenced to hard labor, according to the statutes of Florida.

Oscar meanwhile goes to Wade and tells what he knows. Wade gives him money to hush it up. There are no State prisons in Florida and the convicts are placed out fixing the State roads. In one of these gangs is Roland.

Mary Lane sees Roland, and loving him and still believing in his innocence, decides to try and get a commutation of his sentence. She appeals to the Governor, who tells her that he cannot help her. He suggests that under the Florida laws, however, she can hire him for her own personal work, if she can find some one to go on the bond. This gives her an idea. She gets Wade, who is only too pleased to assist her, to go on a bond. Roland is freed and forced to work for Mary Lane. Roland, however, never presumes upon her good nature and is content to do the work allotted.

Uncle Joe overhears Claiborne L ne tell Wade that he will sign the deeds to the land the following morning at the office of an attorney. He tells Roland this and they prepare a plan to foil the men. Uncle Joe provides a suit for Roland who hurries away early to the court house. As Claiborne Lane and Wade are preparing the deeds Roland enters and orders them to stop. He tells them that under the original Spanish grants the land cannot be sold without the consent of the eldest suriving member of the Lane family, on the female side as well as the eldest surviving member on the male side. Wade is foiled but demands that Roland be arrested as he has no right to be there. Mary Lane then enters and tells them all that Roland is acting for her. Wade is surprised and discovers, that he has gone on the bond of Roland, his hated rival. He withdraws his bond.

Oscar meanwhile discovers that a piece of the check, given to Claiborne by Wade in the home the day of the fight has fallen under a rug. He holds this over Wade's head. Wade is furious. He strikes Oscar and knocks him senseless. When Oscar recovers consciousness, he determines to make Wade suffer. Wade is arrested as he is about to make his get-a-way. Oscar's story and the fragment of the check prove Roland's innocence and Wade's guilt. Roland and "Lovely Mary" are united.

WORLD-EQUITABLE.

THE UNPARDONABLE SIN (Shubert—Five Parts—March 13).—The cast: Julia Landis (Helen Fulton); Maè Forsythe (Lila Hayward Chester); Walter Norman (Holbrook Blinn); Richard Grant (William A. Norton); John Royce (Charles D. Mackay); James Harker (Walter D. Greene). Director, Barry O'Neill.

Walter Norman, a wealthy member of the smart set of a small city, becomes an habitual inebriate. His best friend, Richard Grant, makes every effort to bring Walter to his senses, but has no influence until one night, when Norman, under the influence of liquor, attacks James Harker during a party at a fashionable restaurant.

Grant takes Norman away on his yacht, and succeeds in curing him of all desire to drink. Norman takes up a new life in New York and becomes socially popular and successful in business. He falls in love with Julia Landis who considers drinking to excess an unpardonable sin. She returns Norman's love, thereby arousing the intense jealousy of John Royce, a successful Wall Street man. In the meantime Harker has married the girl over whom he and Norman quarreled, and has come to New York to raise funds for a questionable business enterprise. He meets Royce in a business way, and at a reception discovers Norman and his fiancee and learns the reason for Royce's hatred for Norman.

From Harker, Royce learns of Norman's former indulgence in drink. He promises Harker to back his enterprise if he will get Norman drunk and bring him before Julia, knowing that she would break the engagement if she ever saw Norman in such a condition. Harker succeeds in getting Norman to take the first drink he has had since the sea voyage. With the first drink Norman's weakness returns, and Harker parades him before Julia in a drunken condition.

Julia breaks her engagement to Norman, who plunges into the wildest dissipation until, money gone and friendless, he is forced into the streets to make a pitiful living as best he can. Royce at length prevails on Julia to marry him. He is blackmailed from time to time by Harker, who threatens to tell Julia the trick by which Royce and he shamed Norman before her.

Norman learns of the trick played upon him and inspired by revenge decides to reform. Under another name he gambles on a careful system and wins. With his winnings he goes into Wall Street and steadily piles up his capital until he becomes a formidable figure in the market. He then turns his financial guns on Royce and brings him to the verge of failure.

Julia at length overhears a conversation between Royce and Harker and learns how Norman was tricked by the two plotters. Infuriated, she seeks out Norman, pledges her love to him. Norman tells Julia to return to her home and forgive Royce, and in turn permits Royce to recover from the financial trap in which he has caught him.

Desperate for money, and maddened by Royce's final rejection of his demands, Harker waylays Royce and shoots him. On account of the known enmity between Royce and Norman the latter is accused of the crime, brought to trial and convicted. He is sentenced to die, but at the last moment Harker's wife discovers that it was her husband who shot Royce and gives the news to

(*Continued on page 2090.*)

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(Continued from page 2087.)

the police. Out of the shadow of death Norman comes face to face with Julia and a new life.

MAN AND HIS ANGEL (Triumph—Five Parts—March 13).—The cast: Sonia Demitri (Jane Grey) Paul Demitri (Willard Deshielle); Schuyler (Edward MacKay); Arthur Sutton (Robert Lee Hill); David Tryne (Henri Bergman); Kitty Fish (Mayme Kelso). Directed by Burton King.

Sonia Demitri is the daughter of an exiled Russian nobleman, who comes to this country almost penniless, teaches a while, and then, being a lover of books, starts a little second-hand book store. Sonia grows to womanhood unaware of her noble birth, she has a great singing voice. In an old Bible which her father treasures, are the documents which will establish her claim to large estates, but her father tells her she will learn it all after his death.

David Tryne, living in the same neighborhood, deformed and with a twisted mind, is a remarkable penman and a lover of the beautiful. He forges a letter of recommendation given to one man. The second man uses it and as a result the first man is accused of forgery. The neighbors try to mob Tryne, who takes refuge in the book store. Sonia pities his deformities, aids him, and wins his adoration.

To the book store comes Sutton, a society man, with Kitty Fish, and an impresario. Later, with Schuyler, they all go to hear Sonia sing. She succeeds and it is planned that she shall go abroad and study. Tryne is with her father while she is away and when Demitri dies Tryne learns from the papers in the old Bible of Sonia's high birth. Sonia makes a great success, Schuyler falls in love with her, and Tryne, crazed with jealousy, forges a note which he places in the old Bible, saying that Sonia is the daughter of a disreputable woman. This he signs with Demitri's name, and gives the book to Sutton to give to Sonia, asking him to say that he had found it in an old book shop.

Schuyler's mother asks Sonia about her ancestry, and learning nothing decides to institute inquiries in Russia. Sutton sprains his ankle on his way to Sonia, and sends for her to come and get the book. Tryne learns of this and sends a note to Schuyler, telling him of her going to Sutton. Schuyler meets her there. She shows Sutton's note, and while Schuyler declares his trust in her, she feels that she cannot marry him with the stain on her birth, and sends him away.

Sonia gives up everything, and with Tryne as her servitor, awaits only death. Kitty feels for her, and sends for Schuyler to come and see her. The day he is to come, Sonia finds the genuine documents regarding her birth which had fallen from Tryne's coat pocket. Tryne sees the papers in her hands, and tries to get them back, but she holds him with her eyes, and as Schuyler enters the room, Tryne sees that he has lost and quietly slips away. With the barrier to their love removed, Sonia and Schuyler find their happiness.

THE YELLOW PASSPPORT (Shubert—Five Parts—Feb. 7).—The cast: Sonia Sokoloff (Clara Kimball Young); Fedia (John Sainpolis); Myron Abram (Alec B. Francis); Carl Rosenheimer (John Boyle); Mrs. Rosenheimer (Mrs. Landau); Adolph Rosenheimer (Edwin August); Anna Sokoloff (Mrs. Kimball); David Sokoloff (Ed. Kimball); Alex Sokoloff (Silas Feinberg); Akulena, Fiodor's wife (Florence Hackett); Fiodor, a landlord (Thomas Charles); Ivan (Robert Cummings); Music Master (Nicholas Dunaew); Chief of Police (Adolph Lestina). Director, Edwin August.

Sonia Sokoloff, the daughter of a well-to-do Jewish family in Kiev, is ambitious to become a grand opera singer. Fedia, a Russian police spy, is employed by the Sokoloff's as a valet. Fedia desires Sonia, and when she is alone, he attacks her. She escapes from him but in order not to alarm her parents, discharges Fedia and tells them nothing of her experience. Fedia swears allegiance to the notorious Black Hundred, a mob organized to destroy the Jews.

Fedia incites Ivan, a leader of the Black Hundreds, to a terrible massacre. The Sokoloffs are all killed except Sonia and her uncle, Myron. Fedia during the massacre, steals into the house in search of Sonia. Ivan, returning for loot, hears Sonia's cries for help. Seeing her beauty, he and Fedia fight for possession of her. Ivan is killed and Sonia escpaes.

Weeks later Sonia, no longer considered a citizen, is ordered to leave Russia. Loath to be torn from the graves of her family and give up her music lessons, Sonia, in spite of her uncle Myron's protests, registers with the police as a public woman and take out a yellow passport. (Only Jewish women with yellow passports are allowed to remain outside the Pale which is the Jewish settlement.)

Suspecting that Sonia is a moral woman living under false pretenses, the police master finds out that she has paid the landlords and neighborhood police for protection. Fedia, now a police inspector, is sent to spy upon her. Sonia and her uncle Myron trick the police, but fearing that Fedia will annoy her again, they leave for America.

On the ship are Carl Rosenheimer, an impresario, and his son, Adolph. They hear of the Russian Nightingale among the steerage passengers and interview her. During the voyage Adolph and Sonia fall in love. Reaching Ellis Island, Sonia and her uncle Myron once more trick the officials, concealing from them all knowledge of the yellow passport and making it possible for Sonia to be admitted.

In America Sonia becomes a famous opera singer and is formally engaged to Adolph. Fedia is sent by the Russian government to this country. At the height of her success and happiness, Fedia appears on the scene and discloses to the Rosenheimers the history of Sonia's yellow passport.

The proofs of her innocence, the letters written by her to the Police Master, were left in Russia when she and her uncle Myron fled to America. Akulena and Fiodor, expelled from Russia, come to America carrying with them these letters, in hopes of finding Sonia. Adolph regrets his denouncement of Sonia even before the proofs of her innocence are produced.

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HEARST-VITAGRAPH NEWS PICTORIAL No. 15 (February 21).

Vallejo, Cal.—The keel of the torpedo boat Shaw, the largest of its class in the United States navy, is laid at the Mare Island Navy Yard, where one of the new dreadnaughts will be built.

New Orleans—Firemen give public exhibition of safety devices on Safety First Day.

New York—Mr. and Mrs. Polar Bear, of Central Park Zoo, enjoy the coldest weather of the winter.

Galveston, Texas—Belgian Relief Ship Clematis, is injured in clash with the El Monte, in Galveston Harbor.

New Orleans, La.—Three-year-old boy is held by landlady when mother fails to pay $20 boardbill.

Fashions—Street costumes, afternoon frocks, evening gowns and hats are shown by Fifth Avenue designers.

Marfa, Texas—U. S. troops stationed along Mexican border patrol rough country.

Lake Worth, Fla.—"Alligator Jim" Paxton catches big reptile after a struggle in the water.

London, Eng.—London's Lord Mayor and Major General Sir Francis Lloyd, military governor of city, seeks recruits for army.

Near Paris—French aviator tests new hydroplane, built to repel German air raids.

Norfolk, Va.—The dreadnaught Pennsylvania sails away for its first speed trials.

Krazy Kat and Ignatz Mouse appear for the second time on the screen in the funny cartoon by George Harriman.

HEARST-VITAGRAPH NEWS PICTORIAL No. 16 (February 25).

Los Angeles—Equip big barn with fire escapes that automatically frees horses in case of fire.

New York—Henry Morgenthau, ambassador to Turkey, returns to America for a rest and is warmly greeted in New York.

Oakland, Cal.—Lads join in crusade against tuberculosis.

Cambridge—Hardy young athletes race in snow in inter-scholastic meet.

Palm Beach—Women fight for honors in golf tourney.

Mill Neck, N. Y.—Ice yachts race in stirring contest for cup.

New York—Very latest fashions in morning and afternoon frocks are shown by leading designers.

Brighton Beach, N. Y.—Members of the Polar Bear Club race over the snow covered sands, play medicine ball, coast and then take a dip in the surf.

Palm Beach—Children gather for novel party held in cocoanut grove.

Paris—French government conducts funeral services for the victims of recent German air raid. Thousands join in paying honor to the dead.

New York—Many athletes start in Bronx County Marathon of the Mohawk Athletic club.

New Haven—Nine die and many are hurt when New Haven trains are piled in a heap of wreckage.

Krazy Kat and Ignatz Mouse discuss the letter G in a funny cartoon by George Harriman.

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THE HAVOC (Essanay—5 Parts—March 20). The cast: Kate Craig (Gladys Hanson); Richard Craig (Lewis Stone); Paul Hessert (Bryant Washburn).

Richard Craig and Paul Hessert, who work in the same office, are great chums. Both are in love, however, with the stenographer. Craig is successful in winning her heart and they are married. The rivalry does not break the friendship of the two men. Instead Craig is so happy in his new home he invites Hessert to come and live with them.

Craig becomes engrossed in his work and fails to see that his wife is lonesome. He stays away from home more and more in the evening and Mrs. Craig is thrown much to the society of Hessert. Finally, a love springs up between the two.

Craig is called away from the city on business and his wife finally yields to Hessert's importunities. Craig returns unexpectedly and finds the two together. The wife confesses her love for Hessert and tells her husband to shoot them. He, however, calmly tells her that he will get a divorce so that she can marry Hessert, if they will consent to let him live in the house under the same condition as Hessert had. They agree.

Craig then sets about to win back the love of his former wife. He promotes Hessert in the office and throws temptation in his way, believing he will prove himself a scoundrel. Hessert finally steals a large amount of money and is about to flee from the country. Craig tells the woman of his theft but she will not believe it. Just at the moment, however, Hessert enters the house and when confronted by Craig, confesses his guilt. Instead of having him arrested Craig tells him to go and never to show up again. The wife is overwhelmed with remorse and asks Craig what she can do to atone. He takes her back to the office as his stenographer.

THE SUPREME TEMPTATION (Vitagraph—Five Parts—March 20).—The cast: Herbert Dubois (Antonio Moreno); Dubois, Senior (Charles Kent); Mrs. Dubois (Mary Maurice); Annette (Dorothy Kelly); Lydia (Kate Davenport); Milton (Evart Overton); Grumps (valet) (Jack Brawn); Paris Lawyer (Templer Saxe); Lockwood (Daniel Leighton); His daughter Florence (Marguerite Blake); Mon. Picard (John Robertson); Marie (Yvonne Dangman); Assist. Surgeon (Frank Brule). Author—Arthur J. Westermayr. Produced by Harry Davenport.

Herbert DuBois, a young medical student in Paris, falls in love with and marries, Annette, a grisette. They do not get along well, however, and he later secures a separation from her. He returns to America, to find his father greatly worried over impending financial ruin. The blow falls and DuBois, senior, kills himself, leaving Herbert to care for his mother and sister, Lydia.

Some time later, he falls in love with Florence, the daughter of the family lawyer, and his friend, Milton, is fascinated by Lydia. Mon. Picard, a French milliner, pays Herbert a visit and informs him of Annette's death. He and Florence are then married. A year later, Herbert has been promoted to the head of the medical college and he learns that he is soon to become a father. Annette has come to America to live. While DuBois is preparing to perform an autopsy on a young woman who has died suddenly, he discovers, to his horror, that it is Annette, and that she is not dead, but in a cataleptic trance—a disease to which her family was subject.

Then the supreme temptation comes to him to kill her with a slight movement of his scalpel and thus remove forever the dark past, but his better nature conquers, and after calling the attention of the others to the body, he goes out. Restoratives are quickly applied and Annette comes back to life. Then follows an agony of suspense for Herbert. Will she live and spoil his present happiness, or will she die? After what seems eternity, one of the doctors informs him that Annette has died, and rushing up to his wife's room, he is stopped by the nurse who tells him that a son has been born to them.

MR. JACK TRIFLES (No. 5 of "Frank Daniels Comedies"—Vitagraph—March 20).—The cast: Mr. Jack (Frank Daniels); His Wife (Kate Price); Jeanne, the maid (Betty Howe); Saleslady (Mrs. C. Jay Williams). Author—Bruno Lessing. Produced by C. Jay Williams.

While seated in a restaurant, Mr. Jack flirts with a chic little miss seated nearby, they become friends and when he accidentally knocks one of her gloves into the soup dish, promises to buy her a box of gloves in reparation. He forgets all about it until next morning, and is then horrified at breakfast to confront the same girl in the person of his wife's new maid.

When wife is not looking, Mr. Jack promises to keep his promise about the gloves if the maid will keep the secret of their first meeting. He takes the measure of her hand and downtown, tells the salesgirl to send the gloves to his house, but has to beat it before paying for them, as his wife enters the store. Later Mrs. Jack hears her husband talking to the salesgirl over the phone and immediately flies into a jealous rage. She rushes home and unbraids Jack, who coolly follows the maid's advice by explaining the gloves were for Mrs. Jack and sent to the maid to keep until Mrs. Jack's birthday. But the size gives away this neat plan, and only the maid's quick wit in phoning for a box of correct size gloves saves the situation. But Mr. Jack trifles no more!

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THE FLIRT (Five parts—Bluebird—Mar. 26).—The cast: Cora (Marie Walcamp); Laura, her sister (Grace Benham); Hendrick, her young brother (Antrim Short); Mr. Madison, (Ogden Crane); Mrs. Madison (Nannie Wright); Valentine Corliss (Juan De La Cruz); Ray Vilas (Paul Byron); Richard Lindley (Fred Church); Wade Trumbell (Robert Lawlor); Pryor (Robert M. Dunbar). Produced by the Smalleys.

In a typical American small town lived a man and wife who had two daughters and a younger son. One of the girls was a born flirt, and her trifling disposition was the bane of her brother's young life. The other sister was of the self-sacrificing type not at all uncommon in American families.

Three men of the town have fallen victims to the flirt, but show their grief in different ways. One takes to drink, another is reconciled and a third clings with despairing hope to his suit. Comes to the town an adventurer, who seeks to finance his swindling schemes.

The flirt's father is the leading representative of integrity in the community. To secure her father's influence, the swindler works through the weakness of the flirtatious daughter. Her egotism leads her to further his swindling schemes. Meanwhile there is an inner-plot involving the self-sacrificing sister in her deep love for one of the flirt's victims. The mischievous brother takes matters into his own hands and the methods he employs in his attempt to set things right according to his own ideas, involves almost everybody in the village in some highly exciting episodes.

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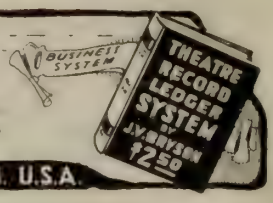

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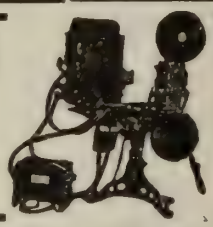

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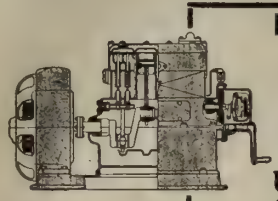

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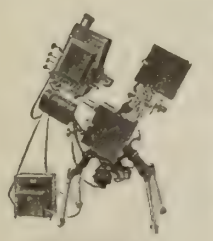
(*Continued on page 2095.*)



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)

BIG U.

Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.

BISON.

Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).

GOLD SEAL.

Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).

IMP.

Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).

JOKER.

Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).

LAEMMLE.

Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).

L-KO.

Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).

NESTOR.

Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).

POWERS.

Mar. 9—Warriors of the Air. —A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy). —Safety First (Educational).
Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty). —Amphibian Oddities (Educational).
Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).

RED FEATHER PHOTO-PLAYS.

Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).
Mar. 20—Drugged Waters (Five parts—Dr.).
Mar. 27—Autumn (Five parts—Drama).

REX.

Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).

VICTOR.

Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.

UNIVERSAL SPECIAL FEATURE.

Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).
Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Coben's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).

CUB.

Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).

FALSTAFF.

Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).

GAUMONT.

Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic). —Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic). —Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic). —Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27 (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 2100.)

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A. EGAN CODB, GENERAL MANAGER

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

(*Mutual Releases continued from page* 2098.)

MUSTANG.

Mar. 10—Quagmire (Three parts—Western—Drama).
Mar. 17—Curfew Corliss (Three parts—Dr.).
Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—Snow Stuff (Three parts—Drama).

MUTUAL WEEKLY.

March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).

THANHOUSER.

Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama (No. 80).
Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).

SIGNAL FILM CORPORATION.

Feb. 21—The Girl and the Game, No. 9, "A Close Call" (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).
Mar. 20—The Girl and the Game No. 13 (Two parts—Drama).

VOGUE.

Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).
Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Two parts—Drama).

GLOBE.

Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Mar. 6—The Iron Claw (No. 2, "The House of Unhappiness" (Two parts—Dr.).
Mar. 8—Along the Columbia River (Scenic).
—Quaint Volendam (Picturesque Holland—Colored—Scenic).
Mar. 13—The Iron Claw, No. 3, "The Cognac Cask" (Two parts—Drama).
Mar. 18—Siberia, the Vast Unknown, No. 3 (Scenic).
—Some Views of Singapore (Scenic).

PATHE NEWS.

Mar. 1—Number 18, 1916 (Topical).
Mar. 4—Number 19, 1916 (Topical).
Mar. 8—Number 20, 1916 (Topical).
Mar. 11—Number 21, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 13—The Strength of the Weak (Five parts—Drama).
Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOLATION.

Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).
Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.).
Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Marcia Gray (Morosco—Five parts—Drama).
Mar. 20—The Lost Bridegroom (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 28—Our Middies At Annapolis (Military).
Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.
Mar. 27—The Fire Fighting Forest Rangers in Arizona.

PARAMOUNT PICTOGRAPHS.

Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).
Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).

WORLD-EQUITABLE.

Mar. 13—The Unpardonable Sin (Shubert—Five parts—Drama).
Mar. 13—Man and His Angel (Triumph—Five parts—Drama).
Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).
Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).

V-L-S-E, INC.

Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).
Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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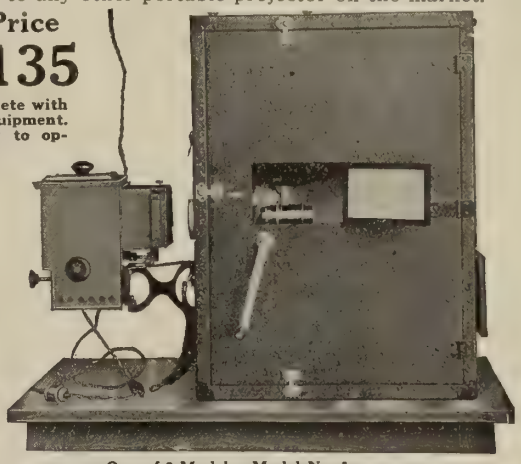

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Motion Picture-Scope Company

563 West Washington St., Chicago, Illinois

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).

ESSANAY.

Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).

KALEM.

Feb. 26—The Switchman's Story (No. 68 of "The Hazards of Helen" Railroad Series—Drama).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).

SELIG.

Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).

VIM.

Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).

VITAGRAPH.

Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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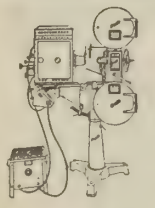

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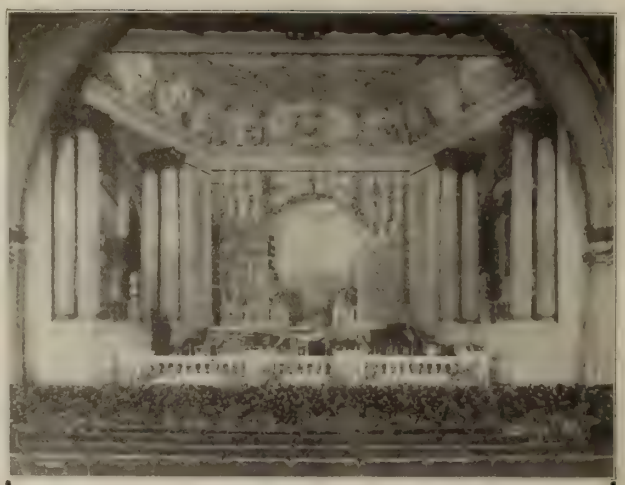

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Treasure of Louzats—4 reels—Drama—20-1, 20-3, 20-6—Good condition	75

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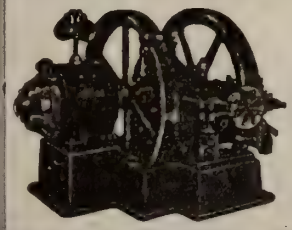

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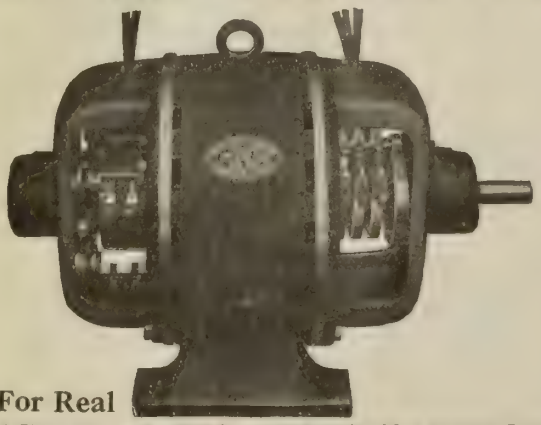

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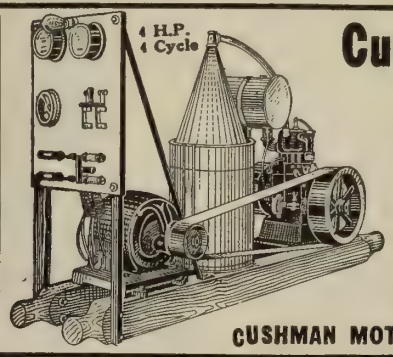

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Argentina	$94,677,644	$56,274,246	$25,575,667	$52,983,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,876	962,459
Brazil	120,099,305	95,000,622	100,947,735	84,883,540	23,275,894	39,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,165
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	813,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,308,761	7,398,000	5,023,532	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,862	$91,013,339	$146,514,635

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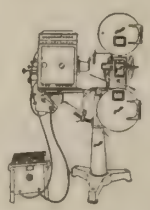

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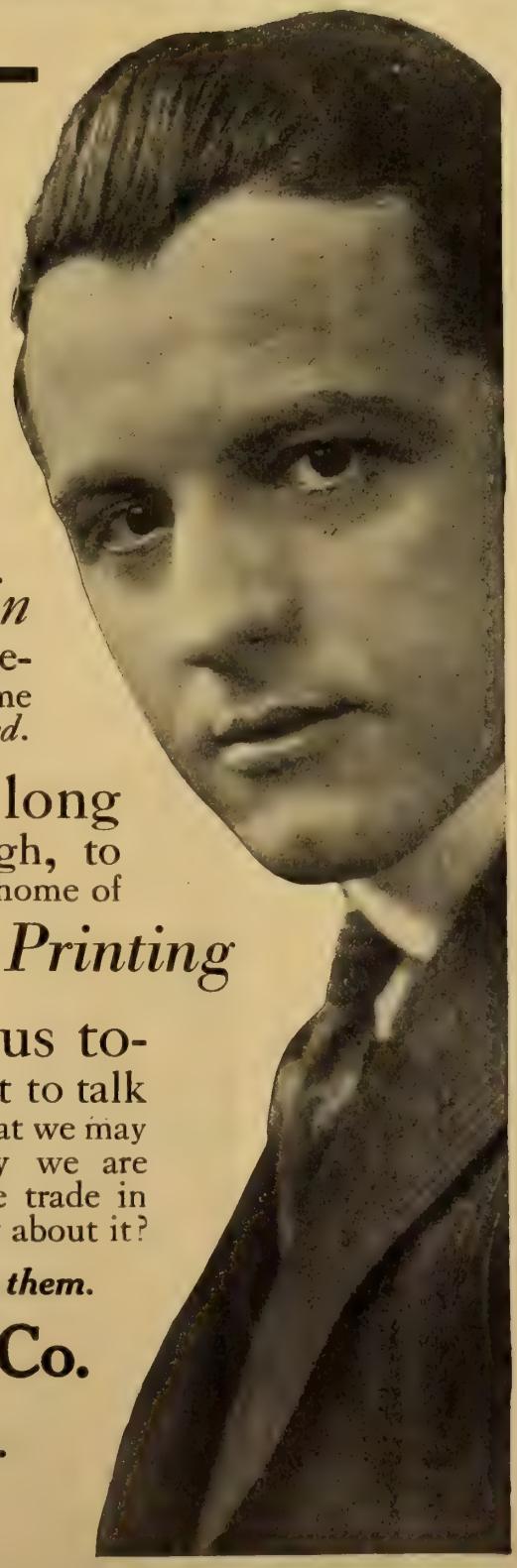

I am eager to talk a whole lot about the magnificent laboratory and studios we have built.

I want to tell you all about our wonderful equipment which is so efficiently operated by the most capable film organization in the world.

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I want to talk just long enough, and just hard enough, to induce you to personally visit the new home of

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And if you can't visit us today, or soon, very soon, I want to talk you into sending a trial order just so that we may prove how thoroughly and quickly we are prepared to serve the moving picture trade in general, and **you** in particular. How about it?

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